Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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MAY 7, 1921

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

All-Around Service

¶ The Equipment Service Section of Motion Picture News is just one more evidence of "all-around service."

¶ Nowhere else in the field can the exhibitor find such *complete* service both in point of extended space and expert treatment of theatre building, equipment, music and projection problems.

¶ The wide range of equipment advertisers in the section is a hint to the producers of pictures, for the accessory advertiser *knows* what paper pulls. He can see *direct* results.

The News Covers the Field

VOL. XXIII No. 20 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879* PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago







THE ANSWER

ABOVE are reproduced the one, —three,—and six sheet for the World Film Corporation's latest release "The Problem Eternal,"— in which Joe Moore and Eileen Sedgwick are the dual stars. This photo-play, plus the RITCHEY posters that accompany it, will go far toward solving the exhibitor's eternal problem —*i. e.*—increasing his box-office receipts!

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

RIVOLI and Rialto records were all broken last week by "Deception," which showed to a total of 54,254 paid admissions in the first seven days of its New York run.

The record up till now has been 53,873 paid admissions.

The newspaper critics were unanimous in calling "Deception" a masterpiece.

The opening of the second week seems to indicate that it will equal, if not excel, the first week.

The money-making powers of "Deception" are limited only by the size of your theatre.

Adolph Zukor presents

"Deception"

THE REAL ROMANCE OF ANNE BOLEYN

DIRECTED BY ERNEST LUBITSCH

a Paramount Picture

FAMOUS PLAYERS LASKY CORPORATION

ADOLPH ZUKOR PRESENTS

ELSIE FERGUSON

in

WILLIAM D. TAYLOR'S PRODUCTION

"Sacred and Profane Love"



A Stage Success, A Screen Triumph!

"MISS FERGUSON makes us realize that she is, without any reservations, the finest actress on the screen. The picture held us spellbound."

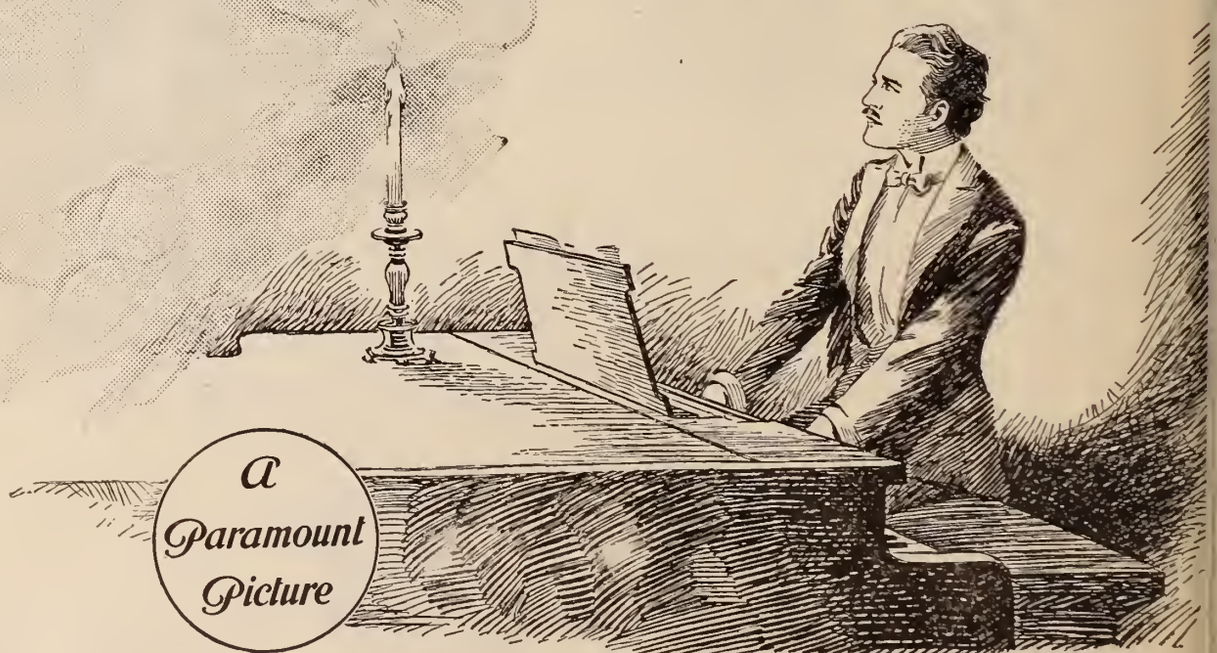
New York Tribune

"The star is even better on the screen that she was on the stage."

New York Telegram

"Repeats on the screen her success on the stage."

New York Herald



A Paramount Picture

Cast includes Conrad Nagel

(This is the four column press ad. Mat at your exchange)

From the novel and play

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Scenario by Julia Crawford Ivers



The splendid popular success of Mr. Griffith's newest production

"DREAM STREET"

in New York City and Philadelphia has brought to our offices throughout the country the biggest booking response from exhibitors that our organization has so far experienced.

Hiram Abrams.

DAVID WARK GRIFFITH'S

"DREAM STREET"

A Dramatic Comedy Suggested by Characters of Thomas Burke

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH

HIRAM ABRAMS
President

Justifying Exploitation Expense

Expensive exploitation can bring audiences to see your feature, but it can't make them like it. Effects —prologues, stage sets, music— can only assist. Every exhibitor knows that pleasing short subjects often carry a program when all else fails. That is why the demand for Educational Pictures is growing daily.

Educational Pictures



"THE SPICE OF THE PROGRAM"

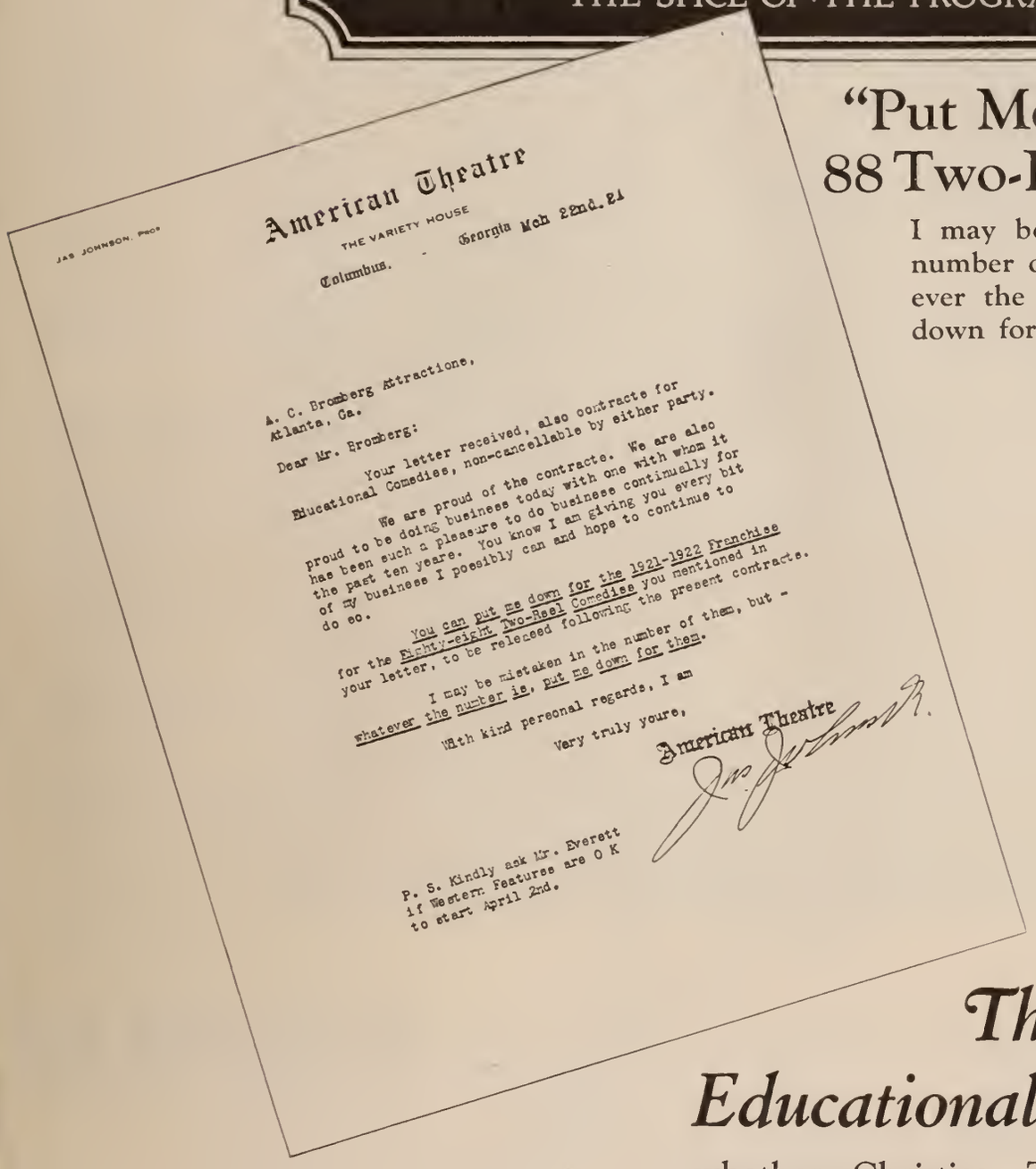
"Everything but the Feature"

Vanity Comedies
Gayety Comedies
Special Comedies
Robert C. Bruce Scenics Beautiful
Educational Animal Comedies
Mermaid Comedies
Torchy Comedies
Christie Comedies
Hudson's Bay Travel Series
World Wanderings
Chester Outings
Chester Screenics
Specials in Slow Speed
Miscellaneous Specials
Kinograms—News

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"



JAS JOHNSON, PROP.

American Theatre

THE VARIETY HOUSE

Columbus, Georgia Mch 22nd. 21

A. C. Bromberg Attractions,
Atlanta, Ga.

Dear Mr. Bromberg:

Your letter received, also contracts for Educational Comedies, non-cancellable by either party.

We are proud of the contracts. We are also proud to be doing business today with one with whom it has been such a pleasure to do business continually for the past ten years. You know I am giving you every bit of my business I possibly can and hope to continue to do so.

You can put me down for the 1921-1922 Franchise for the Eighty-eight Two-Reel Comedies you mentioned in your letter, to be released following the present contracts.

I may be mistaken in the number of them, but - whatever the number is, put me down for them.

With kind personal regards, I am

Very truly yours,

American Theatre

Jas Johnson Jr.

P. S. Kindly ask Mr. Everett if Western Features are O K to start April 2nd.

"Put Me Down For 88 Two-Reel Comedies

I may be mistaken in the number of them but—whatever the number is, put me down for them."

Jas Johnson Jr.

They're all Educational's Comedies

whether Christies, Torchies, Mermaids, Animals, Vanities or Gaities! Therefore they can all be booked, sight unseen, with perfect safety!

"Everything but the Feature"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

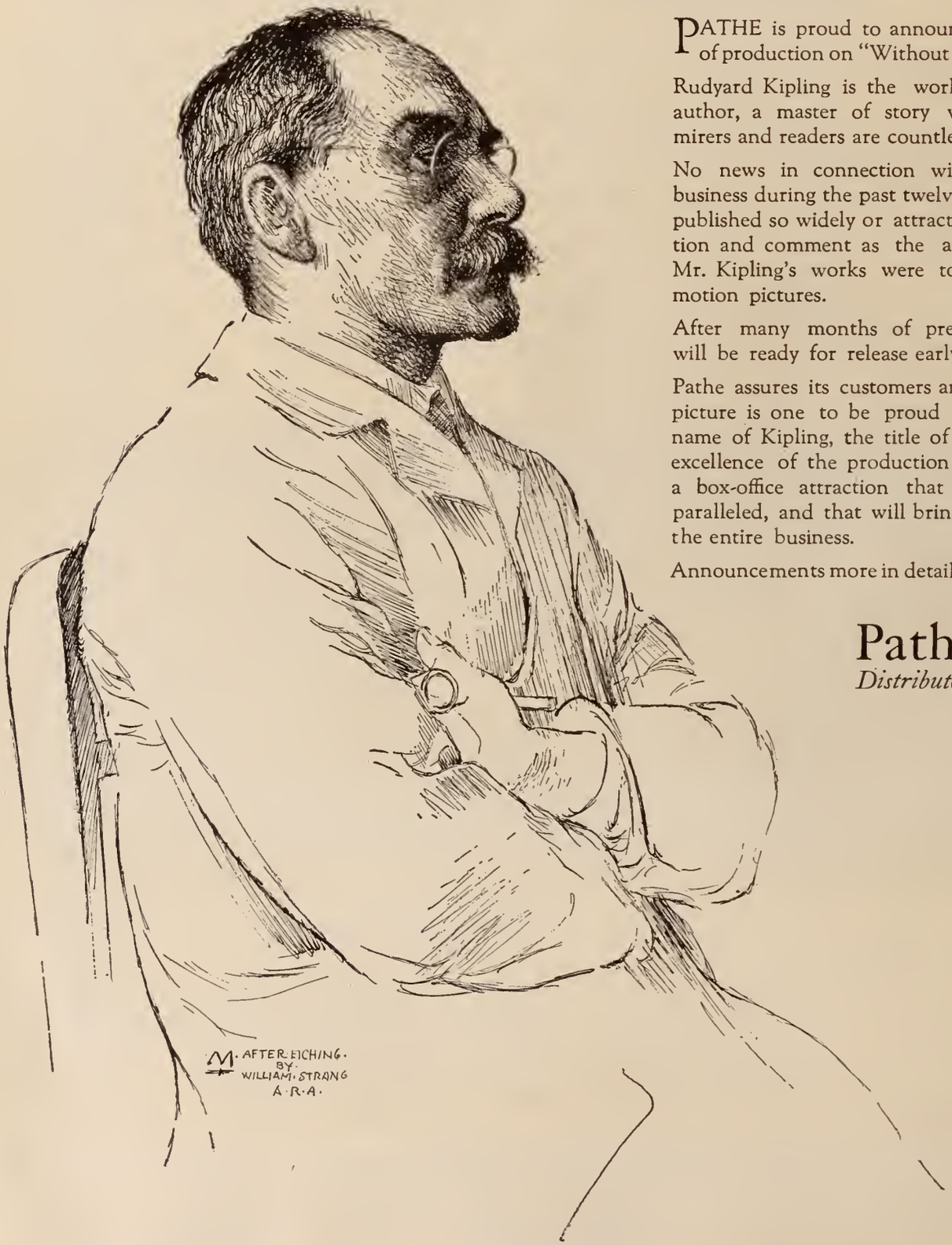
COMING in May

RUDYARD KIPLING'S

immortal classic

"Without Benefit of Clergy"

Directed by James Young *Produced at the Robert Brunton Studios*



PATHE is proud to announce the completion of production on "Without Benefit of Clergy".

Rudyard Kipling is the world's greatest living author, a master of story writers, whose admirers and readers are countless.

No news in connection with the photoplay business during the past twelve months has been published so widely or attracted so much attention and comment as the announcement that Mr. Kipling's works were to be produced in motion pictures.

After many months of preparation the first will be ready for release early in May.

Pathe assures its customers and friends that the picture is one to be proud of; and that the name of Kipling, the title of the story, and the excellence of the production combine to make a box-office attraction that is unique and unparalleled, and that will bring a new dignity to the entire business.

Announcements more in detail will soon be made.

Pathe
Distributors

ROBERTSON-COLE

·PRESENTS·

GOOD WOMEN

by C. GARDNER SULLIVAN



GASNIER'S FIRST PRODUCTION SINCE "KISMET"

A STORY OF THE COMPLEXITIES OF A BRILLIANT YOUNG WOMAN WHO DARED TO LIVE OUT HER UNCONVENTIONAL IDEAS OF LIFE.

GORGEOUS, ENTRANCING, DARING,

ROBERTSON-COLE R-C PICTURES SUPER-SPECIAL

Mack Sennett presents





"Made in the Kitchen"

A Mack Sennett Production

(Two Parts)

combines all elements that go to make a fast and furiously-funny comedy—and then some more! It is a domestic picture—all about home folks, home life and home brew. Your audiences will smack their lips over this cocktail of fun and action. There's not an idle moment in it.

That's why The Capitol—the largest motion picture theatre in the world—booked it immediately after viewing.



Scenes from
MADE IN THE KITCHEN
Ready for immediate bookings

There Is An "A.P." Exchange Near You! Make Arrange-

ASSOCIATED

HOME OFFICES: 729

A Series of Two-Reel Comedy Features To Be Released One Each Month



Big Values in Little Packages

MACK Sennett personally supervised these two-reel feature comedies which will be welcomed by exhibitors all over America. Comedians and comediennes of the first rank are cast in each production and they are ably supported by other Sennett favorites.

There is a prominent spot on every program in America awaiting these unusual little features. The name "Sennett" on each production is our word of honor to you that you are securing the best to be obtained in the comedy field.

CONTRACTS ARE NOW IN ORDER



MACK SENNETT





ments To Book This Series NOW! Do Not Delay

PRODUCERS INC.

SEVENTH AVE., NEW YORK CITY



The Silent Guardian



The Girl who couldn't love



The Deadly Peril



The Man who won

As big as it's own tremendous avalanche

Carl Laemmle presents

"WOLVES OF THE NORTH"

A Stupendous Drama of the Great White Wilderness

Played by

EVA NOVAK

and a remarkable cast

Directed by NORMAN DAWN

UNIVERSAL SPECIAL ATTRACTION



Carl Laemmle presents human

HARRY CAREY

KING of the GALLOPERS

in

"The WALLOP"

A GREAT UNIVERSAL SPECIAL ATTRACTION

Made by Jack Ford—
From a famous story by
Eugene Manlove Rhodes



To the Biggest Houses in the Land ——

Shake hands with yourself!

the "Wildcat" is back!

"REPUTATION"

Carl Laemmle presents Stuart Paton's Tremendous Drama of Woman against Woman

There is only one Dean. Only one "Wildcat of the Screen." Only one actress whom you can absolutely count on for a ripping, tearing, sensational drama every time she appears. And there's only one theatre in your town that can show this newest Dean picture first. Make that theatre yours—right now—today—by wire. Then ask your Universal-Jewel Exchange to show you the promotion material for "Reputation" and you'll see the cleverest stuff that any picture—even a Dean—has owned for many a year.

Universal Jewel de Luxe

Adapted by Lucien Hubbard
FROM EDWINA LEVIN'S NOVEL
"FALSE COLORS"

Starring

the Most Dynamic Personality in Moving Pictures

PRISCILLA DEAN

"LONELY HEART"

a tense American drama of the oil fields

The First *Affiliated* Production

An

First Release Now Ready
C. C. BURR
Presents

KAY LAURELL

the Ziegfeld Follies Beauty, hailed as the girl with the form divine by critics and public in a startling social romance by America's foremost playwright, EDGAR SELWYN. Adapted for the screen by ANTHONY PAUL KELLY, scenarioist of Way Down East; Directed by JOHN B. O'BRIEN, who directed Poor Little Pepina with Mary Pickford and many other successes; Titled and Edited by H. H. CALDWELL

Lonely Heart is the first of a series of six features of first quality, especially produced for the independent market.

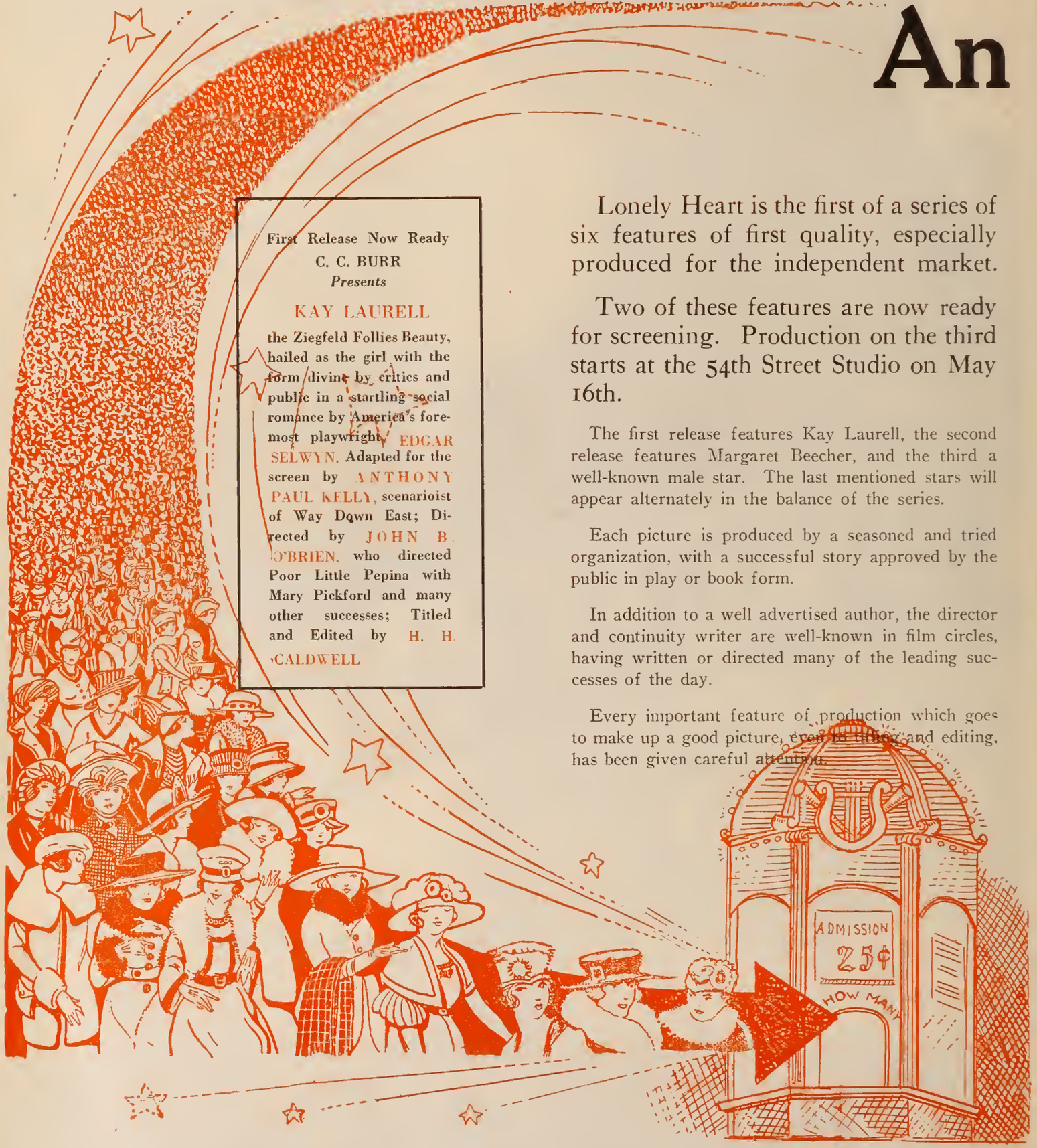
Two of these features are now ready for screening. Production on the third starts at the 54th Street Studio on May 16th.

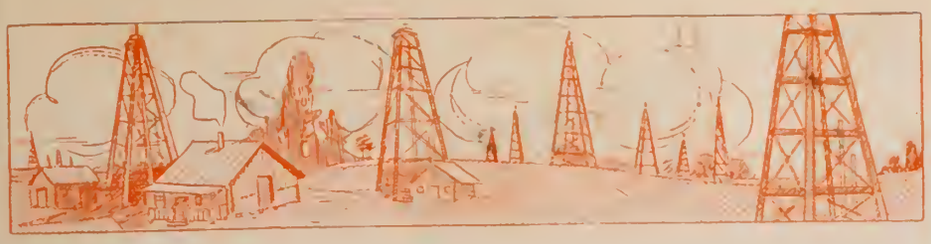
The first release features Kay Laurell, the second release features Margaret Beecher, and the third a well-known male star. The last mentioned stars will appear alternately in the balance of the series.

Each picture is produced by a seasoned and tried organization, with a successful story approved by the public in play or book form.

In addition to a well advertised author, the director and continuity writer are well-known in film circles, having written or directed many of the leading successes of the day.

Every important feature of production which goes to make up a good picture, even to titling and editing, has been given careful attention.





Opportunity

Our organization embraces some of the leading specialists in their line.

There are no extravagant claims or wild statements necessary—our pictures are ready for screening.

Our plans of production have been sound, as outlined above, and shown by these productions.

If the independent market will support this series, we will produce another simultaneously with the release of the above, featuring a box office female star in well-advertised stories.

Here is a series of pictures produced especially for the independent market. These productions are big enough and worthy of sponsorship by *any* national distributor.

As an independent producer we prefer to divide our profits and get a quick turnover.

We believe in, and prefer, for this reason, the independent system of marketing our product.

We believe this is the best method for all concerned.

Whether or not the independent exchange man rises to this opportunity, will prove if the independent market is satisfied to continue to be the dumping ground for program rejects, or is ready to assume its rightful position as the distributor of the highest class motion picture product obtainable.

If you want good pictures here is your chance.

We will send our plan to any exchange serving a territory other than Boston, Philadelphia and New York.

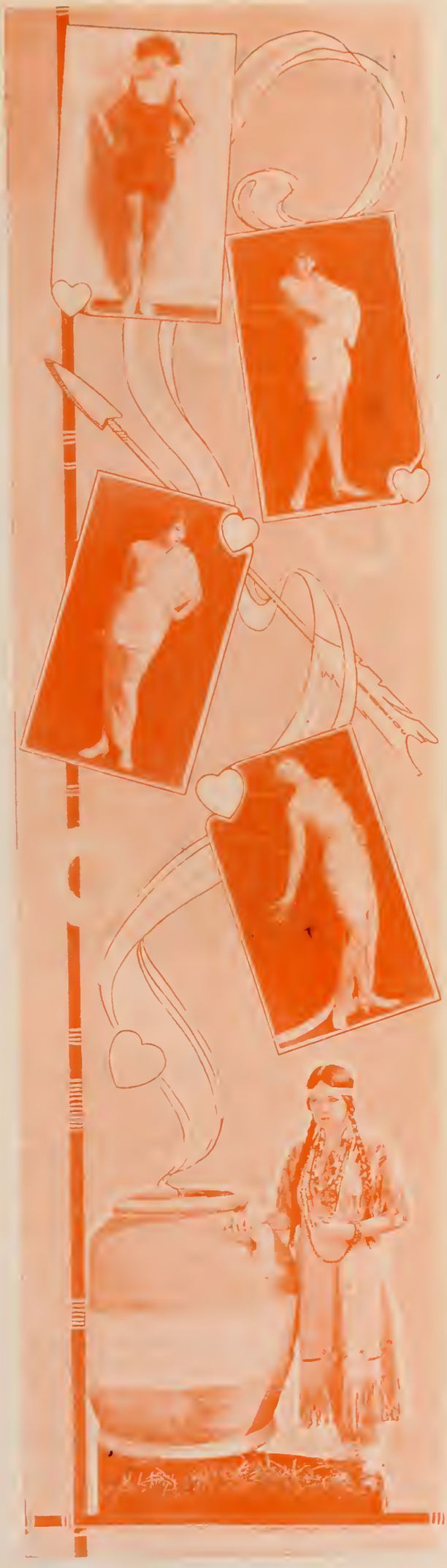
Franchises now selling for release next Fall.

AFFILIATED

DISTRIBUTORS, Inc.

133 - 135 - 137 W. 44th Street

NEW YORK CITY, N. Y.







Realart's Birthday Production

WOVEN into the fabric of this picture which Realart offers to Franchise owners at a Franchise price is all of the pride which Realart takes in the achievements of two successful years of making pictures, and all of the gratitude to its thousands of customers whose splendid cooperation has made this success possible.

We promise you a good picture on which has been expended the most painstaking care in the selection of story, cast and direction, a picture which ought to be both an artistic and a box office success.

If you are a Realart Star Franchise owner, you are entitled to the Realart Birthday Production at your regular Franchise price. If you are not yet a Franchise holder—well, why delay bigger profits?

REALART PICTURES CORPORATION 469 Fifth Avenue NEW YORK

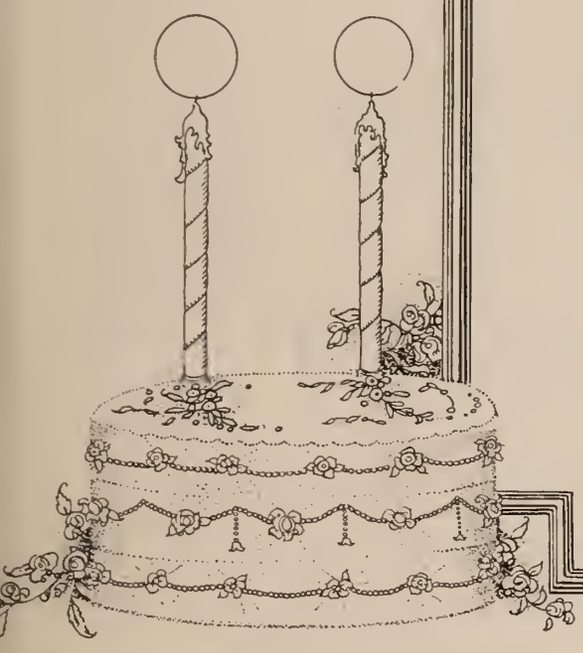
MAY McAVOY

What One Critic Says:

WHEN MAY McAVOY appeared in a minor role in "The Truth About Husbands," a few weeks ago, we said that seldom had we seen equalled her beauty, charm and feeling; that she ought to be allowed to do something worth while. And here she is doing some of the finest work we have ever seen. . . . .

Miss McAvoy is a flawless brunette beauty who wears clothes better than anyone on the screen. Miss McAvoy gives a performance that is beautiful and moving and soul-satisfying. In the scene where she learns that Tommy does not love her we believe that she could not have been surpassed even by Lillian Gish. Our praise may seem extravagant to those who have not seen the picture, but those who have been fortunate enough to see it will understand.

—Harrette Underhill,
in the New York Tribune.



Starring in Realart's Birthday Production

"A marvelous ability for emotional portrayal," "a milestone in screen acting," "a real star," "unforgetable," "the finest work we have ever seen,"—these are some of the words with which the critics have hailed May McAvoy, the little nineteen-year-old actress who has been chosen to star in the Realart Birthday Production.

For in addition to her physical loveliness and almost perfect screen presence, she possesses that human fire which brings the tears even when you are smiling.

Her rise to stardom has been logical and well-earned and rapid. She has been leading woman and co-star in many successful pictures before the sensational success as Grizel in John Robertson's production "Sentimental Tommy."

And now she achieves stardom in a role in which she is perfectly cast—the wistful, loyal little heroine of the Birthday Production story.

REALART PICTURES CORPORATION 469 Fifth Avenue NEW YORK

"THE RIDER OF THE KING LOG"

By Holman Day

Was Adapted, Directed and Supervised

by

HARRY O. HOYT

Arthur Kane says: "I would be glad to know that all future

ASSOCIATED EXHIBITORS

product will be on a par with this initial release and I am perfectly willing that exhibitors judge our future productions on 'The Rider of the King Log.'"



Associated Exhibitors

is proud to present

A Holman Day Special Production

"The Rider of the King Log"

Produced by Edgar Jones Production Inc.

Pathé Distributors



The Rider of the King Log

From the Famous Novel by Holman Day

A Story of Love and Combat Set in Nature's Great Outdoors

HERE is a picture flavored with the tang of the pine woods of Maine, spiced with great forests of evergreens; resounding with the crash of falling trees, the roaring of mighty waters, and the destruction with dynamite of strong dams. Here is a picture of the great outdoors, from the charm of Indian summer to the glittering grandeur of ice-clad trees.

Here is a picture with a score of punches and a "knockout." Imagine old "X K" Kavanagh sending his logs roaring down stream to make his daughter happy in her culture; imagine that giant of a man fighting Wall Street; imagine him dying from his great effort, but his spirit living on in the heart of his "Colleen." And imagine her victory!





At Last—
A Showman's Picture!

Do you want to raise your gross 25%, 35%, 50%?

You can do it with this picture.

It will repay tenfold every effort you put behind it.

You can go the limit in promising entertainment and your crowds will thank you.

Here is a picture where priority rights mean something.

Get it first!

You owe it to yourself, to your public, to get this picture.

The Books are Open! The Field is Fair and Free! Is Your Name Written There?





PRESS OF
THOS. B. BROOKS, N.



Cullen Landis and Pauline Starke in a beautiful love scene

"Snowblind" stands out from the run of current light-weight productions like a boulder of granite in a field of buttercups. Bigger and better than "The Branding Iron", this powerful epic of the snows will give your patrons the thrill of a lifetime.

GOLDWYN PRESENTS

REGINALD BARKER'S PRODUCTION OF

SNOWBLIND

ADAPTED FROM THE FAMOUS NOVEL BY KATHARINE NEWLIN BURT

DIRECTED BY REGINALD BARKER

A GOLDWYN PICTURE

A Fight For Sunken Gold At The Bottom Of The Sea!

The trail skims down the Atlantic seaboard, pauses at the Havana Race Track, dips to a lost isle in the tropics and then plunges to the very floor of the ocean, where men in grotesque diving suits come to death-grips for the treasure!

"Wet Gold" sizzles with thrills. As an exploitable picture, it ranks with the biggest attractions you have ever played.

Book it---get behind it--- and watch tickets sell!



J. E. WILLIAMSON
PRESENTS THE
THRILLING UNDERSEA DRAMA
DIRECTED BY RALPH INCE

"WET


DISTRIBUTED BY
GOLDWYN
GOLD"



The Town Clerk insults Dr. Caligari

The New York press and public hailed "The Cabinet of Dr. Caligari" as the most startling innovation in the history of photoplay production---a mystery story as thrilling as the greatest masterpieces of Poe. America's greatest circuits are now booking this amazing picture for extended runs.

THE CABINET OF DR. CALIGARI

DISTRIBUTED BY GOLDWYN

LIFE

17 West Thirty-first Street

NEW YORK April 20, 1921.

Dear Mr. Johnston:-

I read the reviews in the Motion Picture News each week. They are written by men of intelligence and discernment, and are at all times well expressed. But they are more like press notices than criticisms.

It is difficult for me to understand why this should be. Your service departments are worthy of the name, and your editorials impress me as the sanest and clearest expressions of opinion on the motion picture industry now being published anywhere. You realize rightly that you are not employed by the advertisers who fill your pages with gorgeous displays, but by your readers, without whom neither you nor your advertisers could survive.

In your reviews, however, your advertisers apparently are permitted to dominate your sense of obligation to your readers. I do not mean to infer that you are alone in this respect - in fact you are considerably less culpable than any of the other trade papers. But the fact remains that you do not give your readers the exact information which they require.

The result is that your reviews are of secondary importance to the other features in your magazine. Do you consider that they are taken seriously? Do you not realize that the local exhibitors who read the News must swallow your critics' superlatives with the conventional grains of salt? Do you appreciate the fact these local exhibitors don't want you to gild the lily, or deodorize the Gorgonzola?

As motion picture critic of LIFE, I see all the more important pictures that are released each week. My reviews of them express the unbiased opinions of an appreciative observer. I have never accepted bribes from any film magnates (through no fault, be it said, of my own). It is, therefore, possible for me to condemn a rotten picture, regardless of the amount expended on its exploitation.

I firmly believe that the value of your publication - to advertisers and readers as well - would be incalculably increased if you were to follow a similar policy of frank and accurate criticism in your reviews. Possibly my attitude is wrong. If so, I should very much like to be shown.

Respectfully yours,

Robert E. Sherwood

MOTION PICTURE EDITOR.

To:
William A. Johnston, Esq.,
Motion Picture News,
New York City.

A Cosmopolitan

The 20th Century Problem—Divorce

Here is the supreme Special Super Feature that pulses vibrantly with the pitiful drama of a child torn by the love for her parents who are about to be divorced.

Under the unmistakable genius of that master director, Albert Capellani, it moves toward its tremendous soul rocking climax with a resistless sweep.

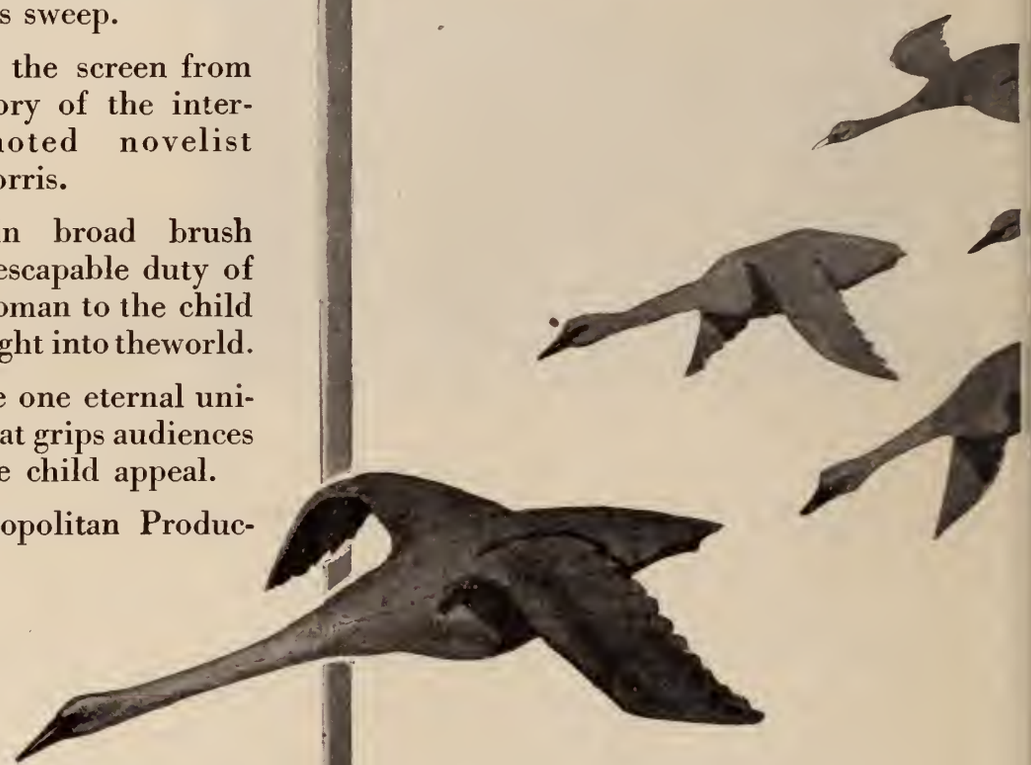
Adapted for the screen from the famous story of the internationally noted novelist Gouverneur Morris.

It paints in broad brush strokes the inescapable duty of a man and a woman to the child they have brought into theworld.

It sounds the one eternal universal theme that grips audiences everywhere—the child appeal.

It is a Cosmopolitan Production.

"The"



Convincing, engrossing, dynamic in every detail, it represents the real class and real character that invariably distinguish Cosmopolitan Productions.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

It is a Paramount Picture.

For Early Release.

Released by Famous Players-Lasky Corporation

Production

Wild Goose

from the Novel by Gouverneur Morris ~ *Scenario by* Donnah Darrell ~ *Directed by* Albert Capellani



Released by Famous Players-Lasky Corporation

A Cosmopolitan

"The

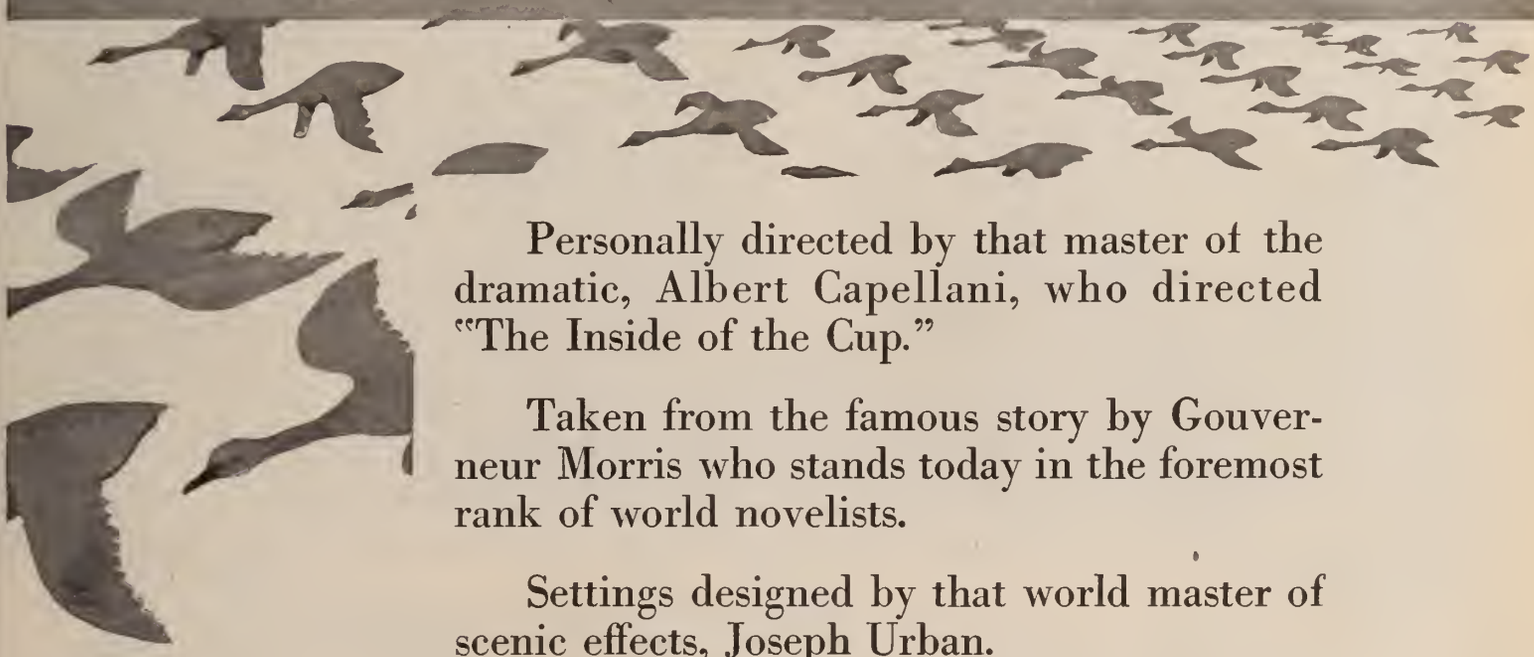


Released by Famous Players-Lasky Corporation

Production

Wild Goose

from the Novel by Gouverneur Morris ~ *Scenario by* Donnah Darrell ~ *Directed by* Albert Capellani



Personally directed by that master of the dramatic, Albert Capellani, who directed "The Inside of the Cup."

Taken from the famous story by Gouverneur Morris who stands today in the foremost rank of world novelists.

Settings designed by that world master of scenic effects, Joseph Urban.

The cast includes such notable actors as Mary MacLaren, Holmes E. Herbert, Norman Kerry, Dorothy Bernard, Joseph Smiley, and in addition that marvelous child actress Rita Rogan —winsome, lovable, ranked among the best on stage and screen.

Scenario by Donnah Darrell.

It is a Paramount Picture.

For early release.

Released by Famous Players-Lasky Corporation

TWO THIRTY-FOUR WEST FIFTY-FIFTH STREET
NEW YORK
TELEPHONE CIRCLE 1844

April 20th
1921

J. Justice Harmer, President,
Sun-Light Arc Corporation,
1600 Broadway,
New York City.

Dear Sir;-

The New York Lodge of the Motion Picture Directors Association passed and unanimously adopted a resolution that the Motion Picture Directors Association of New York should award to the Sun-Light Arc its heartiest endorsement for the greatest advancement that has been made in studio lighting up to the present time; not only for the wonderful artistic light, but also for its perfect efficiency under all conditions.

The Sun-Light Arc has been such a splendid benefit and help to each director that we as a body feel it a duty to offer our appreciation for the excellent achievement that the Sun-Light Arc has bestowed upon Motion Picture Art.

With very best wishes for your continued success, we are

Cordially yours,

MOTION PICTURE DIRECTORS ASSOCIATION.

CJW.FH By Jay Williams Treasurer.

A Cosmopolitan Production ~





"The Woman God Changed"

from a Story by Donn Byrne
Directed by Robert G. Vignola
Scenes by Joseph Urban

Produced by the International Film Service Co., Inc.,
William Randolph Hearst, President.

For Early Release

It's A Paramount Picture

Presented by Famous Players ~ Lasky Corporation

A Cosmopolitan



"The Woman

"The Woman God Changed" is not only a special Cosmopolitan Super Feature, but it is a powerful love drama that is away and beyond the ordinary in the novelty of its theme and the scope of its presentation, and will have an immense box office following.

Its scenic effects are easily above the usual—many of them being screened in the Bahama Islands, where scores of native Bahamans were used in the picture and contribute to the wonderful life-likeness of its settings.

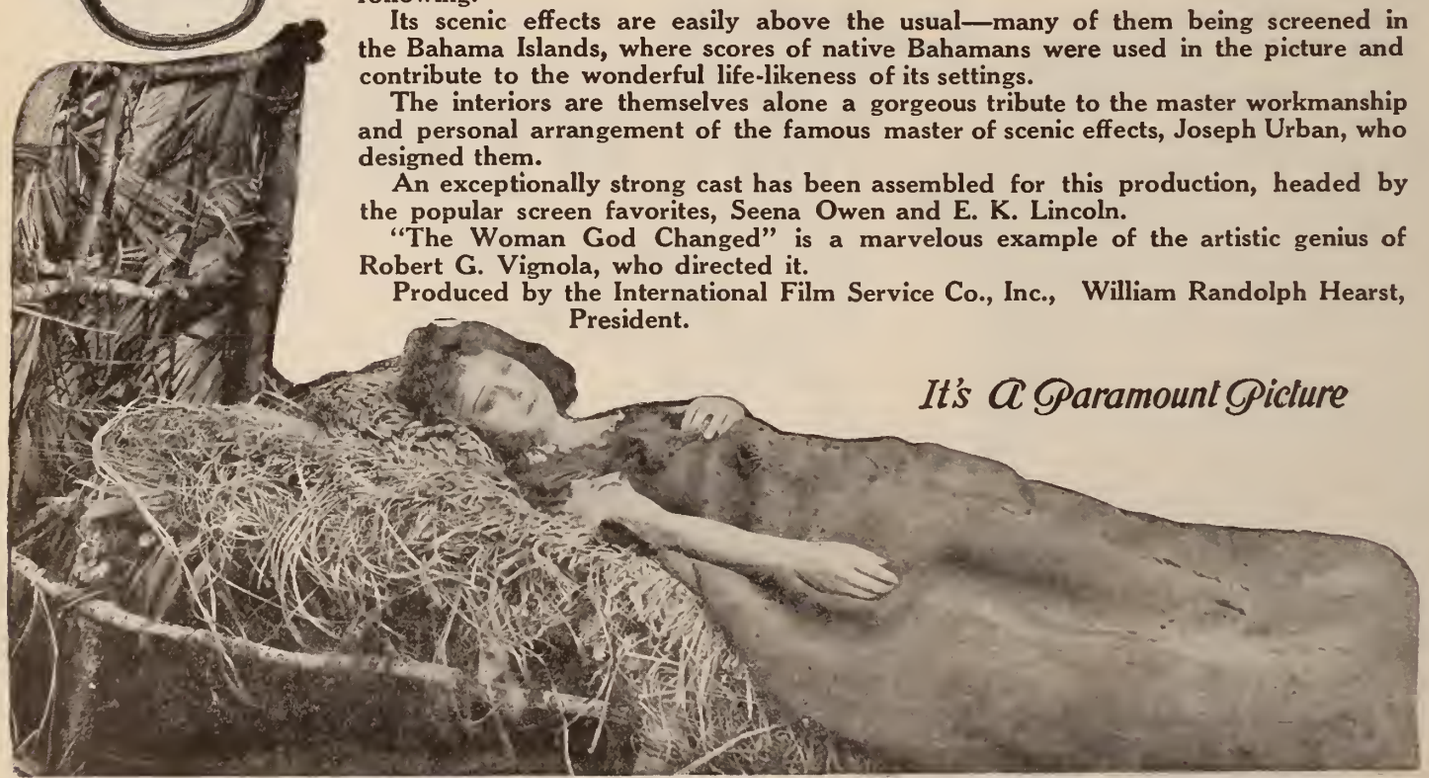
The interiors are themselves alone a gorgeous tribute to the master workmanship and personal arrangement of the famous master of scenic effects, Joseph Urban, who designed them.

An exceptionally strong cast has been assembled for this production, headed by the popular screen favorites, Seena Owen and E. K. Lincoln.

"The Woman God Changed" is a marvelous example of the artistic genius of Robert G. Vignola, who directed it.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

It's A Paramount Picture



Presented by Famous Players-Lasky Corporation

Production ~



"God Changed"

from a Story by
Donn Byrne

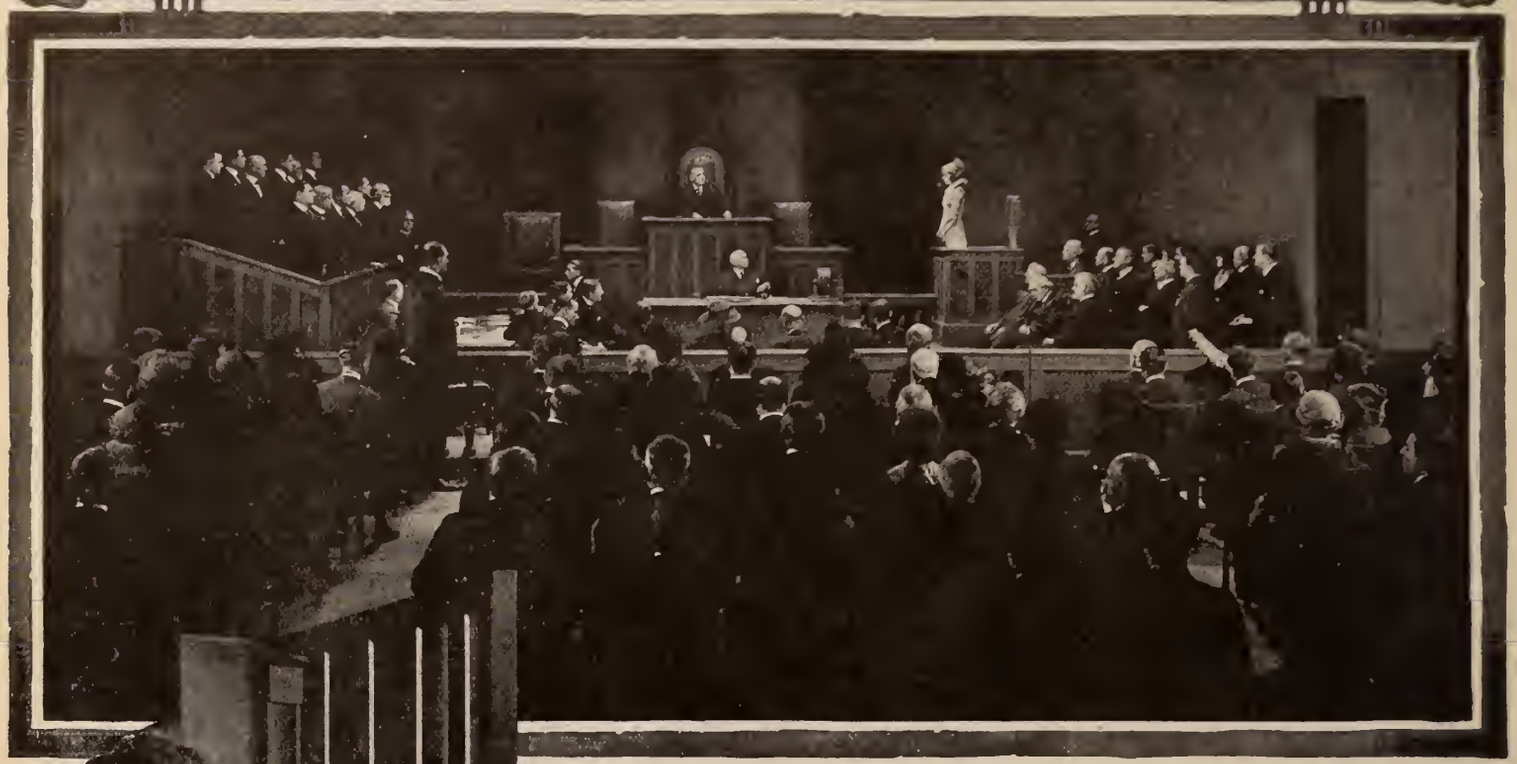
Directed by
Robert G. Vignola

Scenes by
Joseph Urban



Presented by Famous Players~Lasky Corporation

A Cosmopolitan Production ~





"The Woman God Changed" is adapted from the brilliant short story by Donn Byrne, which attracted such a tremendous following in Hearst's Magazine.

"The Woman God Changed" tells the story of a beautiful woman—a butterfly on the wheel of a care-free world, who kills her lover—her escape to the South Sea Islands—her capture—the shipwreck of herself and the officer who is bringing her back under arrest, on a desert island—their years together there alone.

Then follows the rescue—their return to civilization and the bar of justice.

The climax is startling—unique—new.

"The Woman God Changed" will create discussion wherever it is shown.

It is a Cosmopolitan Production.

It has all the real class and real character that invariably distinguish Cosmopolitan Productions from the ordinary.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.

"The Woman God Changed"

from a Story by
Donn Byrne

Directed by
Robert G. Vignola

Scenes by
Joseph Urban

It's A Paramount Picture

Presented by Famous Players ~ Lasky Corporation

MARY MILES MINTER

in

"DONT CALL ME LITTLE GIRL"

Adapted from the play "Jerry" by Catherine Chisholm Cushing





REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

Directed by Joseph Henabery
Scenario by Edith Kennedy

Well, what are you going to do about it?

The papers had come out that morning with this startling bulletin:

SLIGHT CHANGE IN WEDDING ANNOUNCED

We have unquestioned authority to print the announcement that a slight change has been made in the lineup of the Wade-Doubleday wedding which takes place today. Mr. Peter Flagg will act as bridegroom instead of Mr. Monty Wade, as originally planned. Mr. Wade declined to act at the very last moment because of other interests, it is said. In all other respects the affair will take place as scheduled.

And now they had the "unquestioned authority" at bay. But what did that young woman say in self defense——"I did it for the wife and kiddies"? No siree! She stuck up her chin and asked: "What are you going to do about it?"

This picture, like every Realart production, will afford ***"clean entertainment for the whole family."***

REALART PICTURES CORPORATION

469 Fifth Avenue **New York**

No. 2 in a Series

Trade Advertising—the All Important

AS to the importance of advertising in this field, I believe that the future leaders in the industry will be men who know as much about advertising as about pictures—and consider both of about equal importance.

* * *

Advertising is a big economic factor in this field.

Pictures are destined—and shortly—to be the most widely advertised of all commodities.

The public will be reached every day with liberal advertising space exploiting the individual picture and the trademark back of it.

And the tradepaper will be, must be, an integral and important part of these big campaigns.

* * *

This has always been true in every important advertising campaign—for the past thirty years.

When the manufacturer—of any commodity—advertises to the public and leads them to the dealer, then he uses the tradepaper to tell the dealer just what he is doing and how and why.

That's an inevitable link in the sales campaign.

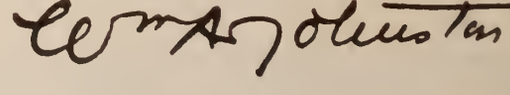
* * *

People who suddenly discover the idea of consumer advertising leap to the conclusion that it replaces trade or dealer advertising.

It doesn't; it simply makes trade advertising more important, more necessary, by giving it a new role to play.

* * *

So far as MOTION PICTURE NEWS is concerned, its potential force is so large and unquestionable that it is simply a question with the advertiser of how he should use its advertising pages to increase his selling effort and profits. It's up to him.



URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA Inc.

THEY ARE ABOVE CRITICISM

URBAN POPULAR CLASSICS

In the finest theatres everywhere are found today the *Kineto Reviews* or the *Movie Chats*—or both of them.

As S. Barret McCormick, one of our greatest exhibitor-showmen, says: "They fill the gap between overture and feature with genuine entertainment that is relished by an audience hungry for the unusual."

Exhibitors who are building *now* for the *future* are booking these single reels that are features in themselves.

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. New York City

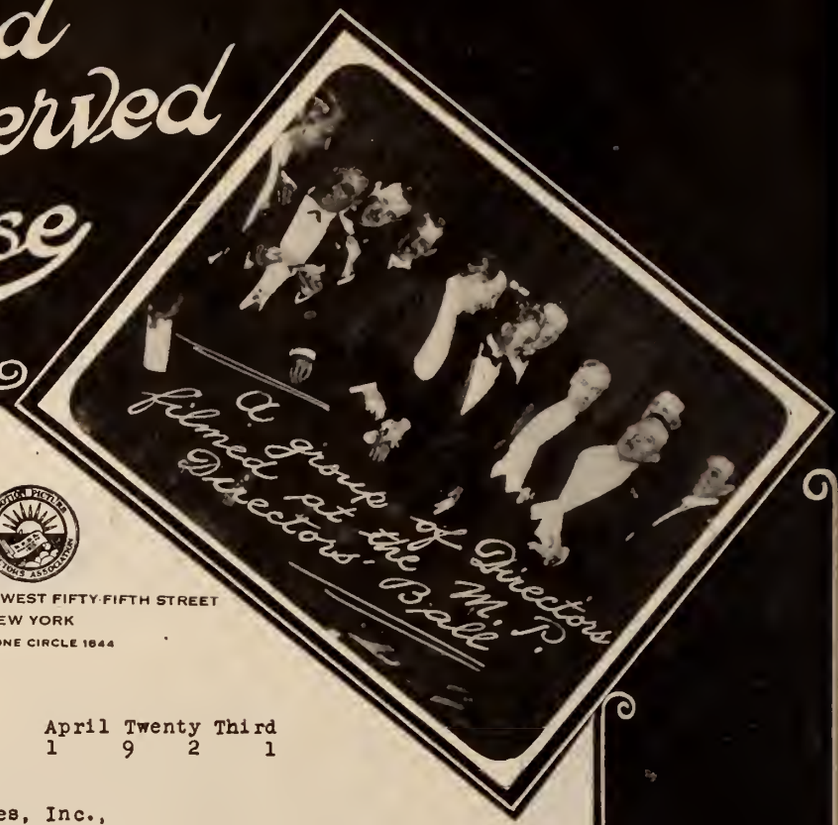
PRESIDENT.

URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA Inc.

We are proud to have deserved this praise



MOTION PICTURE DIRECTORS ASSOCIATION

TWO THIRTY-FOUR WEST FIFTY-FIFTH STREET
NEW YORK
TELEPHONE CIRCLE 1844

April Twenty Third
1 9 2 1

Craftsmen Film Laboratories, Inc.,
251 West 19th Street,
New York City.

Gentlemen:-

The Motion Picture Directors Association, New York Lodge, extends to you its hearty congratulations upon the speed and the excellent results achieved by you in handling of the pictures taken at our Ball given on April 2nd, 1921 at the Astor Hotel.

The negatives of these pictures were exposed at 10:50 P. M. and two hours and five minutes after delivery to you the finished prints were handed to our representative for projection that night.

We believe that you have established a world's record for developing a negative and positive together with printing and tinting the finished produot and, at the same time, turning out a quality of print that would make an excellent first run copy for any house in America.

Most sincerely yours,

New York Lodge,
Motion Picture Directors Association

Charles M. Seay, Secretary.

The CRAFTSMEN
FILM LABORATORIES
INCORPORATED
251 West 19th Street
Telephone Watkins 7620
New York City

QUALITY AND SPEED
still go hand in hand at our GREATLY ENLARGED LABORATORY

August Ilg, Wonderland Theatre, Lorain, Ohio, finds that the public has been so impressed by the excellence of First National pictures that all he has to do is use the words "First National" in his advertising to crowd his house.—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.

"Hate Him? It's a Lie! You Love Him!"

"I'll never call him father! I hate him!" said Acacia. But, her mother urging her, she went slowly toward her stepfather. She looked into his face as he seized her in his arms and seemed to swoon from the intoxication of his nearness. A sudden gasp—the truth had been revealed to the mother and she raised her arms to Heaven in her terrible denunciation of her own daughter. One of the thrilling scenes in Joseph M. Schenck's presentation of



Norma Talmadge

in her greatest emotional drama

"The Passion Flower"

A Love tale of old Spain, adapted for the screen by Mary Murillo and Herbert Brenon from the play by Jacinto Benavente.

Photographed by Roy Hunt.
Tech. Director Willard M. Reineck.

Produced under the personal direction of Herbert Brenon.



FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, D. P. Howells, Inc.
729 Seventh Ave., New York City

Hal Opperman, Crescent Theatre, Pontiac, Ill., plays First National Attractions a second time and then turns them away.—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

GYPSY NEGRI with POLA BLOOD

GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.



Is a Crook Human—Or All Bad?

Jim the Penman forged to save the woman he loved from disgrace.
He forged to ruin his rival for her hand.
He forged to win wealth for pleasure and power.
He forged to give his wife luxury.
He forged to place his daughter in society.
He ruined men without compunction.
But he gave his life that his wife might wed the man she loved.
And he gave his life that his daughter might be happy—
By wiping out his band of international crooks without leaving a trace—

A CLIMAX THAT WILL STARTLE YOUR PATRONS

Whitman Bennett presents

LIONEL BARRYMORE

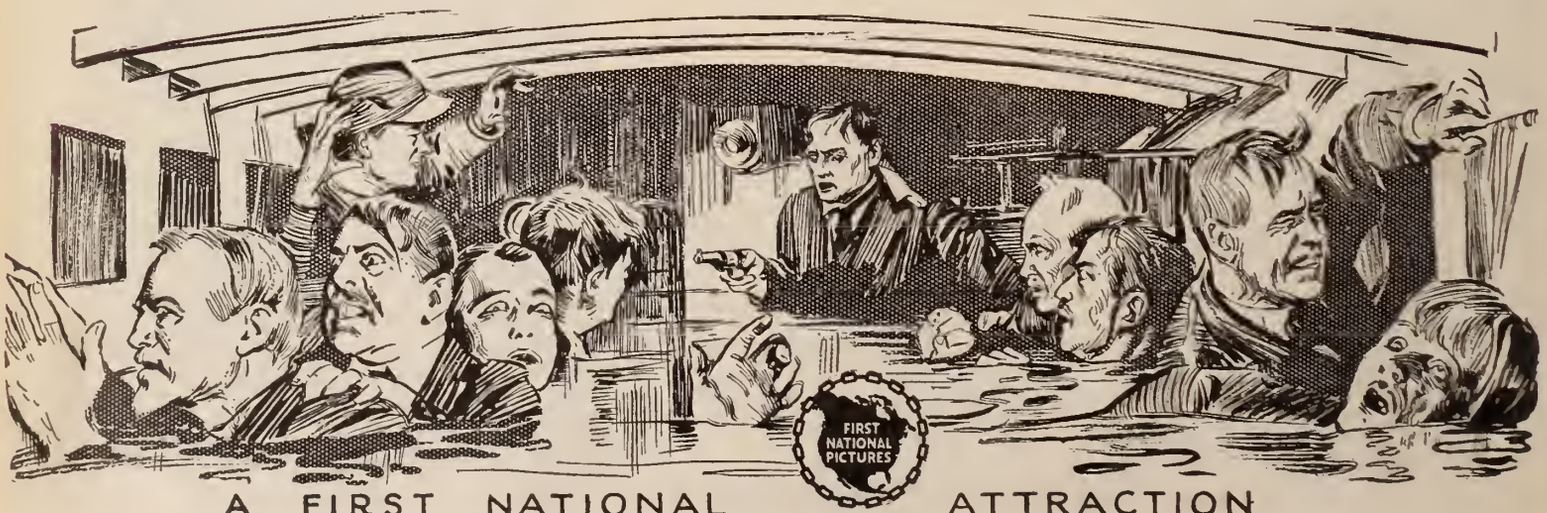
in

"Jim the Penman"

America's greatest actor in his greatest characterization. From the world famous melodrama by Sir Charles L. Young. Scenario by Dorothy Farnum. Directed by KENNETH WEBB.

Photography by T. L. Griffith and Harry Stradling.

Foreign Representative, David P. Howells, Inc., 729 Seventh Ave., New York City.



A FIRST NATIONAL ATTRACTION

Motion Picture News

VOL. XXIII MAY 7, 1921 No. XX

Censorship—A Last Resort

WHATEVER the outcome at Albany—whether or not Governor Miller signs the Lusk-Clayton Censorship bill—the industry may credit itself with an eleventh hour presentation of its case, that was all it possibly could have been.

The speakers were in harmony. The program was well-ordered and definitely concentrated. Loose strings were eliminated. A business proposition was advanced. The possibility as well as the intention of producer self-control was evidenced. All in all the showing made was impressive, forceful and dignified.

We fail to see how Governor Miller can bring himself to sign the bill.

Judge Jenks, in a masterful address, laid bare the situation in all its truth and solemnity.

"Censorship," said he, "is a great and overwhelming use of a sovereign power. It is a last resort."

Its operations, he stated, place those involved beyond the pale of society. They brand with the stigma of criminality.

Can pictures possibly be so bad; can a business, innocent in itself, possibly go to such extremes of baseness as to call for a bureaucratic control, a supreme arbiter, such as official censorship?

If so, if such licentiousness could conceivably exist, what of the penal code designed to meet exactly such a supposed situation? What of its plain and powerful section 1148?

And, finally, what of the police powers, directly answerable, as they are, to the chief executive of every state, and directly able to cope with any such situation?

Three persons in New York State, it is proposed, shall be made absolute arbiters of the expression anyone may publish through motion pictures.

And the same person cannot defend that opinion and his right to publish it before a jury of his peers.

That's censorship!

We repeat: Ratifying, as we do and in full measure Governor Miller's firm stand against unfit pictures, we fail to see how he can bring himself to place a censorship statute upon the books of New York State.

And now to speak of the censorship situation in general.

Let's take off the gloves.

What is censorship?

We print on page 2917 of the issue a clean exposition of censorship as applied, for instance, to the State of New York. We have never read a better analysis. We ask everyone to read it through.

In our opinion—and we've never held a more sincere one—censorship is flatly and flagrantly unconstitutional.

In our opinion it can be so fought and eventually demolished in the states where it now exists by law.

And in our opinion that fight should begin, and begin right—tomorrow!

But, in any event, censorship is preposterous. It is obnoxious to every decent American, let alone those of us whom it seeks to brand as outcasts, unfit even for the right to trial by jury. It is intolerable. It is not to be quibbled about. It is to be fought—fought tooth and nail, smashed to smithereens if there's any backbone, any blood and sinews in the industry.

Censorship demands for an offensive—an offensive backed by all the outraged spirit and power of the motion picture industry; certainly it is not a matter for mild mannered defense, for polite expostulation.

There have been introduced, this legislative year, thirty-seven state censorship measures, of which twenty-nine already have been killed.

But next year we shall be again defending ourselves—and next, and just so long as any slight group of half-baked zealots or notoriety seekers or well-meaning and uninformed persons can thrust themselves to the fore by wielding a monstrous sword of whose ruthless power and iniquity they have not the slightest conception.

It's time—*now*—to fight! Time certainly for an industry fourth in rank in the manufacturing world, with its very existence in jeopardy.

WM. A. JOHNSTON.

Governor Holds Hearing at Albany, N. Y., on Lusk-Clayton Bill

Executive Urged Not to Sign; Alternative Proposal Submitted to Him

ON Tuesday afternoon of this week a hearing was held on the Lusk-Clayton Censorship Bill before Governor Nathan L. Miller in the executive chamber of the state capitol at Albany, N. Y. The measure was passed two weeks ago by the state legislature and is now awaiting the signature or veto of the Governor. The producing, distributing, and exhibiting branches of the motion-picture industry as well as allied interests were strongly represented at the hearing. Representatives of the interests supporting the measure were also present in force.

The main feature of the opposition to the bill was the submission to Governor Miller of a proposal, signed by the executives of the principal motion-picture producing and distributing companies, in which the Governor is asked to withhold his signature from the Lusk-Clayton bill and to appoint instead a commission of five disinterested persons "qualified by their experience and their interest in public affairs" for the purpose of making a "thorough and sympathetic investigation of the motion-picture industry" with a view to report to the Governor "recommendations as to the best means of protecting the industry and the public against objectionable films and advertisements." The proposal further pledges the full cooperation of the companies represented with such a commission and expresses the readiness of these companies "to provide the compensation and expenses of such a commission and of such a staff of assistants as they may find it necessary to employ." This proposal was submitted with the argument that it provided an arrangement which would be much more efficacious in ridding the screen of objectionable films than the Lusk-Clayton measure now awaiting action by the Governor. This proposition was handed over to the Governor and will receive careful consideration during the next few days.

The hearing brought to Albany the greatest array of motion picture producers, representing millions of dollars of invested capital, ever seen at the state capitol. The producers were represented by such men as Oscar A. Price, of Associated Producers, William A. Brady, president of the National Association of the Motion Picture Industry, Gabriel L. Hess, of Goldwyn Pictures, William Fox of the Fox Film Company, and others of similar magnitude. The exhibitors were represented by Charles L. O'Reilly, newly elected president of the Motion Picture Theatre Owners of New York State; and the authors by Augustus Thomas. The reform element included Mrs. Clarence Waterman, Canon William C. Chase and others. United Labor was represented by Peter B. Brady, of the New York State Federation of Labor.

Self-Made Censor Welcomed to Debate

FRED S. MEYER, director of the Palace theatre, of Hamilton, Ohio, is an exhibitor who is ready to take advantage of the opportunity to bring the censor question in his city to a quick decision. The following appeared in his weekly program:

"There is a man in our town who has appointed himself more or less of a critic and censor of motion pictures. If he were just an ordinary man, we'd pay no attention to him, but the fact that he is the head of a big institution and a man supposed to 'know better,' deserves some attention from us. Same is given to him herewith with the assurance that any time he's man enough to come out in the open and meet us at any joint debate, we'll be glad to do so. Any time and any place."

The hearing was set for 10 o'clock. On Monday night, a special car out of New York City, brought some thirty or more producers and others to Albany. Other cities, including Syracuse, Rochester and Buffalo, had their representatives present.

Without any knowledge of which bill would be the first to receive consideration before Governor Miller, the producers and others were at the state capitol before 10 o'clock in the morning.

Five hearings had been set for the day. By noon it became evident that the censorship measure could not be discussed until at least late in the afternoon. An adjournment was taken at 1:30 for an hour.

The censorship hearing did not get under way until shortly before 4 o'clock. It lasted until 7:45 p. m. The censorship measure was the last bill to be considered.

At the outset Governor Miller stated that he would hear all persons present who desired to speak either for or against the measure, despite the fact that he had been listening to arguments on other bills from 10 o'clock in the morning.

Paul D. Cravath was introduced as the first speaker in opposition to the bill. Mr. Cravath went on to outline to the Governor the magnitude of the industry, informing the Governor that one of the concerns which was represented at the hearing, had an investment of over $60,000,000, and that the twenty companies which were acting together on the proposition which would be placed before the Governor, as a compromise to censorship, had an investment of at least $250,000,000. Mr. Cravath said that he mentioned this fact as better illustrating the strength of the industry and its ability to carry out the program which it had outlined.

"I shall not take your time," said Mr. Cravath, addressing himself to the Governor, "to state the fundamental inherent objections to censorship." To this the Governor replied:

"Censorship in itself is to my mind a thing to be avoided unless some greater evil results by its avoidance."

Mr. Cravath: "I assume that you would not favor censorship unless you felt the exigency was very great and that censorship was the only effective means of remedying evils which we must agree exist. I am convinced that as the industry is now constituted and managed, its leaders, realizing, as they do, the seriousness of the emergency, are prepared to carry through their own reform, and they are not only willing, but prepared to do it. I believe that the program that these producers have drafted will effectively purge the industry of a certain kind of film and advertising that have brought so much discredit to it, and that have been the occasion of the movement that has finally brought about this bill."

H. D. Connick, of Famous Players-Lasky Corporation; Gabriel Hess, of the Goldwyn Pictures Corporation; Peter B. Brady, of the New York State Federation of Labor, and Augustus Thomas, of the Authors' League of America, spoke in turn against the Lusk-Clayton bill. President Charles O'Reilly, of the Motion Picture Theatre Owners of New York State, also presented a brief against the measure, as did Everett D. Martin, of Cooper Union Forum. What was generally regarded as the most masterly address of the afternoon was that of Judge Almet F. Jenks, of New York, who was formerly on the bench with Governor Miller. During the course of his talk Judge Jenks went over the bill, section by section, showing its faulty construction in a legal standpoint.

"What does this law do?" inquired Judge Jenks. It concedes to three persons of 'education and experience'—who, I want to know, passes upon the 'education and experience'? Has there ever been a board of censorship in New York State?

"Why should a committee of these people, of no experience and practice, with no standard, other than their own peculiar minds, have the power of determining as to whether this great industry should be halted?"

Judge Jenks called Governor Miller's attention to Section 7, which he said was one of the most serious in the entire bill. The Judge spent some time in outlining his version of this section.

Judge Jenks informed Governor Miller that he would file with him during the next few days an opinion on the legal aspects of the Lusk-Clayton measure.

Among the speakers in favor of the measure were Charles T. Tobin, Clarence Hamlin of Buffalo, Mrs. Clarence Waterman of Brooklyn, Dr. W. O. Stillman of the American Humane Society, Canon William C. Chase of Brooklyn, and Mrs. Allen O'Grady, former Deputy Police Commissioner in New York City. Mr. Hamlin attacked the advertising put out to aid certain pictures, while Mrs. Waterman referred to the National Board of Review as "a smokescreen for the motion picture people."

Applause greeted Mrs. C. B. Richards, former head of the Women's Division of the War Labor Board, when she concluded a short speech in which she said that she did not believe motion pictures were as bad as they were painted.

"I believe that some improvement should be provided," said Mrs. Richards, and the proposition that has been suggested today could bring this about. Let us have better pictures, but let us have them as the result of a thorough investigation, under the judgment, in the words of Theodore Roosevelt, of a square deal."

The proposal submitted by the principal producers and distributors for Governor Miller's consideration follows:

"We recognize that a certain number of films and advertisements of films have been so objectionable as to bring discredit on the entire moving picture industry. We also recognize that the moving picture industry has not thus far wholly succeeded in working out effective measures to prevent the exhibition of objectionable films and advertisements.

"We agree that the public interest requires that effective measures be taken to prevent the exhibition of objectionable films and advertisements. For reasons that have been very fully stated at the legislative hearings we do not believe that this can be effectively accomplished by State censorship, especially considering the danger that censorship in a few states, including New York, will be followed by censorship in most of the States.

"We believe the subject of the most effective means of ridding the moving picture industry of objectionable productions cannot adequately be dealt with until it has been fully studied not only by the producers and theatre owners, but also by some competent commission charged primarily with the protection of the public.

"We would welcome the appointment of such a commission and would co-operate with it in every way in our power.

"We, therefore, respectfully request you, the Governor, to appoint a commission of five disinterested persons qualified by their experience and their interest in public affairs to make a thorough and sympathetic investigation of the moving picture industry and report to you their recommendations as to the best means of protecting the industry and the public against objectionable films and advertisements. We will be glad to provide the funds for the compensation and expenses of such a commission and of such a staff of assistants as they may find it necessary to employ. We recognize that such a commission would be extra-legal. They would not have any legal authority, but our feeling is that you could appoint a commision of such eminence—men and women of such eminence, of such experience and such authority—that their recommendation would go very far to satisfy legislators, public opinion and the industry itself.

"We propose at once to establish and to maintain an editorial committee supported by the principal producers of moving pictures, to whom we will submit all films of our own production and whose directions we will follow. It is also intended that all other producers in this country will be afforded an opportunity of submitting their films to this editorial committee. We propose to do everything in our power to prevent the exhibition of films hereafter released which have not been approved by the new editorial committee. As a means of acomplishing this end, the producing companies, whom we represent, will pursue the policy of withholding their services from theatres that insist on exhibiting films hereafter released that have not been approved by the new editorial committee."

Among the prominent persons who were present at the hearing were:

Oscar A. Price, of Associated Producers; William A. Brady, of the National Association of the Motion Picture Industry; George A. Skinner, of Educational Films Corporation; H. D. Connick, Lee Counselman, E. J. V. Ludvigh, Gayer C. Dominick, John C. Flinn and R. W. Saunders, of Famous Players-Lasky; William Fox and Saul E. Rogers, of William Fox Films Corporation; F. A. Gudger, Gabriel L. Hess, of Goldwyn Pictures Corporation; George P. Bissell, of the Du Pont interests and Laid & Co., Wilmington; J. Robert Rubin, of Metro Pictures Corporation; John G. Pembleton, of Griffith Enterprises; Paul H. Cromelin, of Inter-Ocean Film Company; Harry J. Shepard, of Kineto Company of America; Paul Gulig, of L-KO Pictures and Universal Film Manufacturing Company; David Bernstein and Charles E. Danforth, of the Marcus Loew, Inc.; I. E. Chadwick, of Merit Films; M. S. Epstein, of Norma Talmadge Film Company; Mrs. R. Gleason, of Constance Talmadge Company; Morris Kohn ,of Realart Pictures Corporation; Charles C. Pettijohn, of Selznick Corporation; John M. Quinn, of Vitagraph Company of America; F. A. Gudger, of Bray Pictographs; Katherine Curtis, of Associated First National Pictures and Katherine Curtis Productions; Edward Earl, of Nicholas Power Company; H. S. Lott, of Bell and Howell Company; William A. Johnston, of Motion Picture News; Luella O. Parsons, of Morning Telegraph; William Rubin, of Theatrical Association of Syracuse; and Frederick H. Elliott and Lloyd Willis, of National Association of the Motion Picture Industry.

Benjamin B. Hampton, through J. W. Glenister, of Federal Photoplays, was represented at the hearing, and a telegram which he sent was added to the producers testimony. Mr. Hampton emphasized the fact that this year was the first in which clean leaders of the industry have had sufficient backing of the public and the rank and file of the industry to enable them to being about the needed reforms.

Mr. Hampton also used as an argument the fact that Dr. Crafts in a recent sermon announced he had decided to suspend efforts for censorship and Federal Commission plan and would work for police power. The leader of the reform movement also spoke very cordially of his meeting with producers on the Coast, according to Mr. Hampton.

Dr. Crafts, stated Mr. Hampton, declared that blue-Sunday movements were a fake and that he feels the anti-blue-Sunday movement ought to be turned into a movement for something useful along the lines of cooperating with the clean picture men in their present movement.

"Now that Dr. Crafts," wired the producers, "the father of censorship, has also dropped his commission plan in favor of cooperation and the use of police power, surely Governor Miller will want to cooperate with the picture leaders."

"Topics of the Day" Contract Renewed by Pathe

TIMELY FILMS, INC., producing Literary Digest's "Topics of the Day," has renewed its distributing contract with Pathe Exchange, Inc. The new contract covers a long term. Inaugurated as an experiment, "Topics of the Day" immediately gained favor with the theatregoing public, and today it is a feature attraction in a high percentage of the motion picture and vaudeville theatres throughout the country.

Coincident with the announcement of the renewal of the contract with Pathe, "Topics of the Day" is preparing to celebrate the completion of its third year of screen life. This takes place during the week of April 24.

Kansas Reformers Out for Sunday Closing

Staid old Kansas has, temporarily at least, turned a deaf ear to the wail of the unauthorized motion picture censor and the alleged reformer. For the last few weeks Sunday motion pictures in the Sunflower State have been in seeming danger. The spotlight of "reformation" was turned on exhibitors who operated on Sundays. In Leavenworth, Kansas City, Kan., and Atchison, the three largest cities in the State in which Sunday movies are shown, complaints from various welfare organizations were sent to Governor Allen.

In Kansas City, Kan., where the battle waged hottest, plans were arranged whereby a committee should call on the Governor and protest in behalf of the reformers against Sunday movies. Then, much to the embarrassment of the proponents of a "blue Sunday," the Governor left Topeka, the capital, for an extended trip without as much as an inkling of action towards the proposed abolition of Sunday movies. Before leaving Governor Allen announced that he probably would begin an investigation of various complaints, but did not commit himself about Sunday movies.

Kansas Governor to Study Censorship Problems

Governor Allen of Kansas is planning to spend most of the month of May in studying the motion picture censorship problems. For the last three months, Frank Roberts of Oskaloosa, Kan., has been studying the censorship in Maryland, Ohio and Pennsylvania. He is now holding a conference with motion picture exhibitors, representatives of producers and patrons of picture shows. Roberts will present the material he has gathered to the governor.

Then the producers, exhibitors and patrons of the movies will be called to the governor's office for conference to determine whether or not it is possible to draft a standard of censorship rules.

Tony Sarg, Illustrator, Enters Picture Fold

Tony Sarg, one of America's best known illustrators, has entered into film work and the initial subject of a series he is making will be seen at two big playhouses next week. The Rialto, New York, and the Stanley, in Philadelphia, have both arranged for advance showings.

Tony Sarg's work is well known in the pages of the Saturday Evening Post, and he is especially commissioned to illustrate all of Irvin Cobb's work. "Tony Sarg's Marionettes" have been frequent attractions in legitimate theatres on Broadway.

Associated with the artist in the animated screen work is H. M. Dawley, responsible for the successful novelty, "The Ghost of Slumber Mountain."

Seek to Stop Showing of "Passion" in Cleveland

A suit to stop the showing of "Passion" next week at the Allen theatre, Cleveland, O., was brought on April 20 in the Common Pleas Court against Associated First National of New York, and the Allen Theatre Company. It is alleged that all First National pictures belong to the Stillman Theatre Company.

Following the recent decision of the local courts that the original First National contracts are valid, that the recent re-organization of the First National organization did not invalidate the original contracts entered into between First National and its franchise holders, and that the Loew theatres shall exhibit first runs of all First National pictures, the Loew theatres of Cleveland entered suit against the First National Exhibitor's Company and against the Allen theatre.

Judge Brenon issued a temporary injunction to the Loew interests last Saturday afternoon, restraining the Allen theatre from showing the picture. The Stillman Theatre Company, under which the injunction was granted, was required to put up a $25,000 bond pending the final hearing on the restraining order.

"Passion" has been laid away to rest in peace until the courts decide whether it is included in the regular First National releases, as is claimed by the Stillman Theatre Co., or whether it is, as is claimed for it by First National, a special picture to be handled separately and apart from the franchise pictures.

Saxe House in Michigan to Open May 7

Saxe Amusement Enterprises of Milwaukee, franchise holder in the Associated First National Pictures, Inc., for the Wisconsin territory, has announced May 7th as the opening date for its new theatre in Green Bay.

The new theatre has already been christened the Strand. The seating capacity is 1,000 and the interior color scheme is an original conception with rose, crimson and gold predominating.

E. J. Weisfeldt, who arranges the prologues and general presentation for the Milwaukee Strand, will perform the same duties for the Green Bay Strand.

Ass'd Producers Appoints Six Branch Managers

Six appointments to branch office managerships were announced by General Manager Al Lichtman of Associated Producers, Inc., during the past week. All of the appointees are now at work in their respective territories. They are: Geo. S. Jeffrey, Boston; Ben W. Beadell, Chicago; E. C. Leeves, Dallas; E. S. Flynn, Detroit; S. E. Fried, Minneapolis; F. C. Bonistall, Pittsburg.



On the left Joseph A. Brady, appointed director of advertising and publicity for Associated Exhibitors, and on the right Roy Crawford, treasurer of that organization

Crawford Made Treasurer of Associated Exhibitors

Announcement has been made of the election of Roy Crawford, of Topeka, Kansas, as treasurer of The Associated Exhibitors. Mr. Crawford arrived in New York and has already assumed active work at the home-office of The Associated Exhibitors, New York City. He brings to the organization a broad business experience covering many years in the amusement field. His interests have not been confined only to the motion picture industry, but have also extended to theatrical interests as well.

Baltimore Rivoli Forced to Withdraw "The Kid"

Injunction proceedings instituted before Judge Stump by the Victoria, Garden and Hippodrome theatres in Baltimore against the Rivoli theatre, also of that city, forced the Rivoli to withdraw its presentation of "The Kid" the week of April 25-30. The comedy was to have run at all four houses simultaneously.

In court the combined interests alleged that their contracts made in 1917 for eight Chaplin pictures with the now non-extant First National Exhibitors' Circuit amply covered their rights. The absorption of the organization by the Associated First National Pictures, both parent and subsidiary bodies, the complainants argued, failed to alter circumstances. The Victoria claimed six days protection and four weeks allowance for an area taking in the Rivoli's location.

Stanley Co. Planning New Philadelphia House

Jules E. Mastbaum, president of the Stanley Company of America, announces that work will be begun at an early date on the erection of a new theatre in Philadelphia, plans for which have been prepared. The lease of the company on the Bingham Hotel expired on May 1st.

The new building plans call for an office building and stores on Market and 11th streets. The theatre will be erected in the rear and will seat 4,000.

Illinois Exhibitors' Ass'n Elects Officers

The new executive committee of th Motion Picture Theatre Owners of th State of Illinois, which was elected at th recent convention of that organization i Chicago, held its first meeting on Apr 19th and elected the following officers t fill the places made vacant by the resigna tions of the entire body of officers, whic were tendered at the convention: L. M Rubens, Joliet, president; W. D. Burfor Aurora, vice-president; J. B. Dibilik Chicago, recording and correspondin secretary; Edward J. Haley, Chicag financial secretary; Henry Von Meeterer Chicago, treasurer; M. O. Wells, Chicag sergeant-at-arms, and Wm. J. Sweeney Chicago, organizer.

Fred Hartmann, one of the newl elected executive committeemen, tendere his resignation on account of embarkin in a new enterprise. The executive com mittee elected in his place L. M. Ruben head of the Rubens Brothers Theatric Enterprises of Joliet.

The new executive committee of th Motion Picture Theatre Owners of th State of Illinois includes: Joseph Hopp Rock Island, Illinois; Henry Von Meet eren, Chicago; W. D. Furford, Aurora M. M. Rubens, Joliet; Charles Laml Rockford; Dee Robinson, Peoria; Verno Langdon, Chicago; E. J. Haley, Chicago Jas. B. Dibilika, Chicago; B. F. Urar Matoon; M. O. Wells, Chicago; Georg Hopkinson, Chicago; Don Bestor, Kar kakee; H. D. Moffman, Chicago; Gec Bromley, Chicago; Ralph Crocker, Elgir and L. M. Rubens, Joliet.

S. R. Kent, of Paramount on Country-Wide Trip

S. R. Kent, general manager of distr bution, Famous Players-Lasky Corpor tion, is in Los Angeles on a trip aroun the country, during which he is visiting a the Paramount Exchanges and will b absent for two months from the hom office in New York.

The purpose of Mr. Kent's trip chiefly to arrange for the fall business, an while at the Lasky studio he is devotin much time to seeing the forthcoming pi tures to be released by Paramount. M Kent has also had numerous business con ferences with Jesse L. Lasky, first vic president; Cecil B. DeMille, director ger eral; Charles Eyton, general manager the studio, and others. In his visits to th studio he has been accompanied by He man Wobber, district manager at Sa Francisco, and O. V. Traggardh, manag of the Los Angeles exchange.

Lusk Sailing for Europe

Norbert Lusk, representing Hugo Ba lin, leaves on the S. S. Aquitania May on an errand of importance to the painte producer. By appointment he will me in Cornwall a prominent author who books have never found their way to th screen.

Coast Film Organization Chooses Leaders

With a complete Board of Directors consisting of twenty-five representative people of the West Coast film industry elected, and with officers and executive committees named by the Board of Directors, the recently formed Anti-Blue Law, Anti-Censorship organization begins business in earnest to avoid undesirable conditions for the film industry.

The Board of Directors is composed of Ralph Lewis, representing the Actors' Association; Charles H. Kyson, Art Directors' Association; Frank S. Brown, Electrical Engineers; Scott R. Beal, Assistant Directors' Association; Rob Wagner, Screen Writers' Guild; Frank E. Woods, Screen Writers' Guild; Philip E. Rosen, American Society of Cinematographers; Reginald Barker, Motion Picture Directors' Association; William D. Taylor, Motion Picture Directors' Association; Joseph Engel, Frank A. Garbutt, Abraham Lehr, W. J. Reynolds, W. S. Smith, Sol Wurtzel, Motion Picture Directors' Association; Edwin A. Keller, Operators' Union; Ted Taylor, publicity writer; Frederick Palmer, Scenario School; Fred A. Miller and Frances Woodward, Los Angeles Theatre Managers' Association; Glen Harper, Theatre Owners' Association; Edward Roberts, Motion Picture Press, and the Rev. Nearl Dodd.

The organization will not have a president, but the chief officer will be known as Chairman. Frank A. Garbutt was elected to this position for the first year. The other officers selected are: Vice-Chairmen, William S. Smith, Sol Wurtzel, Joseph Engel, Frank E. Woods, William D. Taylor, Ed Roberts; Secretary, Ted Taylor; Treasurer, W. J. Reynolds.

The Executive Committee is as follows: Frank A. Garbutt, Frank S. Brown of Electrical Engineers, Charles H. Christie, Abraham Lehr, Goldwyn; Fred A. Miller, California Theatre; Glen Harper, Theatre Owners' Association; J. H. Goldberg, Film Exchange Board of Trade.

S. J. Goldman Is Vice-President of Warren Corp.

Sidney J. Goldman, for six years associated in motion pictures with F. B. Warren, during which time he has represented the interests in the Chicago territory of Goldwyn, Hodkinson and Associated Producers, has been elected a vice-president of the F. B. Warren Corporation and placed in charge of the central district of the United States for this new distributing factor.

Mr. Goldman originally joined Mr. Warren in the Goldwyn organizations as manager of the Chicago office, coming from the Jones, Linick & Schaefer enterprises.

He resigned last week as Chicago manager for Associated Producers and has gone to the Pacific Coast, where he will spend the month of May watching the making of productions for the new company.

Should Demand German Film Reciprocity

"UNITED STATES has nothing to fear from an invasion of German films," said Carl Laemmle, president of the Universal Film Manufacturing Company in discussing the demand for a tariff against German films coming into this country. "In fact, I am of the opinion that America should welcome the best films not only from Germany but from every other nation on the face of the globe where productions are made. I am fairly of the belief that the American producer is the superior of any other nationality.

"But I am strongly of the opinion that the United States Government should immediately make every endeavor to have the barrier which Germany has raised against our films removed. Foreign countries have every freedom for bringing films into this country, and there should be no reason in the world why American films should not have the same privilege in the foreign countries. As it is, Germany permits only 15 per cent of the total amount of films in circulation in Germany to be brought in from foreign countries."

Nine New Incorporations in New York State

Nine companies incorporated in the motion picture business in New York State during the past week, with a capitalization amounting to over $700,000. These concerns with their directors and the amount of capitalization include the Leader Theatres, Inc., $32,000, with Max Shapiro, Julius Gulkis and Mitchell Kay, of Brooklyn; Harris Dickson Film Corporation, $1,000, and the Blue Ribbon Pictures, $33,000, both these companies having for their directors W. P. Munsell, Hayward Ginn and Madison Corey, of New York; Fitzer Amusement Company, Fabius, $125,000, Max, Rae and Mitchell Fitzer, of Syracuse; Delancey Theatre, Inc., $250,000, Harry Blinderman, New York; Samuel Hollander and Louis Kahn, Brooklyn; Syndicated Exhibitors Exchanges, $3,000, Joseph Seiden, Charles N. David, D. I. Ewald, New York; the Magic Crystal Screen Company, for the manufacture of motion picture screens, $20,000, L. A. Wilczek, Max Levy, Hannah Kava, New York; the Al Gilbert Film Productions, $250,000, Albert Gilbert, V. Mitarotonda Joseph Errico, New York; Roosevelt Amusement Corporation, $5,000, Samuel Schwartz, M. D. Schwartz, Oscar Muller, New York.

Chas. H. Williams Tendered Farewell Dinner

Charles H. Williams, who has managed the Providence Strand theatre since its opening in 1915, was tendered a complimentary dinner on Sunday, April 10, by the Board of Directors of the house. The dinner marked the termination of Mr. Williams' connection with the house, which he opened and managed six years.

Lieutenant Richard Gamble, Police Censor of Providence, and the entire staff of the house were guests of the Board.

Penn Legislature Acts on Motion Picture Bills

The last week in April, generally agreed upon by the party leaders as the final one of the biennial session of the Pennsylvania Legislature, opened with strong prospects of the bill that would tax the gross receipts of motion picture and other theatres being enacted into law. However, there seemed to be reasonable chance that—as a concession to the motion picture interests, which have attacked the measure throughout the session as extremely unjust, inasmuch as it imposes a tax on receipts even on the days when a theatre actually loses money—an amendment might be passed which would reduce the amount of the tax. The bill as introduced provided for a one per cent tax on all gross receipts of theatres, and it seemed probable that if enacted into law the amount of the percentage would be reduced.

A source of considerable apprehension to the motion picture interests was removed when the Senate put the quietus on the Equal Rights bill after it had passed the House by a big margin of votes. The measure, which would have given negroes the same rights in theatres and other places as white persons enjoy, will slumber in a committee pigeonhole, with no further chance of being acted upon in the present session of the Legislature.

The second bill, introduced by Senator McConnell, providing for more than doubling the payroll of the Pennsylvania State Board of Motion Picture Censors, by increasing it from $35,000 to $81,000 a year, has passed the Senate and reached the third reading calendar of the House.

The "Equal Rights" bill, which would have given colored persons the same rights as the whites in theatres and other places of public accommodations, was practically killed in the Pennsylvania Senate on Tuesday, April 19th, when that body, by a vote of 39 to 9, sustained the law and ordered the committee in deciding not to report the message, which had been passed by the House.

Hoover Relief Fund Total Still Increasing

The motion picture industry is still adding to the Hoover fund for the relief of starving children in Eastern and Central Europe. Although with the filing of their formal report it showed that the picture industry subscribed $2,687,519.57, this amount will apparently be materially increased by belated returns which were not included in the report.

Oregon, for instance, which was originally credited with $1,680.25, has increased its collections to $4,275.09. News of this has been received by C. C. Pettijohn, acting chairman of the Motion Picture Division of the Hoover drive, in a letter from W. A. Graeper. The sum mentioned above has been turned over by Mr. Graeper to Robert Strong, state chairman of Oregon for the European Relief Council.



Four men who will take a prominent part in the Goldwyn meeting at Los Angeles next month. From left to right: A. S. Aronson, sales manager; Alfred Weiss, vice-president; Howard Dietz, director of advertising and publicity, and Maurice Wolff, Los Angeles branch manager

Goldwyn Branch Managers to Meet on Coast

Executives and Managers to Convene in May in Company's Coast Studios

EXECUTIVES of Goldwyn Pictures Corporation and the managers of the twenty-two branch exchanges will meet at the Goldwyn studios, Culver City, Calif., for a branch managers' convention the second week in May.

Samuel Goldwyn, who is due back from Europe, May 1, will leave New York, May 4 with others from the Eastern offices of the company. F. J. Godsol, chairman of the board of directors, will attend the convention, as will Alfred Weiss, vice-president of the Distributing Corporation; A. S. Aronson, vice-president and general sales manager; Eric Shay, assistant treasurer, and Howard Dietz, director of advertising and publicity.

This convention is the first time in the history of the Goldwyn company that a sale convention has been held at the production headquarters. It is the purpose of the Goldwyn executives to bring the branch managers in closer touch with the actual making of the pictures which they market. A number of big productions scheduled for release next fall will be given advance showings at the studio theatre.

Vice-president Abraham Lehr, in charge of production, will take an active part in the convention, affording the branch managers a thorough insight into the operation of the studios and giving them as much advance information as possible about the features which they will receive during the coming season.

With this information as a basis for a plan of action, Sales Manager Aronson will formulate a definite sales campaign in which the characteristics of each picture will be considered. Every department of the manufacturing and marketing of pictures will be touched upon in addresses delivered by Mr. Goldwyn, Mr. Godsol, Mr. Aronson, Mr. Weiss, Mr. Schay, Mr. Dietz and others.

In addition to the business matters to be considered, it is expected that several of the Goldwyn authors now at Culver City will discuss various artistic phases of the motion picture. Rupert Hughes, whose comedy "Scratch My Back" was one of the biggest Goldwyn moneymakers of the past year for exhibitors, is down on the list of speakers.

The program is so arranged that J. G. Hawks, western scenario editor, and other studio executives, will have an opportunity to confer with the branch managers in order to get first hand information about the types of photoplay most in demand in different parts of the country.



L. M. Rubens, head of the Rubens Brothers' Theatrical Enterprises of Joliet, Ill., who has been elected president of the Motion Picture Theatrical Owners of the state

The following branch managers who are planning to attend the convention are: Arthur Lucas, Atlanta, Ga.; J. A. Koerpel, Boston; George A. Hickey, Buffalo, N. Y.; Cecil E. Maberry, Chicago; Jack Stewart, Cincinnati, O.; W. J. Kimes, Cleveland, O.; L. B. Remy, Dallas, Tex.; Ben Fish, Denver, Colo.; J. E. Flynn, Detroit, Mich.; W. E. Truog, Kansas City, Mo.; M. Wolf, Los Angeles, Cal.; Newton Davis, Minneapolis, Minn.; S. Eckman, Jr., New York; Felix Mendelssohn, Philadelphia; Nat Barach, Pittsburgh, Pa.; G. C. Parsons, San Francisco, Cal.; Jack Weil, St. Louis, Mo.; W. E. Banford, Seattle, Washington; W. A. Busch, Washington, D. C.; J. W. Pope, Jr., New Orleans, La.; E. J. MacIvor, Omaha, Neb.; Charles Knickerbocker, Salt Lake City, Utah.

Nebraska Exhibitor Loses Heavy Damage Suit

Charles G. Binderup of Minden, Neb., former owner of a chain of motion picture theatres throughout Nebraska and Kansas, lost a $750,000 damage suit in federal court at Omaha on April 21 against the following film exchanges: Pathe, First National, A. H. Blank Film Enterprises, Hall-Mark Picture Corporation, Universal, Carl E. Laemmle. C. E. Holah (former manager of A. H. Blank Enterprises) and members of the Omaha Film Board of Trade.

Mr. Binderup had filed the suit two years ago under the Sherman anti-trust act, alleging restraint of trade to the extent of bankrupting him.

Truce Declared in Kansas City Censor Fight

A truce has been declared in Kansas City between the theatre-owners and the Citizens' Censorship Committee on the question of city censorship for pictures. Recently the city's exhibitors had an amendment passed by the city council by the terms of which twenty instead of fifteen persons were necessary to sign a petition of protest calling for the investigation of any motion picture, alleged to be objectionable by the Kansas City Motion Picture Board. The amendment moreover provided that the signers had to be taxpayers. The mayor vetoed this measure.

Again it looked as if the battle were to be waged all over. However, representatives of the motion picture interests decided upon a conference with representatives of the Citizens' Censorship Committee. This resulted in a compromise, the censorship proponents agreeing to cease hostilities on their side and the picture interests agreeing to withdraw their support of the amendment just agitated. It was also agreed in the conference that an amendment, which would be fair to exhibitors and producers, would be submitted to the city council at an early date.

Rival Interests in Controversy Over Bldg Sites

Months of controversy have resulted in Baltimore in Mayor Broening signing ordinances permitting the erection of theatres by rival interests at the northwest and southwest corners of Thirty-third street, Boulevard and Greenmount avenue.

The American Theatres Company, Alfred G. Buck, president, was the first to try to get permission from the city to build. Then Palmore and Homand, well-known film distributors, appeared with a request to build at the same intersection and opposite the American Theatre Company's site. The two ordinances seesawed through the two branches of the Baltimore City Council, and for a time both were in danger of not passing.

The American Theatres Company, since its ordinance has been O. K.'d, has used nearly half page advertisements to announce plans. Excavation of its foundation has started, and the opening is planned for September.

Operators' Bill at Albany Dies in Committee

The Flynn bill, introduced in the New York State Legislature, several weeks ago, and which related to the examination of all motion-picture operators, died in committee at Albany, N. Y., last Saturday, when the legislature concluded its annual session. A hearing on the bill was held several weeks ago, at which time operators from New York and Buffalo were present and spoke.

Southern California Territory Theatre Changes

LONG BEACH, CAL.—Johnson & Wrightsman.—Palace and Liberty theatres.—Reported sold controlling interest to West Coast Theatres, Inc.

LOS ANGELES, CAL.—West Coast Theatres, Inc., will erect theatre at aGrdner Junction to cost $100,000.

BISBEE, ARIZ.—Wright & Evans.—Eagle theatre.—Agreement of sale furniture, fixtures and lease to Jas. B. Carrigan.

LOWELL, ARIZ.—Wright & Evans.—Central theatre.—Agreement of sale furniture, fixtures and lease to Jas. B. Carrigien.

LOS ANGELES, CAL.—Graumann Theatrical Enterprises.—D. J. Graumann, Vice-Pres., Dead.

TUCSON, ARIZ.—Lyric Amusement Co., Stone & Congress.—Will erect motion picture theatre.

Jury Finds Sunday Movies Are a Necessity

W. F. Harris, George Poindexter and Joseph Gold, Hopewell, Va., exhibitors were found not guilty of violating the state blue laws recently. The jury found that motion picture shows were a necessity in the city at the present time.

It is reported that A. L. Jones, attorney for the picture men, was being deprived of his Sunday school class in a local church for defending the accused.

Since the trial two churches have adopted a resolution declaring a boycott on the theatres until they close on Sunday, but according to W. F. Harris, secretary of the Broadway Theatre, Inc., no effect has been felt, but rather that action served as a good advertisement.

J. R. Grainger to Represent Allen Holubar

J. R. Grainger, Eastern Manager of Marshall Neilan Productions and sales representative for Charlie Chaplin, has closed with Allen Holubar, to represent that director in the East.

Promptly following the signing of a new contract with Associated First National Exhibitors for the distribution of his future product, Mr. Holubar, through special arrangement with Mr. Neilan, secured Mr. Grainger's services to pass on all contracts under his new agreement.

Endorse New York Papers

The A. M. P. A. unanimously adopted a resolution extending the association's appreciation of the intelligent stand taken by the New York Evening *Mail* and the New York *Globe* on the censorship question during the recent hearings at Albany.

Another Chain of Theatres for Chicago, Is Report

Chicago is to have another chain of big moving picture houses, according to Emil Stern, who announces that architects are at work on preliminary sketches for the first of the new houses, which is to be a 4,000-seat theatre, located on Belmont Avenue, west of the intersection of Ashland and Lincoln Avenues.

The structure will be built on a site having a frontage of 266 feet and a depth of 200 feet, and will include, besides the theatre, forty or fifty offices, several ground floor stores and a large court apartment building in the rear. The investment in this house will approximate, it is understood, $2,000,000, and the other theatres contemplated also will be large de luxe theatres.

Mr. Stern is widely known in the industry as general manager for Lubliner & Trinz. It is understood that in the present transaction Mr. Stern is not representing Lubliner & Trinz, but is heading a new syndicate.

Parent Teachers to Co-operate with Producers

On Wednesday, April 20, a meeting was held at the Deshler Hotel, Columbus, Ohio, by the executive committee of the State Parent-Teachers' Association for the purpose of discussing the motion picture problems in Ohio. Attending this conference was C. C. Pettijohn, representing the National Producers, James A. Maddox, representing the exhibitors of Ohio, William S. Bundy, representing the Governor of Ohio and Gilbert C. Taylor, of the House of Representatives.

It was decided by unanimous vote by the executive committee of the Parent Teachers' Association to cooperate with the producers and exhibitors, in bringing about a higher standard of motion pictures.

It is the plan of the State Parent Teachers' Association, through its president, Mrs. Samuel Marshall Williams and Mrs. A. B. Nelles, president of the Franklin County Association, to have a resolution urging cooperation adopted by the national meeting of Parent Teachers' Association and Congress of Mothers, which takes place at Washington, D. C. during the week of April 25. If the National Association adopts the resolution, it will be asked to name a national committee to cooperate with the The Theatre Owners of America and the Producers' Association in working out a definite program. A detailed plan has been worked out and will be presented by the Ohio delegates.

Jersey City House Opens

The Central theatre in Jersey City, N. J., was formally opened on the evening of April 27th. The house is owned by the National-Central Theatres, Inc., of which Louis F. Blumenthal is president.

A Plan to Create Harmony in the Motion Picture Industry

By Benj. B. Hampton

SOMETIMES it pays us to disregard details, and, cutting through the underbrush that obscures vision, go directly to the point.

One pressing need in the motion picture industry today is unification of warring elements. If it is possible to bring about harmony inside the industry, it will be possible to meet successfully the menace of censorship, blue Sunday laws and taxation.

How, then, is it possible to accomplish harmony so that a united industry can move to a solution of its problem?

Efforts up to date have been unsuccessful, due, I believe, to our lack of courage to admit that the industry can never be united until an exhibitor is put at the head of a national association.

It may be startling for a producer to express an opinion such as this. But it seems to me that the logic of the situation compels every fair-minded man to admit that our lack of harmony, our civil war, is due to our failure to realize the position of the exhibitor in the industry.

The "producer" is precisely what the term indicates—he produces the product, which is passed along to the middleman or the distributor for sale to the retailer. In almost any other industry the retailer occupies a position subordinate to that of the manufacturer, but distinctly and emphatically this is not the case with motion pictures. In this industry the exhibitor is exceptionally important because of the peculiar relation of pictures to the public.

The theatre owner is not merely a buyer and seller of commodities, as is the shoe merchant, the dry goods man or any other retailer in the town. The exhibitor occupies a position somewhere between the newspaper, the public school and the church. He is not a mere retail merchant—he is a provider of entertainment and education, and that places him in an extremely peculiar, important position in his community.

The exhibitor, because of the very nature of his business, must meet not only the problems of a retail merchant, but he must face continually the criticisms and attacks of all the people who disapprove of the type of merchandise he is selling. Unlike any other retail merchant, the theatre owner must deal daily, almost hourly, with the reform elements in his community. When we say that he is in the front line trenches we do not exaggerate his position.

If some of the men who sit in Longacre Square and attempt to control this industry from Broadway hotels would spend a few months in dealing with exhibitors' problems face to face they would soon realize that this industry cannot be ruled autocratically by any group, no matter whether it is composed of producers, distributors or exhibitors. The industry is too big; it is spread over too much territory; too much brains and too much intelligence are involved in it to permit it to be controlled by any autocratic group. Primarily it is necessary that this industry be controlled democratically. That is to say, it must be controlled by the majority of the people who have investments of money, energy and thought in the industry.

This brings us logically to the largest group in the industry, undoubtedly the exhibitor group. More people are employed in the exhibition of pictures, more capital is invested in exhibition, more problems have to be met by exhibitors in their dealings with the public. Unquestionably, from the standpoint of its size and from the standpoint of capital invested, the exhibitor group is by far the most important commercial group in the industry.

Not alone is the commercial angle to be considered. To my mind, unquestionably the most important phase of the entire situation is the relation of the exhibitor to the public. I repeat that he is the man who comes into direct daily contact with all the elements that are fighting motion pictures. The producer is isolated, insulated—he is a long, long way off from attack. The exhibitor meets it every day, every hour at his box office. Every evangelist who goes to a town and starts a "blue Sunday" agitation, every reformer who wants censorship, whether city, State or Federal, attacks the exhibitor in his own town at his own box office.

I believe the one way to bring about harmany in the industry is to admit the facts and go frankly to the exhibitors and say to them:

"Gentlemen, we want you to nominate the president of a national association. We will line up with you to bring about harmony to meet the common enemy and to work out our problems. We recognize that you furnish us with our contract with the public. It is through you that we must deal with the public, and therefore we accept your leadership in these relations."

In order that there may be no misunderstanding as to my personal position in this matter, let me say that my suggestions are offered impersonally. I am here dealing with no individuals and no associations.

Distinctly and emphatically I am not criticizing any associations nor any individuals connected with any of the associations now in existence. My efforts to bring about better understanding of the problems and perils of motion pictures are impersonal. Whatever little I can do, in writing or speaking, is done freely, because of my faith in pictures and my belief that the public needs pictures. I want to see the art progress and the industry grow greater. In stating my conviction that a united industry is not possible until producers and distributors willingly accept an exhibitor as the head of a national association, I am not referring in any way, directly or indirectly, by statement or by innuendo to any existing organizations, nor to any persons.

My earnest feeling is that in our efforts to create a national association that will embrace all the elements of the industry we have been in error in disregarding the logic of the situation. We have been trying to cause the tail to wag the dog, and the dog will not be wagged by the tail.

There was a time, years ago, when the producer or the distributor was the dominating factor in the industry. We ought to frankly recognize the fact that this era passed out of existence when the nickelodeon began to disappear. The exhibitors are today sound, solid, responsible business men, with millions of dollars permanently invested in their enterprises. Consequently their relation toward the business must be one of permanence.

Too many producers and distributors are impelled by a desire for quick and immediate returns. Their investments are often largely or entirely of a liquid and temporary character, and their relation to the industry is not necessarily either solid or enduring. Certainly we have big, strong, well-managed producing concerns. But certainly also the issue has been obscured and confused by our failure to recognize clearly the steadily increasing importance and solidity of the exhibitor.

I believe it is time now to frankly admit that importance and to place the exhibitor at the head of a national association and then to work with him cordially and fully to bring every element in the industry into line.

Michigan Senate Buries Motion Picture Censorship Measure

THE Michigan censor bill, directed against motion pictures, was defeated on April 27, when after a two-hour debate, the Senate voted 20 to 9 against reporting it out of the State Affairs Committee.

The feeling against the bill throughout the state has been running high, and on one day alone, 45,000 petitions reached the Senate against the proposed legislation.

Free Speech and the Movies

By Paul L. Blakely, S.J.

THE demand for censorship of the moving-picture is now nation-wide. There is some fanaticism back of this demand, which is almost a "drive" in its dogged intensity, but, fundamentally, the movement is a protest against the exploitation of vice for commercial purposes. In the trade and out of it, decent men are agreed that some form of censorship or regulation is imperative, for it is an unfortunate fact that the trade is infested with men whose moral standards barely approximate the standards of the professional procurer. Conditions are so deplorable that, in their opinion, State or Federal censorship is the only remedy. The plan which they propose differs in detail according to local needs. Essentially, however, it means "pre-release censorship"; that is, all films must be reviewed and approved by a State or Federal Board before they can be exhibited to the public.

Now this plan might or might not destroy the improper film. But the question of prime importance is: Is it practicable? Let us grant that graft, politics, and bribery would never influence the appointment of the censors, or their decisions. Let us grant, further, that the moral standards of the censors would be generally acceptable, and their judgment such as to recommend itself to all good citizens. But has pre-release censorship a place in America? My first-hand acquaintance, which is not small, both with the evils of the trade and the wiles of producers and exhibitors does not prevent me from venturing an answer in the negative.

The Lusk bill, probably to be passed by the New York Assembly, is built on the pre-release censorship principle. In providing that no picture may be shown in public unless first approved by a State Board, the bill flatly contradicts, in my opinion, a principle embodied in the FederalConstitution and in the constitution of every State in the Union. This principle sets forth my right as a citizen to express my "sentiments" freely "on all subjects," being always responsible for the abuse of this right. Moreover, it not only forbids the enactment of any law which destroys free speech, but of any law which abridges it.

Every citizen may freely speak, write, and publish his sentiments on all subjects, being responsible for the abuse of that right; and no law shall be passed to restrain or abridge the liberty of speech or of the press. (Constitution of the State of New York, section I.)

In varying form this section has appeared in all the constitutions of the State of New York, from 1777 to the present time.

From the plain wording of the section, it is clear that the right can be abused. The very men who wrote it, and the people who approved it, knew that the right would be abused by evil men to tear down the civil, moral and political structure they had built. Yet in spite of this knowledge, they established freedom of speech "on all subjects" as a constitutional right, placing all tampering with it beyond reach of the executive, the Assembly and the courts, because they knew that without it a free government of free men is an impossibility. What they wrote in this section is no empty declamation. They meant it.

It is urged, however, by friends of the Clayton-Lusk bill that State regulation of the moving-picture is not an act in restraint of free speech, but an act to control a licensed business.

EDITOR'S NOTE:—*The article printed herewith appeared in the April 16 issue of America, the leading Catholic weekly review, under the caption, "Free Speech and the Movies." It is one of the most striking expositions of legalized censorship as a violation of the constitutional right of free speech that we have had the pleasure to read. We submit it herewith in full.*

Evidence is not submitted to show that an act to control a licensed business is justified, even when it destroys free speech, and I find myself wholly unable to accept this view. The section above quoted refers to a right of the people with which the Assembly is forbidden to interfere. Its obvious purpose is to safeguard the right of "every citizen" to communicate "freely" to others "his sentiments on all subjects." In pursuance of this purpose the section enumerates two methods by which a sentiment may be communicated; speaking and writing. But the specific enumeration of these methods should not be construed to exclude any and all other methods. In recognition of the fact that a sentiment may, or at some future time might, be communicated in another manner, the section adds a term of general import, to "publish," that is, to make known in an intelligible manner. It cannot, therefore, be seriously urged that the section safeguards freedom in the communication of thought in two cases only, "writing" and "speaking," and withholds this freedom when the communication is published in any other manner.

An example may point this argument. I propose to communicate my "sentiments" to the public. I set them forth in an editorial, a poem, a short-story, or a cantata. These sentiments may be blasphemous, obscene, offensive to decent-living men, even subversive of all law and order. Nevertheless I am not obliged and cannot be obliged, even were I an habitual offender, to submit them to a State censor, because the Constitution protects my right as a citizen freely to "publish" my sentiments "on all subjects." State regulation can begin only after the fact of publication, by holding me responsible, when evidence is offered that I have abused my constitutional right. In like manner, if instead of printing my sentiments, I prefer to publish them in a speech, I cannot be obliged to submit my manuscript to the police, or to hold a rehearsal for a board of censors.

This I think will be granted. But if granted, I can find no valid reason why my constitutional right to publish my sentiments freely on all subjects should be denied if I elect to publish them in a moving-picture. I hold that my right to do this cannot be denied or abridged without destroying the constitutional guaranty of free speech.

But the manufacture, sale and exhibition of the moving-picture, it is said, is a licensed business. Granted. The accidental circumstance that I may wish to sell the finished expression of my sentiments cannot be wrested to destroy a right. Even Shakespeare went into the market, and orators, novelists, editors, lecturers, singers, and public entertainers very commonly sell their sentiments externalized by means of print, the human voice, or the phonograph record. But no one has ever urged seriously: You may give your books away, or your newspapers, or your magazines, or you may lecture or sing or act for the public, *free of charge*. Then we cannot interfere with your right to publish your sentiments on all subjects. But if you prepare a manuscript with the intention of selling it, or act or sing or lecture in a licensed hall, charging an admission-fee, then the section means nothing for you. You must submit your manuscript to State censors who will give or withhold, as they deem fit, permission to print; or, as the case may be, you must first rehearse your speeches, lectures, or songs, before the censors.

If to publish my sentiments does not mean to communicate them in any way that is intelligible to human beings, then as a constitutional guarantee, the free-speech sections of the Federal and State Constitutions are worthless. They may, possibly, protect my right to utter my sentiments by word of mouth or on paper. They destroy that right when I prefer to utter them on celluloid. And if the State can require me to submit my celluloid manuscript to censors, on the plea that I intend to sell the pictured manifestation of my thought, it must be admitted that the State can compel me to submit my manuscript, or my act, to censors unless I agree to give the externalized production to the public without cost.

To put the moving-picture beyond the pale of this constitutional right on the ground that it is an article of commerce, may or may not check the evils of the trade. But it most certainly is a movement most dangerous to all civil liberty.

Let the obvious now be added, that the present state of the moving-picture industry is nothing less than disgraceful. It needs reform, but in a constitutional government, a reform must be effected in a constitutional manner or it cannot be effected at all. The men back of the trade may be thugs, panderers and cut-throats, but even a felon has his day in court, and unless the constitutional forms are observed, he cannot be punished. Legislation of the Clayton-Lusk type will do infinitely more harm than good. Any law restraining or abridging the liberty of speech or of the press is unconstitutional and utterly out of harmony with American principles and procedure. Yet I venture to believe that all the constitutional sections which safeguard this precious right of free speech, provide a remedy in the provision that all citizens shall be held responsible for its abuse. If laws to punish the immoral producer or exhibitor do not exist, let them be enacted. If they are not enforced, then nothing less than an awakened and purified public consciousness will cure the evil. The steady combined efforts of our religious, educational and social organizations will do much to awaken that consciousness. But it is certain that reforms cannot be secured by enacting legislation which destroys a constitutional right.

Music and The Theatre

"How They Won the Game with Music"

By Charles D. Isaacson

NOW that the baseball season has begun I have written a little story for the amusement of the readers of the NEWS and for their use in their own publicity.

HOW THEY WON THE GAME WITH MUSIC

If in the course of my tale I make the grand *faux pas* of using expressions which are utterly out of the baseball fan's vocabulary—if in the development of my descriptions I use circumlocution with words, words, words, when a common, ordinary, garden variety of baseball parlance would be the better choice—you will pardon the offence I hope.

I am a musician. Not *just* a musician, if you please, but a musician who is extremely fond of the game. Now, no doubt you are instantly picturing a long-haired, mysterious-eyed individual. You are wrong, you would not know me for a maker of music until you heard me—and then, who knows what then?

I am not anything like a certain famous pianist from overseas. I would not mention his name, for since that first day at the Polo Grounds he has probably learned to measure his offences with red-faced embarrassment. He had just arrived from Russia. His name had been heralded over the country and at his first engagements the halls were packed to overflowing, he had been given ovations as are generally reserved for Presidential candidates—Democratic ones—Bryan ovations. The newspapers were full of praise for his art. Then we went to the baseball game.

I tried to explain it to him, and he seemed enthusiastic enough. It must have looked incongruous for the crowds about us to see my friend, with the long, curly locks, the esthetic face and long slender fingers, standing and shouting, "Go it," or whatever the translation of that is, in Russian.

After the game the excitement was still with him. We had dinner and there we met some of my newspaper friends. The pianist wanted to tell about the game. He did. I wish I could reproduce his language exactly to the gesticulations and accenting. It was something like this:

"It was wonderful. One gentleman stood up and picked the discus—the discus, that's right. This he hurled with force up to another, who caught it and twirled it back. It appears that the discus should not get to one man, and another tried with a long stick to break the discus. Once or twice he did stop the discus, and then proceeded to race around the fields. They call the field a jewel—not a ruby, some jewel though."

No, I am not like the Russian pianist.

But I am extremely fond of the game. It is a perfect hobby of mine to transport staid, mystic-looking artists from the studio to the diamond. I shall never forget the amazement of Paderewski when he saw his first game. In the case of Mischa Elman, the famous violinist, there is a fan whom the littlest boy on the street could not outshriek.

One day Caruso forgot himself. He goes to see the game whenever he has the opportunity. But one day he forgot he was Caruso and the possessor of the greatest voice in the world. He started to tell the umpire just what he thought of him in the choicest conglomeration of United States and Neapolitan slang. He was going at a great rate when his secretary came up, put his hand over the Caruso mouth and said: "You must sing tomorrow at the opera." For a fan of baseball, there is the popular Geraldine Farrar, and for a genuine expert on the game—an expert who could give even the great Hugh Fullerton some pointers—I introduce to you the meteorically successful Galli-Curci. Her first game was at a countryside resort. The guests were playing against the local boys. On the guests' side, the pitcher, well I had better confess it—I was the pitcher.

After the game Mme. Galli-Curci very naively said: "I think the local boys had you worried, didn't they? They didn't seem to care where you threw the ball—they always hit it, didn't they?" I said, "Madame, you are right. You are hereby appointed sporting editor of the *Catskill Mountain News.*"

But all this is preliminary to my tale. And I have a story to tell which I believe will go down in the annals of baseball as something utterly unique.

Did you ever hear of a game where music was the star player?

I will tell you of that strange affair. It was in Sandusky, Ohio. The home team, headed by George Wiles, was in a closing combat with a visiting nine. The whole town had turned out to watch the event. Automobiles and carriages lined the streets on all sides of the park (a big, level lot). On the grass and on fences were the home-town fans and the foreigners. The town was in the best of spirits, the weather had been particularly genial, and everything pointed to an opportunity of a lifetime.

The Sandusky boys, however, were a little discontented. They had held their grievances to themselves, preferring not to dim the hopes of their citizens. The team had been badly battered. Local magnates had been making offers to the men and some of the stars had deserted for other aggregations. The Sandusky team before that time had been known as the fastest unit in that section of the country. Wiles had been responsible for the successes and now he felt himself liable for the failures. He had a tremendous sense of local pride, this Wiles and he assumed that the weight of the universe—the local universe—was upon his baseball shoulders.

So on this particular day, while they smiled and pretended to be on their happiest behavior the home team really nursed a secret fear of their dissipated strength and saw defeat staring them in the face. They did not know however, of the trump card which George Wiles was keeping back—did not know of the secret held by Wiles, the pitcher, the shortstop and another. Every now and then Wiles, the pitcher and the shortstop would look knowingly at each other, and each of the three would pass near the bleachers and wink significantly to an onlooker—the same in each case. The byplay was so cleverly handled that nobody realized that conspiracy was on—or if the fact had been sensed, some people would have wondered what the particular onlooker had in the bag at his side.

But the four conspirators and the rest of the home team smiled and practiced as if nothing were out of keeping with the calm, serene picture which the park then presented.

The game started. The onlookers gave the local boys a glowing reception. My, how the cries rose to heaven. The onlookers in the extreme assurance of their victory even gave a cordial cheer to the visitors, as if to say: "We like you, and we wish you no hard luck, but of course what's going to happen to you today is—well, you'll see. In the meantime, here's a little cheer to keep you up."

The visitors went to bat. They were donated instantly with four balls. The next man set a neat fielder on his initial attempt. The first inning found a straight line on the scoreboard where a round one should have been. But when the local fellows went up to bat they seemed unable to connect with the—not discus—I mean ball. They retired with a score which resembled Ponzi's ultimate resources—zero. The second, third, fourth were disastrous affairs. By the time the sixth inning had loomed, it was bad, bad, bad.

(*Continued on page 2971*)

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
Accepted
Temporary Headquarters
.....
Suite 402, 729 7th Avenue, New York City

I,.....

Address .....

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES
A—Those of the motion picture industry seeking to broaden their appeal thru music.
B—Those of the music industry and musical profession seeking to widen their scope thru the film.
C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
$2.00 for individuals $10.00 for corporations and companies.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Martin Quigley and Watterson R. Rothacker have a big (and perhaps dangerous) job ahead of them. They're to pick the winner in the Chicago Journal's beauty contest by which some Chicago girl will get a job with Christie Comedies. Lew Cody, who was out at the Rothacker Chicago plant, saw some of the photographs entered in the contest and immediately offered to be an associate judge but Martin and Watterson turned him down cold. Al Christie wired his congratulations and condolence. "In all Chicago there are not two men better equipped to do the job," he opined: The winner will be announced at the Motion Picture Machine Operators' Union Ball at the Arena, May 5.

Manager Carl Harthill, of Reelcraft, attended the conference of Reelcraft officials in New York last week. Mr. Harthill is optimistic over the business outlook.

Dorothy Phillips and Allen Holubar were in Chicago for a few hours last week and took the opportunity to visit Balaban and Katz's Tivoli as the guest of Max Goldstein. Both Miss Phillips and Mr. Holubar expressed themselves as delighted with the theatre, which, they declared to be the finest house they have ever seen.

Manager Ben Beadell, of Associated, is back at his desk after a hurried trip to New York City.

Harry A. Spanuth, well known producer and distributor, and C. W. Spanuth, who also has a wide acquaintance in this territory, and recently of the Clark theatre, will open a state right exchange, serving Northern Illinois and Indiana on May 1. It will be known as the Commonwealth Exchange and will be located at 746 South Wabash avenue. During a recent visit to New York Mr. Spanuth closed for twelve feature productions and a series of three short subjects. According to his plans a feature will be released every two weeks and a short subject every week. "You Find It Everywhere," starring Herbert Rawlinson and Catherine Calvert, probably will be the first feature offering, followed by "The Man's Law," featuring Irving Cummings, and "The Lure of the Orient." The short subjects will include twelve Newlywed Comedies, seven two-reel Midget Comedies and the Spanuth Vod-a-vil Movies. Harry Spanuth is one of the veterans of the Chicago motion picture field and was active in the organization of the Celebrated Players Film Corporation and later the Central Film Company of Chicago. The sales force now is being organized and C. W. Spanuth will be vice president and salesmanager.

Irving Lesser stopped off in Chicago long enough to view the print of "Peck's Bad Boy" at the Rothacker studio this week and then personally took a print of the picture with him to New York where it will be screened at the Strand theatre.

Douglas D. Rothacker, manager of the Rothacker Company's Industrial Division, is spending a week in St. Louis.

B. Herbert Milligan, of Creation Film Company, is in New York for a week's sojourn on company business and also to look after his Kalem Studio interests in the east.

Carl Harthill, Chicago manager for Reelcraft, is back at his desk after attending the meeting of Reelcraft officials and managers in New York last week.

Wabash Film Exchange, in keeping with its policy of expansion, has added feature pictures to its regular list of short subject releases. The first of the feature will be "Wolf Bayne," featuring Jack Hoxie and Louise Lovely.

"Deliverance," the feature picture built around the life of Helen Keller, known as "the wonder woman of the age," has gone over big in Chicago and Illinois, according to Gollos Enterprises, who have taken over the Indiana rights to the picture in addition to the Illinois territory previously controlled by them.

W. A. Engelman has returned from New York, where he completed arrangements to represent the Mount Olympus Distributing Corporation in the central west. Mr. Engelman's headquarters in Chicago will be located at 122 S. Michigan Avenue, and his territory will include Ohio, Illinois, Indiana, Kentucky, Michigan, Wisconsin, Minnesota, North and South Dakota, Nebraska, Iowa, Kansas, and Missouri. The pictures to be released in this territory include a large line of one and two-reel comedies in addition to the Dizzy Dumbells, which were made in Chicago by the International Photoplay Company.

The motion picture industry shortly is to lose two of its most popular members in Frank Flaherty, who has resigned as manager of the Unity Photoplays Company, and John Frundt, former vice-president of the Illinois Exhibitors' Alliance, and who recently has disposed of his Claremont Theatre. Messrs. Flaherty and Frundt are leaving the motion picture field to become interested in an automobile accessory distributing agency to be known as the Jones-Flaherty Sales Corporation, which will be located at 3110 S. Michigan Avenue. Among the principal accessories which it will feature in Northern Illinois, Northern Indiana, Wisconsin and the Michigan Peninsula, will be Westinghouse batteries, self-oiling springs, a stop light and a French carburetor. Frank Flaherty has been connected with the management of film exchanges for nine years, and is one of the most widely known and popular exchange men who ever did business in the Chicago territory. Mr. Frundt also is an old-timer in the motion picture field and enjoys the friendship of hundreds of exhibitors.

A conference of Bartola Musical Instrument salesmen was held in Chicago last week, among those present being H. H. Haven, F. O. Patterson, K. G. Kurtz and others. Mr. Haven reported a sale, which is believed to be a record-breaker, three organs in one day, the instruments going to the Hostettler Enterprises of Omaha.

W. D. Burford journeyed to Lansing, Michigan, to attend the banquet and opening of W. S. Butterfield's new Strand Theatre, in that city and reports that Mr. Butterfield has a splendid new house which promises to be as big a success as the banquet.

General Manager W. E. Atkinson and General Sales Manager E. M. Saunders, both of New York, presided at a conference of Metro branch managers, which was held in Chicago last week. Those in attendance, beside L. A. Rozelle, of Chicago, were A. Fischer, Minneapolis; S. L. Haldeman, Kansas City; C. Werner, St. Louis; and C. R. Osborn, of Omaha. A pleasant feature of the meeting was a dinner tendered to the visiting Metro Pictures Corporation officials by Mr. Rozelle, at the South Shore Country Club, on Thursday evening.

J. A. Salter shortly will take over the direction of a chain of theatres in five Illinois cities and pending assuming control of these houses, has resigned from Educational Films, where he has been a successful salesman. Previous to that Mr. Salter was connected with Vitagraph for four years and his total years of experience in the film industry, including some years as an exhibitor, number ten, and he is considered as having a comprehensive knowledge of the business and marked ability as a showman. The names of the theatres which he will control will be announced within a few days.

Monday, April 25th, was the date for the formal opening of Unity's new headquarters on South Wabash avenue and Frank Zambreno, Frank Flaherty and the members of Unity's sales force acted as host to the throng of friends who called to admire the new exchange.

Ike Von Ronkel, of Favorite Players Film Company, announces that the Indianapolis offices of his company, which are in charge of Manager W. J. Lee, have been moved from 212 Wimmer Building to 144-6 West Vermont street.

Interstate Film Service was scheduled to move to its new headquarters at 730 S. Wabash avenue on Saturday, where Lee Herz has taken large space anticipating an expansion in his releasing activities, which is scheduled for an early date. Eddy Herz left this week for a month's trip through Illinois in the interests of Interstate.

George Kleine is moving his offices from 63 E. Adams street, where he has been located for some time, to 116 S. Michigan avenue.

One of the leading Chicago railroads, connecting the Windy City and Minneapolis, is arranging to put on a special train which will carry the Chicago and Illinois exhibitors to the convention of the Motion Picture Theatre Owners of America in Minneapolis the early part of June.

The opening of Ascher Brothers' Roosevelt Theatre in the heart of Chicago's loop shopping district Saturday, April 23rd, was one of the most important events of the year in Central West moving picture circles. It is the twenty-sixth theatre to be operated under the Ascher banner, and is acclaimed by Chicagoans as one of the most noteworthy and artistic moving picture houses of the country. A complete description of the splendid theatre and its equipment will appear in the next issue of MOTION PICTURE NEWS.

An all week long reception and housewarming marked the formal opening of Universal's handsome new exchange at 831 S. Wabash avenue, and Manager Lesserman, Assistant Manager Maurice Hellman, and the entire staff were busy welcoming visiting exhibitors and other film men.

Columbia Printing Co. Extends Service

The Columbia Printing Company, Chicago, widely known to the trade for many years as makers of high grade theatre tickets, is adding service features to its business. New forms of order blanks, which are gotten up with special reference to the convenience of the exhibitor and special designs of tickets to suit the theatre owner's taste, are among the newest features offered.

Navy Aids Atlanta Theatre on "The Scuttlers"

A tie-up with the United States Navy in a recent recruiting campaign, permitted the Strand Theatre, Atlanta, recently, to do some excellent business on "The Scuttlers" and also to put up an excellent lobby-display.

The Navy Recruiting Office has a full-rigged model battleship, complete in every tiny detail, which they use in their window, as an inducement to Young America to don the Navy blue. This ship always wins attention, and the Strand built a special little "set" around it, showing the ship at sea.

Around the lobby, were various articles of ship's use,—life-preservers, cork jackets, marlin spikes, and all manner of weird looking things which only the sailors themselves could identify. Framed photographs showing "life at sea" had also been loaned by the Navy recruiting office, and added their bit to the "salty" atmosphere of the lobby.

Frank Hammond, manager of the Lynch houses in Atlanta (with the exception of the Howard and the Lyric) was responsible for the lobby, and received considerable congratulations.

Mitchell Builds Fine Lobby Display

W. Griffith Mitchell, manager of the Majestic Gardens theatre, has completed a most successful engagement of "Outside the Law," no small part of which was due to his exploitation campaign.

Besides the more orthodox advertising which Mr. Mitchell used, was a lobby display of unusual excellence and artistry, as shown by the accompanying cut.

One of the novelties of the display is the 14-foot banner over the lobby door, on which "Outside the Law" was printed in Chinese characters. Mr. Mitchell consulted his Chinese laundryman for the copy on this banner, and then had his artist reproduce what was written as best he could. The cut-out of Priscilla Dean was from a 24-sheet poster. Apple blossoms and lanterns were used to advantage in the decorations.

The newspapers carried 300 inches of advertising and the billboards were covered over a wide section.



Original painting used as exploitation for "Earthbound" playing recently at the Rialto theatre, Omaha, Neb. The canvass was located over the lobby entrance



View of the lobby of the Majestic Gardens theatre, Kalamazoo, decorated for the showing of "Outside the Law."



"Roundup" exploitation by the Istrione theatre of Jackson, Miss., as told in the accompanying story

McDonald Doubles for Fatty Arbuckle

Manager C. L. McDonald, of the Istrione theatre, Jackson, Miss., played "The Round-Up" recently, with himself as the stellar exploitation role. Having been an Oklahoma cowboy himself, he dolled up in his old Western outfit as shown by the cut on this page and drew plenty of attention to himself and the Arbuckle picture by parading the streets daily. Megaphone speeches and teaser newspaper ads helped.

The Istrione lobby was decorated for the occasion as shown by the cut. A powerful spotlight was played on the cut-out over the entrance at night and several lariats added atmosphere.

Making Disaster Over Into Dollars

A good showman is often able to make apparent disaster over into an effective exploitation medium, and just this is what Manager C. L. McDonald, of the Istrione theatre, Jackson, Miss., did recently.

A flood that made the street on which the Istrione is located look like a day in Venice happened along when McDonald was playing "The Mark of Zorro." Thanks to the architects, the theatre was built high enough so no water got inside the house, and McDonald was ready to open up any time his patrons could get to the lobby.

The Istrione manager figured that the water would go down as quickly as it had risen, so he mapped out an exploitation campaign based on on unusual condition A number of boats and boys were corralled and sent out to row about the inundated Jackson streets. The boats flaunted banners that read: "Istrione Open a Usual at 1:30 P. M. "Life Belts Furnished," "Annette Kellerman Coming t the Istrione," "She Will Teach You t Swim." Before it was time to open th usual matinee the water had subsided an McDonald's unusual advertising began t bring results. By 1:30 the theatre wa packed and McDonald patted himself o the back for his ingenuity and sense t "never say die."

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Sentimental Tommy—

Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but please. (Middle West.)

Great—can't say enough in its favor. Did tremendous business all week. (East.)

The Love Special—

Wallace Reid always goes great here and this picture proved to be no exception as far as box office receipts are concerned. A good house all week. (Middle West.)

Wally Reid is a great favorite of our patrons and we did a splendid business with this feature which seemed to please our patrons. (Middle West.)

Straight Is the Way—

The title handicaps the picture, which is only an average production. Had it not been for Charlie Chaplin in "The Adventurer," I would have had a "slim" house all week. (Middle West)

The Easy Road—

We label this as a good picture. The box office statement was better than average. (West.)

The Gilded Lily—

Went over big. Everybody liked it and said so. (West.)

This one was mediocre. Business was only fair. (East.)

The Education of Elizabeth—

The picture drags in several spots and needs improving, but the name, "Billie Burke," filled my house for a week. (Middle West.)

City of Silent Men—

Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however. (East.)

Brewster's Millions—

This picture got plenty of laughs. An old favorite which is done-over well in film form. (Middle West.)

Her Husband's Friend—

A regular stereotyped society drama. Nothing new, but usually interesting. (East.)

FIRST NATIONAL

The Passion Flowers—

The best picture Norma Talmadge has had for a long time. Proved an excellent box-office attraction. (Middle West.)

Nothing like a Talmadge picture to get the crowds but this one didn't please so well, though business was up to expectation. (Middle West.)

A great many people were disappointed in the story but they came to see the star. Business was up to standard. (East.)

A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run. (Middle West.)

Man, Woman, Marriage—

Continued to draw crowded houses on second run. (East.)

Opinion as to entertainment value greatly divided. Business good. (East.)

The Oath—

A good picture but only drew our regular patrons. (Middle West.)

Jim, the Penman—

Very artistic, but too gloomy. People didn't enjoy it. (East.)

Her Lord and Master—

Mamma's Affair—

They like Constance so they liked this one. Big business. (West.)

The Kid—

Eight days to extra big business. Went over like a house afire. (West.)

REALART

The Little Clown—

Had picture indorsed by local "Better Films" movement, and gave special matinee for school-children. Business excellent (South.)

The Plaything of Broadway—

A fairly entertaining production that drew average business. (East.)

The Snob—

Very acceptable and pleasing picture with good cast. (West.)

Something Different—

Splendid picture. Had much favorable comment. Good direction and good back grounds. (West.)

Ducks and Drakes—

They like this one and it did a good business. (West.)

UNIVERSAL

The Freeze Out—

This got big business for us and they seemed to like it. (West.)

Just fair box office bet for us and pleased fairly well. (West.)

Once to Every Woman—

Only an average picture, with a theme which it not particularly new. A fairly good box office attraction. (Middle West.)

The Unknown Wife—

Good clean little picture but no drawing card. (West.)

FOX

Prairie Trails—

Good picture that played to good business. (West.)

His Greatest Sacrifice—

We believe Farnum's popularity is dwindling. Anyway this picture didn't pull for us. (Middle West.)

Skirts—

One of the poorest pictures I have ever played. Spent several hundred dollars on special advertising, staged a fashion show, and did everything I could think of in a frantic attempt to put it over—but it wouldn't go. Just barely cleared expenses. (South.)

ASSOCIATED PRODUCERS

A Small Town Idol—

Sennett has produced one of the best comedies ever screened and it did a big business at our theatre during its entire run. (Middle West.)

Broke the house record on opening and held over for second week. (Middle West.)

Good summer stuff. One of the funniest comedies ever made. (East.)

The Forbidden Thing—

Title drew well—awoke curiosity—and the picture pleased. Business fair. (South.)

Dying Lips—

The production was good but the story was fair. Business was fairly good. (East.)

METRO

Polly With a Past—

Plenty of room for exploitation with this picture. Good production. Large house all week. (Middle West.)

Went over good for me. Box office satisfactory but not big. (West.)

Without Limit—

Good picture that drew satisfactory business. (West.)

A good photoplay that brought good business. Well acted throughout. (East.)

A Message From Mars—

A good lively production which attracted and satisfied large audiences. (Middle West.)

GOLDWYN

The Highest Bidder—

Star well-liked by my patrons, and picture was good, but business was only fair. (South.)

Don't Neglect Your Wife—

Good business and pleasing picture. (West.)

PATHE

The Devil—

Holding its second week to satisfactory business which is an indication that the picture pleases. (West.)

An excellent production playing to fair business. (East.)

Now or Never—

Extra big for a week on split week for features. (West.)

VITAGRAPH

Black Beauty—

An excellent picture which appealed strongly to the younger set but which failed to draw adults as we expected. Did only average business during its week's run. (Middle West.)

Proved a terrible flivver for this house, much to surprise of management. An excellent picture, nevertheless. (East.)

ROBERTSON-COLE

Seven Years Bad Luck—

Good picture from entertainment standpoint and brought good returns. (West.)

Kismet—

One of the best pictures of the year. Skinner's work is superb, and the Oriental settings are particularly good. (Middle West.)

The Stealers—

Turned the crowds away. Couldn't take care of them at all. A real attraction. (East.)

SELZNICK

The Greatest Love—

This picture was well liked but for some unaccountable reason failed to draw and proved a disappointment as box office attraction. (West.)

Broadway and Home—

A fairly entertaining picture playing to fair business. (East.)

STATES RIGHTS

Straight From Paris—

Exploitation put this over to very satisfactory business. (West.)

The County Fair—

Fairly entertaining picture which attracted only fair business. (East.)

PROGRAMS FOR THE WEEK OF APRIL 30TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

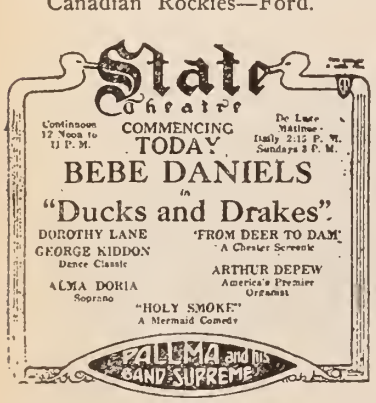
Kinema—
Overture—"Les Romains."
Current Events—Kinograms and International News.
Vocal—Boy singer.
Comedy—The Skipper's Buried Treasure—Toonerville Comedy.
Specialty—Soprano singing—"Madame Butterfly," with stage dressed in Japanese set.
Feature—Trust Your Wife—Katherine MacDonald.
Next Week—Not Guilty—Sidney Franklin.

California—
Overture—"Carmen."
Current Events—Fox News and Kinograms.
Organ—"Make Believe."
Specialty—Atmospheric prologue showing interior of Northern saloon. Ten singers and dancers on the stage.
Feature—Kazan—House Peters.
Cartoon—Krazy Kat in the Wireless Walker—Bray.
Next Week—The Little Fool—Metro.

Grauman's Rialto—
Overture—"Hummins."
Current Events—Pathe News.
Cartoon—Krazy Kat in Circumstantial Evidence—Bray.
Vocal and Organ—The Teacup Girl.
Feature—The Gilded Lily—Paramount.

Clune's Broadway—
Educational—Ford's Weekly.
Comedy—Zero Love—Gaiety Comedy.
Novelty—Movie Chats—Urban.
Current Events—Selznick News and Kinograms.
Feature—The Little Clown—Mary Miles Minter.
Next Week—The Outside Woman—Realart.

Superba Theatre—
Comedy—Harem Skarem—Century Comedy.
Current Events—International News.
Educational—Trip through the Canadian Rockies—Ford.



This double column display on "Ducks and Drakes" was used by the State theatre, Minneapolis

Feature—The Smart Set—Eva Novak—Universal.
Next Week—The Dangerous Moment—Carmel Myers—Universal.

Grauman's Theatre—
Overture—La Tipica Polka.
Current Events—Pathe News.
Organ—"My Heart Is a Bungalow for Two."
Novelty—Literary Digest.
Specialty—Kiddies' Review, consisting of ten children songs and dances.
Feature—What Every Woman Knows—Paramount.

Mission Theatre—
Feature—Four Horsemen (in its eighth week).

Symphony Theatre—
Feature—The Last of the Mohicans (in its third week).

Alhambra Theatre—
Feature—The Kid. (In its sixth week.)

Miller's Theatre—
Current Events—Fox News and Kinograms.
Instrumental—Violin solo.
Feature—Behold the Man—Pathe
Specialty—At the opening of the feature Ruth Mitchell sings "Ave Maria"; about the middle, a duet renders "The Palms"; at the close, soprano sings "Largo."
Comedy—Edgar's Feast Day—Goldwyn.

Ambassador—
Orchestra—"It's Great to Be Married.
Scenic—Lake Chelan—Burrud.
Instrumental—Violin Duet.
Specialty—One act play—The Pool Room.
Feature—Sowing the Wind—Anita Stewart.

Tally's Theatre—
Overture—"Madam Sherry."
Current Events—Kinograms.
Feature—Extravagance—May Allison—Metro.
Next Week—Unchartered Seas—Metro.

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff.
Comedy—Fiery Pete—Fox.
Feature—Skirts—Fox special.
Next Week—I Am Guilty.

California Theatre—
Orchestra—"Why Dear."
Current Events—California Topical Review.
Orchestra—"Beautiful Galatea" and "Mammy's Kissing."
Educational—Pathe Review.
Organ—"Nola" and "I'll Keep on Loving You" and selections from "Peer Gynt."
Novelty—Topics of the Day—Pathe.
Feature—The Love Special—Wallace Reid.
Special—Song contest as previously described continued.
Next Week—The Dollar a Year Man.

Imperial Theatre—
Overture—"Betty."
Current Events—Imperial Screen News.
Orchestra—"Meditation" from "Thais" and "Under Hawaiian Skies."
Scenic—Hitting the High Spots—Educational.
Special—The Phenning Sisters in a singing act.
Feature—The Faith Healer—Paramount.
Next Week—What Every Woman Knows.

Tivoli Theatre—
Orchestra—"Diavolo" and "Old Timer's" vocal number "Wilderness Friends."
Comedy—The Skippers Treasure Garden—Toonerville First National.
Feature—Kazan—House Peters.
Next Week—The Passion Flower.

Rialto Theatre—
Second Week of The Devil.
Next Week—The Heart of Maryland.

Frolic Theatre—
Comedy—Harem Skarem—Century.
Special—The Guilty Trail—Universal.
Current Events—International News.
Feature—The Magnificent Brute—Frank Mayo.
Next Week—The Big Adventure.

DENVER

America Theatre—
Current Events—International News.
Comedy—Get Rich Quick Edgar—Goldwyn.
Feature—Prisoners of Love—Goldwyn.
Next Week—Fickle Women.

Rialto Theatre—
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe..
Comedy—Hey Rube—Educational.
Feature—What Every Woman Knows—Paramount.
Next Week—The City of Silent Men.

Rivoli Theatre—
Overture—Selections from "Irene."
Current Events—Fox News.
Cartoon—The Vacuum Cleaner—Mutt and Jeff.
Feature—A Chicken in the Case—Owen Moore.
Comedy—Cliff Dwellers—Arrow Film.
Next Week—A Small Town Idol.

CHICAGO

Tivoli Theatre—
Overture—"The Evolution of Dixie."
Topical Events.
Specialty—The Lost Chord—Herbert Waterous, soloist.
Comic Cartoon—Descriptive orchestral accompaniment.
Organ Solo—"Missouri Waltz"—Jesse Crawford.
Specialty—"Memories of Dixieland." Vocalists, dancers, Tivoli ensemble and instrumentalists.
Feature—The Witching Hour.
Literary Digest.
Coming Feature—Jim the Penman.

Woodlawn Theatre—
Organ Solo—"Light Cavalry."
Woodlawn Pictorial Review.
Comedy—Buster Keaton in Hard Luck.
Overture—"The Opera Mirror."
Feature—Clara Kimball Young in Hush.
Intermission—"Would You."
Coming Feature—Mary Miles Minter in The Little Clown.

Pantheon Theatre—
Pantheon Views of the World—A Trip Through Glacier Park.
Overture—Gems from "Greenwich Village Follies."
Pantheon Topics and Travel.
Specialty—Coronet solo, by Ted Redwood—"Bride of the Waves."
Comedy—Buster Keaton in Hard Luck.
Prologue—London street scene.
Feature—Bert Lytell in A Message From Mars.
Coming Feature—East Lynne.

Barbee's Loop—
Overture—"Pastime on the Levee."
Universal Weekly.
Literary Digest.
Comedy—Hey Rube.
Feature—Black Beauty.
Added Attraction—Mae Marsh in Nobody's Kid.
Coming Feature—Gertrude Olmstead in A Big Adventure.

Randolph Theatre—
Mae Murray.
Feature—The Gilded Lily, featuring
Organ Selections.
Comedy—Hey Rube.



This one on "The Mask" was used in last Sunday's Cleveland papers by Loews Euclid theatre

Coming Feature—Thomas Meighan in The City of Silent Men.

Ziegfeld Theatre—
Incidental music by orchestra.
Pathe News.
Literary Digest.
Topics of the Day.
Comedy—Rush Order.
Feature—Will Rogers in Boys Will be Boys.

CLEVELAND

State—
Overture—Operatic Fantasie from "Il Pagliacci."
Theme "The Love Boat," by Victor Herbert.
Prologue—Vocal solo from "Pagliacci," by M. Schoens, who appears in regulation clown costume from behind heavy velvet curtains.
Musical Specialty—Piano solo by Otto Muncke, who rendered "Fantastic Cavalier" and "Rustle of Spring" with beautiful interior setting, designed by Manager George Dumont.
Current Events—Pathe News, Pathe Topics of the Day, Allied Parade in Prizma colors.
Comedy—Blue Sunday, with Lyons and Moran.
Feature—The City of Silent Men.
Next Week—Elsie Ferguson in Sacred and Profane Love.

Allen—
Overture—"Mignon."
Theme—Popular Jazz Review arranged by Musical Director Philip Spitalny.
Prologue—Ballet, composed of ten girls, under the direction of Ray Lewis.
Musical Specialty—Xylophone solo, offering "Second Hungarian Rhapsody" and popular selections as an encore.
Current Events—International News.
Scenic—Kineto Review showing the Holy Land.
Feature—A Small Town Idol—Mack Sennett.

Stillman—
Overture—Gems from "Apple Blossoms."
Theme—"Pretty Little Chicks" from "The Purple Road" and "The Wash Woman," from "Little Boy Blue."
Current Events—Kinograms.
Cartoon—Mutt and Jeff in the Vacuum Cleaner.
Feature—Sentimental Tommy.
Next Week—Sentimental Tommy continued.

Park—
Overture—Popular review arranged by Homer Walters.
Themes—"To a Wild Rose," by MacDowell and "In the Forest."
Current Events—Pathe News—Topics of the Day.
Feature—The Stealers.
Next Week—Mary Miles Minter in the Little Clown.

Alhambra—
Overture—Popular hits.
Theme—"If a Body Meet a Body, Coming Through the Rye."
Current Events—Loew's Up-to-Date News Events.
Comedy—Bride and Groom—with Monte Banks.
Feature—Enid Bennett in Her Husband's Friend.
Next Week—World's Apart, with Eugene O'Brien.

Metropolitan—



"19 and Phyllis" display by the Palace theatre, Wichita, Kansas

Overture—"Hejre Kapi."
Theme—Prayer from "Thais."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Toonerville Follies—A Toonerville comedy.
Feature—Jim the Penman, with Lionel Barrymore.
Novelty—In concert scene of picture, there is a close in and a singer interrupts the picture to sing Tosti's "Goodbye."
Next Week—I Am Guilty—Louise Glaum.

Strand—
Overture—"March Militaire."
Theme—"Thais."
Current Events—Ford Weekly.
Comedy—Toonerville Follies.
Feature—Jim the Penman, with Lionel Barrymore.
Next Week—Louise Glaum in I Am Guilty.

Knickerbocker—
Overture—"The Rainbow Girl."
Theme—"Sweetheart, for You."
Current Events—Fox News—Urban Movie Chats.
Comedy—Fair Exchange—Sunshine comedy.
Feature—Her Lord and Master—Alice Joyce.
Next Week—Helen Jerome Eddy in the Light Woman.

DETROIT

Adams—
Overture—"The Fortune Teller."
Current Events—Free Press Weekly.
Educational—Selected Scenic.
Vocal—Roy Dieterich, tenor.
Feature—Jim the Penman—Lionel Barrymore.
Comedy—A Monkey Hero.
Next Week—What Every Woman Knows.

Broadway Strand—
Overture—"Uncle Tom's Cabin."
Current Events—International News.
Vocal—Ruth Kellog Waite, soprano, singing "Sweetheart."
Educational—Bray Pictograph.
Dance Tableau—Grace Busto and Phil Rivard.
Feature—Sacred and Profane Love—Elsie Ferguson.
Orchestra number—"March Brillianta."
Comedy—The Unhappy Finish.
Next Week—Thomas Meighan in The City of Silent Men.

Majestic—
A Small Town Idol. Second week. Same program as last week.

Madison—
Overture—"A Prelude."
Current Events—Pathe News.
Vocal—Edna Showalter, dramatic soprano.
Feature—Sowing the Wind—Anita Stewart.
Next Week—Clara Kimball Young in Straight From Paris. Comes in person.

Washington—
Overture—"Robin Hood."
Current Events—Fox News.
Cartoon—Mutt and Jeff in The Vacuum Cleaners.
Vocal—Helen Hofer, soprano.
Comedy—The Janitors.
Feature—East Lynne.
Next Week—The Heart of Maryland.

BALTIMORE

Rivoli—
Overture—Classic—Rivoli Symphony Orchestra.
Current Events—Rivoli News of the World.
Special—Walter N. Linthicum, soloist.
Feature—My Lady's Latchkey—Katherine MacDonald.
Comedy—Love, Honor and Behave—Mack Sennett.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.

Parkway—
Overture—Classic and Popular Hits.
Current Events—Parkway special News and Pictorial Review.
Feature—The Easy Road—Thomas Meighan.
Comedy—Turkey Dressing—Christie.

New—
Overture—Orpheus by Offenbach—New Symphony Orchestra.
Current Events—Pathe News and Review.
Special—Gavotte in G Minor by du-Pont—H. A. Boehme, organist.
Prologue—Alice Kehoe West, mezzo soprano, boarding train after singing "Good-bye" by Tosti.
Feature—The Love Special—Wallace Reid.

Ford's—
Overture—Five Minutes of Classic and Popular Hits.
Current Events—Topics of the Day—Pathe News.
Special—Paramount Cartoons.
Feature—A Small Town Idol—Mack Sennett.
Supplemental—The Isle of Desire.

Wizard—
Overture—Popular and Classic Airs
Current Events—Pathe News—Topics of the Day.
Special—Fairmont Magazine.
Feature—The Easy Road—Thomas Meighan.

Strand—
Overture—Operatic and Popular Tunes.
Current Events—Kinograms.
Feature—Prisoners of Love—Betty Compson.
Comedy—Christie.

WASHINGTON

Crandall's Metropolitan—
Overture—Phedre.
Current Events—Pathe News—Topics of the Day.
Educational—Poor Butterfly—Prizma.
Feature—The Passion Flower—First National.
Next Week—Man, Woman and Marriage—First National.

Loew's Columbia—
Feature—Buried Treasure—Paramount.

Loew's Palace—
Overture—Kamennoi Ostrov.
Current Events—Pathe News—Topics of the Day.
Comedy—Neighbors—Metro.
Feature—Billions—Metro.
Next Week—Without Limit—Metro.

Moore's Garden—
Feature—The Untamed Woman (continued).

Moore's Rialto—
Overture—Il Trovatore.
Current Events—Fox News.
Feature—Good Women—Robertson-Cole.
Next Week—Reputation—Universal.

CINCINNATI

Walnut—
Overture—Excerpts from "Carmen.."
Current Events—Pathe 34.
Topics of the Day—Literary Digest.
Feature—Sowing the Wind.
Next Week—Paying the Piper.

Strand—
Current Events—Pathe 35.
Comedy—Holy Smoke—Mermaid.
Feature—Mamma's Affair.
Next Week—Straight Is the Way.

Gifts—
Current Events—Fox 32.
Sunshine Comedy.
Feature—A Small Town Idol.
Next Week—Love Flower.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—The Testing Block.
Next Week—Society Snobs.

Capitol—
Overture—Chinoise.
a. Kreisler's "Tambourine Chinoise."
b. Marimba Xylophone Interpretation—Liszt's Second Hungarian Rhapsody.
Capitol News Events Novelty.
a. Pathe News.
b. Topics of the Day—Literary Digest.
Prologue to the feature:
Capitol Male Quartette—"Down the Trail to Home Sweet Home."
Feature—Outside the Law.

SEATTLE

Blue Mouse Theatre—
Overture—"Carmen."
Comedy—The Janitor.
Current Events—Fox News.
Feature—The Leopard Woman—Louise Glaum.
Next Week—The House That Jazz Built.

Liberty Theatre—
Current Events—Jensen and Von Herberg News.

Cartoon — Free Lunch — Felix release.
Scenic—Water Trails.
Feature—One Man in a Million—George Beban. Given with a prologue in which Beban in person playing an excerpt from 'The Song of the Rose."
Next Week—The Love Special.

Winter Garden Theatre—
Overture—Selections from "Faust."
Current Events—Fox News.
Comedy—No Children.
Scenic—The Mayas.
Feature—The Spenders—Pathe.
Novelty—The Message of the Flowers—Prizma.
Next Week—813, Running 'Em Ragged.

BROOKLYN

Mark-Strand Theatre—
1. Overture—"Tannhauser"—Wagner.
2. "Nut Cracker Suite"—Tschaikowsky.
   (a) Overture, "Miniature," by Mark Strand Symphony Or-Orchestra.
   (b) "Chinese Dance"—Danse des Chinoise—by Florence Rogge.
   (c) "Dance of Sugar Doll"—Danse des Militores—by Grace Eastman.
   (d) "Dance of Flowers"—Valse des Fleurs — by Erminie Mathews, Rogge and Eastman.
   Note—Chinese dance in set with Buddah pedestal, incense burners before blue neutral drop; "Sugar Doll" dance before black cyclorama; "Flower Dance" produced with falling flower effects with dancers in flower costume and dancing between huge baskets of blossoms. Choreograph by Paul Oscard, ballet master.
3. Sport Pictorial, "The Cradle of Champions."
4. Vocal, "Rigoletto"—Verdi.
   (a) "Caro Nome," Amanda Brown, coloratura soprano.
   (b) Quartette — "Bella Figlia Bell." Joseph Sheehan, tenor, Sheehan Grand Opera Co. Fernando Guarneri, baritone; Ruth Watson, contralto; Amanda Brown, soprano.
5. Mark Strand Topical Review. News subject selections by Managing Director Edward L. Hyman.
6. Prologue to feature — Trading Post scenic set with cowmen fraternizing. Walter Smith, raconteur, recites Service's "The Shooting of Dan McGrew."
7. Feature Film, Ralph Connor—The Sky Pilot.
8. Vocal Tosti's "Ninon" and Roger's "The Star," sung by Mr. Guarneri.
9. Comedy Film—Buster Keaton in Neighbors.
10. Organ solo—Mascagni's "Intermezzo," played by Edward Napier and John Hammond, organists.

KANSAS CITY

Newman Theatre—
Overture — "Natooma" — Victor Herbert.
Newman News and Views.
Organ Selections—F. Landwehr and G. Baker.
Exit March—"I Never Knew."
Feature—Bob Hampton of Placer.
Next Week—Man, Woman, Marriage."

Liberty Theatre—
Overture (To be selected).
News—Pathe.
Comedy—Pathe.
Organ Selections—Miss Susie Goff Bush and Miss Golden.

Eviston—
Feature—What Women Will Do.
Next Week—Reputation.

New Royal Theatre—
Overture—Selections from "Mary."
Royal Screen Magazine.
Organ Selections—L. Flint and Mrs. H. E. Bassford.
Special—Bryant Washburn appearing in person all week.
Feature—Scrambled Wives.
Next Week—The Old Swimmin' Hole.

Doric Theatre—
Overture—"Maytime."
News—Universal.
Comedy—Century.
Special—A quartet and atmospheric prologue, including stage settings to represent a college campus, in conjuction with the feature.
Organ Selections—Phillip F. Stevens and Robert K. Hale.
Feature—Going Some.
Next Week—All Soul's Eve.

New Twelfth Street Theatre—
Overture—Popular Selections.
Comedy—Beat It.
Feature—Plaything of Broadway.
Next Week—The Devil's Garden.

BUFFALO

Shea's Hippodrome—
Overture—"Raymond."
Setting—Mill scene used as background for soloist.
Vocal—"Down by the Old Mill Stream," sung by Eldora Stanford.
Feature—The Easy Road—Thomas Meighan.
Comedy—The Hick—Larry Semon.
Current Events—Hippodrome Review.
Next Week—The Passion Flower—Norma Talmadge.

Shea's Criterion—
Overture—"The End of a Perfect Day."
Stage Setting — Reproduction of Millet's painting "The Angelus."
Vocal—Selections by H. L. Davis, tenor.
Feature — Sentimental Tommy — Gareth Hughes.
Comedy—The Kick in High Life—Lehrmann.
Current Events—Criterion Pictorial.
Next Week—Lois Weber's What's Worth While.

Mark-Strand—
Overture—"Eldorada."
Current Events — Latest Pathe News.
Feature — The Oath — Miriam Cooper.
Next Week—Hands Off—Tom Mix.

Palace—
Organ Solo—John Raszeja.
Vocal—"Make Believe"—Sung by Amey Rogers.
Feature—A Perfect Crime—Allan Dwan.
Comedy—Made in the Kitchen—Sennett.

Shubert-Teck—
Feature—A Connecticut Yankee at King Arthur's Court.

PHILADELPHIA

Stanley—
Overture—Medley of Victor Herbert's Operettas.



This "The Nut" display, nine inches by four columns is the work of W. M. Merkel, manager of the Capitol theatre, Springfield, Mass.

Prologue—Ballet arranged by Walz.
Feature—The Dollar a Year Man—Arbuckle.
Comedy—Get Rich Quick Edgar—Goldwyn.
Current Events—Stanley News, specially compiled from all the weeklies of the world.
Vocal Solo—"I Hear You Calling Me"—Gladys Rice.
Johnny Jones—Personal appearance of the star of Edgar comedies.
Next Week—What Every Woman Knows—Paramount.

Stanton—
Vocal Solos—"Je Suis Titania" and "Springtime"—Miss Dorothy Fox.
Feature—Black Beauty—Vitagraph.
Current Events—Stanton News.
Topics of the Day—Literary Digest.
Cartoon — The Vacuum Cleaner — Mutt and Jeff.
Next Week—The Nut.

Arcadia—
Feature—Ducks and Drakes—Realart.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Fireman's Bride.
Next Week—The Home Stretch—MacLean.

Victoria—
Feature—The Branding Iron.
Current Events—Pathe News.
Overture—"Merry Wives of Windsor"—Nicola.
Comedy — Just in Time — Chester Comedy.
Next Week — Outside the Law — Priscilla Dean.

Palace—
Feature—The Passion Flower.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Special—Paramount Magazine.
Next Week—Godless Men.

Capitol—
Feature — The Pleasure Seekers — Selznick.
Comedy—His Night Out.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Off Shore Pirate.

Regent—
Feature—Officer 666.
Comedy — No Children — Gayety Comedy.
Scenic—Scenes in Baffin Land—Educational.
Next Week—Extravagance.

ST. LOUIS

Missouri Theatre—
Overture — Tony Sarli's Jazz Orchestrations.
Views and News—Missouri specialty from leading weekly strips.
Magazine—Paramount.
Vocal—Grant Kimbell.
Comedy—Buster Keaton.
Presentation — The Red Mill, arranged by Director William Goldman and Stage Manager Charles Dahl.
Feature—The Dollar a Year Man—Arbuckle.

New Grand Central Theatre—
Overture—"Gene Rodemich.
News Events—Pathe and International.
Topics—Literary Digest.
Vocal selections by Grand Central Vocalists.
Feature—Passion Flower — Norma Talmadge.
Comedy.

Capitol Theatre—
Overture — "Springtime" — Fred Richt's New Orchestra.
Current Happenings — Leading strips.
Paragraphs—Topics of the Day.
Comedy.
Feature—Good Women.

West End Lyric Theatre—
Same program as that of New Grand Central.
Orchestra—David Silverman's.

Delmonte Theatre—
Feature—Paying the Piper.

ST. PAUL

Capitol Theatre—
Capital Symphony Orchestra.
"Dagger Dance" from "Natoma"—Victor Herbert.
Capitol Digest—includes:
Current Events, Pathe and International News.
Cartoon Comedy featuring Felix Cat in Free Lunch.
Glacier Park—A Prizma picture.
The Legend of The Last Battle.
Solo Numbers—
"By the Waters of Minnetonka" — Lieurance. Miss Mary Mitchell, soprano.
"From the Land of the Sky-blue Water" — Cadman. Bernard Ferguson, baritone.
Marshall Neilan's Bob Hampton of Placer.
Ralph H. Brigham—Concert Organist.
"Indian Summer"—Victor Herbert.
Organ Recital—Ralph H. Brigham.
"In Paradisum"—Dudois.
"Burlesca e melodia"—Baldwin.

ATLANTA

Howard Theatre—
Overture—"Merry Wives of Windsor."
Howard News and Views—Edited by the management.
Violin Solo—R. Hemery, Concert Violinist, playing "Gypsy Echoes."
Pathe Review.
Comedy—Torchy's Night-Hood—Educational.
Feature—Straight From Paris—Equity—Clara Kimball Young.
Special Added Attraction—Last two days of week, personal appearance of Clara K. Young.

Rialto Theatre—
Overture—Bits from "La Boheme."
Rialto Screen Magazine.
Comedy—Fox Comedy—Chase Me!
Feature—Florence Vidor in Bean Revel.

Criterion Theatre—
Overture—"Echoes from Grand Opera."
Pathe Magazine.
Topics of the Day.
Screen Snapshots.
Feature—Constance Talmadge in Mama's Affair.

Exhibitors' Service Bureau—Pages 2925-2934



Special lobby front for "Prisoners of Love" used by the Hippodrome t heatre, Fort Worth, Texas. Story appears on the following page

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Here is the atmospheric stage setting for "The Old Swimmin' Hole" which E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn., built for his engagement of this picture. The prologue was evidently along the lines of that originated by Joseph L. Plunkett of the New York Mark Strand theatre

Hyman's "Oath" Prologue

Brooklyn Mark Strand Stages Pantomimic Specialty Number

IN order to give variety to the type of prologues being presented at the Mark Strand (Brooklyn) theatre, Managing Director Hyman presented a spoken prologue to "The Oath," thereby eliminating for one week the usual song and ballet arrangement with which he beautifies all his introductions to feature attractions.

Against the black cyc over on the left-stage side was a fireside scene, with a suggestion of library table and lamp. Here Hugh Colman, the hero of the picture, is discovered sitting at the fireplace. The rest of the stage is absolutely dark. Colman looks at a picture of a girl he is holding in his hand, arises and places it on the shelf over the hearth. He stands gazing at the fire for a few moments, and then registers determination in pantomime. Colman changes the smoking jacket he is wearing for his coat, takes his hat and cane and starts to exit. This is the cue for the lights to come down quickly on the left and to come up on the extreme right.

Here is the interior of a girl's room. A light fancy set is employed. The girl, Minna Hart, is found sitting in a chair weeping. The doorbell rings and Minna moves for door to center stage. As she starts to leave the lights go down on the right and come up center stage, revealing a hallroom. Colman is standing hat in hand, and as Minna enters she registers surprise. Coleman moves as if to embrace, but Minna, with a Bible in her hand, points to the book, and there is a small bit of pantomime in which Colman draws back as if in horror. Minna is seen to triumph, for they clasp hands and Colman repeats after Minna: "I do solemnly swear never to see you again, and cease to regard you as my wife for the rest of our lives, so help me God."

As Colman begins to speak the lights are coming down, and the first title of the picture, "The Oath," is being shot on the screen.

By using a triple-arched drop, painted black, and backed up by a black cyc, the same effect was obtained as found in the well-known fade-in in motion pictures.

An overhead spot, over each of the three scenes, turned the trick. In the first scene the overhead spot was not brought into full play because of the light obtained from a 500 watt lamp in the fireplace.

It was so different and novel that the Brooklyn Mark-Strand theatregoers gave it a big hand, and the fact that the opening title of the picture, "The Oath," was shot over the climax of the scene on the screen in front of the set, while a basso sang Tosti's "Good-Bye" from the wings, tied the whole thing up to their entire satisfaction. Comments from all sides were pleasing, and for theatres booking "The Oath" the Brooklyn Strand's presentation holds a world of suggestions.



Remarkable stage setting, in its atmosphere and detail which is used for a prologue on "Deception" playing at New York Rivoli theatre

Door Knob Advertising Works Well at Ogden

A door knob campaign was a feature of the exploitation that Fred V. Greene, Jr., exploitation representative for Paramount Pictures in Denver, carried out when "Idols of Clay" was played at the Ogden theatre, Denver.

Small tags were prepared in yellow and black, about two inches wide and seven inches long. A hole was punched in the top and a string loop fastened through each tag.

A battalion of two dozen boys were engaged in the job of fastening these tags on every door knob throughout the residential section of the city.

The Ogden plays to a high-class neighborhood patronage, so the tags were produced in artistic fashion. About 500 were distributed in the theatre's vicinity; and practically every house in the neighborhood was covered.

At the same time diamond shaped cards were issued reading: "Here's the Point. Don't Miss 'Idols of Clay,' a Paramount Picture at the Ogden Theatre Tonight and Tomorrow Night." These were slipped in letter boxes or spaces around the doors. They supplemented the tags and were used as a follow-up campaign.

"Idols of Clay" went over in big shape and Manager Eppled attributed its success in large manner to the way the advertising and exploitation went across.



Antiques which the Rivoli theatre, New York, "bought, begged or borrowed" as atmosphere for the engagement of "Deception." (Left) Corner of the mezzanine with a genuine old time coat of armor featured. (Right) The rest room furnished in Elizabethan period

Reisenfeld's Presentation of "Deception"

Rivoli Theatre, New York, Decorated in Sixteenth Century Atmosphere

CREATING a program of music and stage numbers around a photoplay is revealed in its purest beauty at the New York Rivoli theatre, where Hugo Reisenfeld is presenting "Deception."

Not content with setting the historic film to music of the early sixteenth century, he has also carried out the spirit of the period in the furniture of the theatre, the decorations and in the lobby and exterior.

It has become a truism with Mr. Reisenfeld that audiences cannot step from Broadway right into the spirit of the second Tudor in England, and therefore has carried out his scheme of decoration even to hanging a pair of candelabra under the Rivoli marquee and placing four complete suits of armor at the corners overhanging the curb. These simple symbols have a way of hinting that "Deception" depicts the days of candle light and of plumed knights and fair ladies. Along the sides of the building hang shields of the period to add color to the general decorations.

When the patron steps into the lobby he is again reminded that he is to step back to nearly the Middle Ages.

In the lobby are copies of the various proclamations—that declaring King Henry's divorce from his first wife, his charges against Queen Anne and Sir Henry Norris, and even one of Henry's scrawling love letters to Anne. There are also two beautiful pencil drawings of the unhappy queen.

On the mezzanine floor and the staircases are tapestries that date back 400 to 500 years, as well as great oaken chairs, chests of drawers, candlesticks, sculptures, refectory tables and benches, and a row of ancient chain armor, the whole collection given a touch of color by the old standards and banners. The visitor cannot help coming under the influence of the old furniture with its deep carving, the old draperies and the wrought iron candelabra, and when the program opens he has almost come under the influence of the past.

But Mr. Reisenfeld's art comes most potently to the fore in his presentation program. The opening of the performance is announced by four heralds with trumpets and the orchestra plays an overture, which is a garland of ancient music. The orchestra has been augmented by the addition of several ancient instruments seldom heard in a modern orchestra, and include a clavacene, a viola d'amour and oboe di caccia.

Old music of the period depicted by the historical film also forms the basis of the prologue, which is called "The Hunt Is Up," and which has a setting of the Tudor times. The prologue takes its name from a song written by "one Gray," a favorite court singer of Henry VIII, and is dedicated to the King. Carl Rollins, baritone, appears as a minstrel, and the Rivoli Male Chorus appears as a group of courtiers and huntsmen. As the prologue, which is a production of the New School of Opera and Ensemble, fades from view, the feature film is shown with a music score which brings to Broadway some of the rich melodies of a forgotten period and selections from works of old composers that are seldom heard. In the course of the progress of the film drama there is played a grouping of music which in itself would constitute a rare old library. Excerpts from Jean Batiste Lully, Allesandro Scarlatti, Francois Couperin, Johann Mattheson, Henry Purcell, Arcangelo Corelli, Antonio Vivaldi, Andre Ernest Modeste Gretry, Jean Philippe Rameau, George Frederick Handel and Johann Sebastian Bach.



This prop "chicken" was used by the California theatre to exploit "Chickens" playing recently at the California theatre, San Francisco, one of the Roth and Partington trio of houses

A striking feature of the musical score, and one which indicates the great amount of research work which Mr. Reisenfeld did before arranging the musical setting to the picture, is the singing toward the close of the film drama of one of Anne Boleyn's own compositions. The picture shows the unhappy queen being led to the headsman in the courtyard of the Tower of London when the song, "O Death, Rock Me to Sleep," is sung by Inga Wank, mezzo soprano. The song was written by Anne Boleyn during the few days that she was confined in the Tower to await execution, according to historians, and the only version in existence is in the manuscript department of the British Museum.

Bach's "Toccata and Fugue in D Minor" is played as the concluding number of the program by Prof. Firmin Swinnen on the organ.



Lobby display for "The Last of the Mohicans" which J. B. Mason manager of the California theatre, San Diego, Cal., originated for the showing of this picture

Wilkerson's Prologue for "Billions"

Purl Wilkerson, director of the California theatre, Los Angeles, recently staged a prologue for "Billions" of such pleasing qualities that it attracted much added patronage for the picture.

The stage setting was a magnificently appointed bachelor apartment, with the cast, representing the servants, making free with the quarters of their master while he was absent.

A male quartette and a tenor soloist enacted the parts in the prologue. The number consisted of effective stage business and interpolated songs.

Mason Builds Another Attractive Lobby Display

For the showing of "The Last of the Mohicans," at the California, in San Diego, Calif., J. B. Mason, proprietor and manager of the house, arranged an attractive lobby, featuring an Indian and a tepee. The Indian was not a lay figure but a real man, and with his pipe and his tomahawk added a marked touch of reality to the scene. A good use was made by Mr. Mason of the stock display sheets sent out by the exchange. In the picture Mr. Mason is seen standing at the entrance to the theatre.



One of a number of window display tie-ups on "Blind Wives" put over by the Strand theatre, Fargo, N. D.

Arnold Induces Musicians to Double in Brass

John Arnold, manager of the Washington theatre, Sherman, Texas, is blazing an exploitation trail in his vicinity that is startling the natives. And in so doing, Mr. Arnold is finding out some things that may be turned into the advantage of exhibitors the country over.

Particularly as applied to the orchestra has Mr. Arnold made a most valuable suggestion. During his recent showing of "Love, Honor and Behave," Mr. Arnold investigated that his various musicians could all double in brass. He thereupon hired a Ford truck, got the musicians together, stuck banners along the sides of the truck, and paraded the town in election style.

In addition to this ballyhoo stunt, Mr. Arnold bought a six-column by eighteen-inch space in the Sherman Democrat, and inserted what the editor of the Democrat declared to be the best advertisement ever published in the paper for a motion picture theatre. The ad was featured by a pen and ink sketch of a big Easter lily. The greater part of the word matter used in the ad was devoted to expressing the theatre's Easter greetings in terms of friendship.

Uses Famous Poem in Prologue Number

An elocutionist reciting with fine dramatic effect Robert Service's famous poem of the prairies, "The Shooting of Dan McGrew," was employed to etch realism into the prologue furnished at the Brooklyn Mark Strand theatre to introduce the feature film, "The Sky Pilot."

The prologue was a page out of a plainsman's life, the drop showing the exterior to a sagebrush trading post, with a group of cattle rustlers loafing on packing boxes and joshing each other. Finally one asks Walter Smith, raconteur, garbed as a cowman, to recite "The Shooting of Dan McGrew."

"County Fair" Gets Another Good Lobby Display

"In the exploitation of "The County Fair," Samuel Harding, owner of the World theatre, Kansas City, and his advertising manager, Howard Jamison, took advantage of the experience gained by other exhibitors in putting the picture across and also added a few touches of his own.

A "circus tent entrance," constructed in front of the theatre with brightly colored flags strung from the top of the house down to the entrance, provided a harmonious setting for the picture. "Cold Molasses," the asthmatic plowhorse, Wesley Barry, astride a large hog and a large collection of relics characteristic of county fairs, were given a prominent space as pictorial decorations in the lobby.

"A Riot," and "You'll Laff," were printed in large red letters on the canvas entrance outside, while the entire theatre force was garbed in long duck coats and typical rural straw hats. A daily "Rube" parade served to add to public interest.



Lobby display for "The County Fair" which the Doric theatre, Kansas City, built for the recent run of this picture

Four Page News Sheet a Knock Out

One of the latest and most successful stunts worked by the Philadelphia office of Paramount, whose publicity man, Eli Orowitz, has been responsible for many clever innovations in the past year, was the publication of a four page news sheet, to exploit "Forbidden Fruit." The paper, headed "West Philadelphia News," "Cape May News," and so on, depending on the section where it is distributed, is practically full size, and looks exactly like one of the smaller neighborhood sheets. Across the top runs a head:

HUSBAND KILLED BY BUTLER PAL, with a two column lead describing the murder. All four pages present Paramount news, mostly about the feature, as news stories, and only the "ads" directly name the pictures and announce where they are playing and so forth, the last page carrying a full sized "ad."

Some "Scotch" Used in Putting Over "Tommy"

When "Sentimental Tommy" was scheduled for the Broadway-Strand theatre, Detroit, Leslie F. Whelan, the Paramount exploiteer, broke into a Clan MacDonald meeting and said: "We Scotch have got to stick together."

Clan MacDonald needed no great urging to boost the picture. Highland patriotism so stirred in the breasts of the bagpipe corps that they decided to do an extra good turn for their favorite author. They donned their kilties, got out their wheezy instruments, painted a sign advertising the run of the picture, and paraded the strets.

Detroit was more accustomed to honk-honks than to bagpipes, and the crowds lined up on the curb to see the abbreviated procession. The box office of Broadway-Strand registered a record business.



View of the "Scotch" who helped exploit the engagement of "Sentimental Tommy" at the Broadway-Strand theatre, Detroit, as told in the accompanying story

Exploitation Stunt Arouses Interest in Baltimore

Great interest in "Outside the Law" was created in Baltimore by a publicity stunt arranged by Joseph H. Mayer, of the Universal Exploitation Department, for the showing of that picture in the New theatre.

Mayer rented an automobile truck and built a large cage on it, similar to a police cage for the safekeeping of important prisoners. Inside this cage were placed two persons representing criminals; one a man in striped prison garb wearing a ball and chain, and the other a woman in black prison garb, representing "Silky Moll," the underworld character played by Miss Dean in "Outside the Law."

Outside of the cage was another man, dressed in the uniform of a prison keeper and carrying a rifle and cartridge belt. A twenty-foot banner about the side of the truck announced the coming of the picture to the New theatre.

The truck was driven over the main streets of Baltimore during the two days prior to the opening day of the showing, and during the early days of the week's run. It was surrounded by crowds every time it stopped and resulted in widespread interest in the picture.

The exploitation was supplemented by 5,000 announcement cards, mailed to a selected list, bearing a picture of Priscilla Dean and the slogan, "Catch this woman; she's 'Outside the Law,'" and by 15,000 postcards sent to automobile owners.

The picture went over with a bang, reports from Baltimore indicate. The exploitation in Baltimore was augmented by 300 one-sheet stands in that city and by a 24-sheet poster campaign in nearby towns and cities.



This lineup shows some of the Chaplin imitators who helped put "The Kid" over for the Majestic theatre, Jackson, Miss.

Minister Boosts Picture from Pulpit

Announcing a picture program from the pulpit was the unusual procedure of Rev. C. C. Shoemaker, of Port Austin, Mich., when "The Grim Game" played the Neptune theatre.

Mr. Shoemaker saw the show, according to his statement, liked the picture and decided that he would help Manager Charles H. Cowles exploit it.

The exploitation point in this story lies in the suggestion that it is not an impossibility to obtain the co-operation of the churches and church people for pictures, and that any manger who neglects any opportunity in this direction is not exercising the best of judgment.

Cleveland Paper Cooperates with Theatre

Manager O. D. Cloakley, of the Allen theatre, Cleveland, broke into the front pages of the Cleveland *News* recently with the announcement of a drawing competition for school children under fourteen years of age in connection with the showing of "Black Beauty" at the Allen. One hundred and eight prizes were offered, ranging from $20 in cash to tickets to the theatre for the best essays submitted on the story of "Black Beauty."

It is seldom that front page space can be secured for exploitation purposes, but in this case the *News* gave up three columns to the announcement of the stunt.



"Earthbound" lobby decorations used by the Isis theatre, Lynchburg, Va. Guy Barrett is manager of the Isis

Barrett Works Out Clever Presentation Number

A cleverly worked out musical presentation of "Earthbound" at the Isis theatre, Lynchburg, Va., puzzled the audiences who witnessed the screenings of that photodrama of the unseen world and caused no end of comment.

Colored light effects were used, red and blue alternately, on the hangings until the scene in which the wronged husband shoots his closest friend. At that point the entire house was plunged into darkness and from the pipe organ a human voice was released. A tenor with a beautiful lyric voice was placed in the organ chamber at the rear of the screen. The sounding of his voice in the auditorium of the theatre was controlled by the organist by means of the shutter pedals. The tenor sang Massenet's beautiful "Elegie." The organist used the Vox Humana stop, playing in unison with the singer, so that the audience was unable to tell which was singer and which was organ. It gave an unusually eerie effect to the singing of the "Elegie." This musical presentation stunt was worked out by Guy Barret, manager of the Isis theatre, and W. R. Ferguson, Goldwyn exploiter, and was most effective.

Mr. Ferguson used the mammoth globe, which was constructed for the showing of "Earthbound" in Washington, as told in the *News*, and built his lobby decorations around it. A cut shows the effect after Mr. Ferguson had finished his job.

Chaplin Imitators Help Put Over "The Kid"

Manager D. W. Wolverstein, of the Majestic theatre, Jackson, Miss., recently put over "The Kid" in big style. Through a tie-up with the *Daly Clarion-Ledger*, cash prizes were offered for the best Chaplin imitators, and 25 of the best entries were daily paraded through the business section of the city. About 300 boys made a try for the prizes. A cut showing some of the imitators appears on this page.

Sobler Stages Extensive Exploitation Campaign

A. W. Sobler, publicity director for lymouth Pictures Corporation, put over extensive exploitation campaign for the remiere showing of "Every Woman's roblem" at the United States theatre, aterson, N. J., last week. The campaign gan with a series of teaser newspaper ds. Following came private showings to ading women's organizations, a tie-up ith the Paterson *Evening News*, in which prize of $100 was offered for the best olution to the heroine of the story's prob-m. The *News* printed a synopsis of the tory to where the problem was fully pre-nted and then asked for 200-word solu-ons on a competitive basis. The an-ouncement story was carried on Page ne, and the whole scheme given plenty f daily publicity. Five hundred answers ere received.

Window displays were secured in the est shops in the city, and a co-operative ewspaper advertising stunt put over with ading Paterson merchants.

The *Press-Guardian* used readers an-ouncing free tickets for the show among he classified advertising, the idea being to uild up reader interest and publicity for he picture was furnished in generous mounts.

Heralds were mailed out to a selected ist of people summoning them to appear t the theatre and act as a jury. The her-ld was a "summons" mailed in plain en-elope with regulation legal seal, etc.

A tastefully decorated lobby featuring ne-sheet cut-outs of the heroine of the icture as a woman judge was used to ad-vantage.

The result of the exploitation campaign was unusual business.



The washing machine helped E. J. Barnette, manager of the Tremont theatre, Galveston, Texas, put over "Suds," as told in the accompanying story.

Barnette Pulls the Washing Machine Stunt

"It may be old, but oh how they fall for it!" This is the beginning of an explanatory note which E. J. Barnette inclosed with a photo showing how he used the now famous washing machine stunt in connection with the engagement of "Suds" at the Tremont theatre, Galveston, Texas, of which Mr. Barnette is manager. "Established a house record both in dollars and people," Mr. Barnette also wrote in his letter, which is appended herewith just to prove once more that exploitation gets business.



Here is the original lobby display which Benj. Caplon, manager of the Clover theatre, Baltimore, used to exploit "The Revenge of Tarzan"

Even New York Falls for the Hokum

The plate glass windows of a score of stores in West 125th Street, New York, were decorated during the last three days of last week with paintings suggesting scenes from "The Old Swimmin' Hole," and the announcement that this picture was then being shown at Proctor's 125th Street theatre.

This exploitation scheme was the idea of D. N. Robinson, the manager of the theatre. He interested Captain Stanley Lewis, a recruiting officer of the United States Army, and Lewis, who is an expert in wielding the brush, carried the project into execution. The army officer drove up and down 125th Street in a torpedo-shaped motor car done in red and with a calliope attachment that carried to everybody in Harlem the information that something out of the ordinary was going on.

From time to time Lewis stopped his car, and, carrying brushes and tubes of water colors, rushed across the sidewalk to a store window, arrangements having previously been made with the shop proprietor, of course, then while the calliope continued to shriek and crowds of curious gathered about, he painted a picture on the glass. Not all the "canvasses"—or, more properly, crystals—were alike, but each was a marine, suggestive of a swimmin' hole, and depicted a boy either in the water or about to dive, and each indicated the location of Proctor's and the hours of performance.

The stunt worked well, as the theatre was packed for every performance and the audiences were enthusiastic.

Circle Gives "Passion" Elaborate Presentation

Ralph Lieber, manager of the Circle theatre, Indianapolis, gave "Passion" an elaborate and artistic presentation at its recent showing.

In staging the number, Mr. Lieber had the assistance of George Sommes, director of the Little Theatre Society, of Indianapolis; Gertrude Hacker, a local dance instructress and Frank Zimmerer, the Circle art director.

The number was along the lines of the prologue which S. L. Rothafel presented at the Capitol theatre, New York, in conjunction with the showing of "Passion."

The curtain arose on four couples, dressed in the style of the French Revolutionary period. Wall decorations, furniture and hangings were in tone. The couples danced the minuet and are having a very gay party when "Zamor," the negro manservant of DuBarry in the film, bursts through the double French doors in the rear of the set and in pantomime tells his mistress that a mob is coming. Noise of the mob comes through the open doors. The patricians cower at the left side of the stage and in rushes the mob. The peasants hesitate at the window. The patricians go through the motions of begging for mercy; with snarls of rage the peasants attack them and the curtain falls.

The exploitation campaign was extensive and varied, including several novelties. Among the latter was the use of a trick rooster and his master. The rooster, smoking cigarettes and doing other novel stunts, followed his owner around the business district. The fowl was decorated with a sign: "Passion at the Circle next week."

Jones "Rag Show" Works Well

To awaken interest in the first episode of "The Lost City" serial, Manager Jones of the Isis theatre, Pensacola, Fla., offered free tickets to all boys who would bring in five pounds of clean white rags. Mr. Jones needed the rags for cleaning purposes about the theatre and thus "killed two birds with one stone."

Several thousand coupon tickets were also distributed among the school children.



This is the way the Strand theatre, Seattle, advertised the "Golf" slow motion single reel as told in the story appearing above

Wright Coaxes In Extra Business with "Golf"

How a single reel subject can be mad to draw not only additional people to th theatre but scores who rarely attend ha just been shown by Manager H. E Wright, of the Strand theatre, Seattle with "Golf," a slow motion picture re leased by Educational.

Because "Golf" analyzes the gam thoroughly through the Cincal slow mo tion process, Manager Wright knew tha it would be of the greatest interest t every golfer, so he obtained a list of mem bers of the Seattle clubs and sent to eac a letter calling attention to this particu lar reel. He added a catchy sentence in "I play a little golf myself, and this ree was of great interest to me." Extract from the publicity stories sent out by Edu cational were used in the letter, includin this sentence which was sure of catchin every one who knows the game:

"Golf experts have always declared tha in driving, the club follows the bal from four to twelve inches in a full stroke but the slow motion camera proves posi tively that the ball leaves the club at th very second of impact."

In addition to this letter special ad were used on the sporting pages of th Seattle newspapers, and a number of spe cial stories were given by sporting writ ers who saw the picture either at a pri vate exhibition or the first regular show ing. Manager Wright declared that h believed these articles and the advertis ing brought practically every golfer in Se attle to the theatre during the week th picture was shown.

The Strand and other Jensen and von Herberg theatres in Seattle and Portland have been devoting especial attention t the short subjects lately, booking Educa tional product solidly. Not only are thes one and two reel pictures given a portion of the Sunday newspaper space, but ofte separate ads are run to call attention t them.



Two views of the prologue which Ralph Lieber, managing director of the Circle theatre, presented in conjunction with the showing of "Passion"

Bebe's Jail Sentence Capitalized by Browne

Bebe Daniels and Frank L. Browne form an effective pair when it comes to putting over the former's photoplays.

Recently, when Miss Daniels was arrested for speeding, Mr. Browne, who manages McClune's Broadway theatre, Los Angeles, made capital of the star's misfortune by tying it up with his advertisement of "She Couldn't Help It," which was booked for his theatre at that time.

And now Mr. Browne has done it again. Bebe began serving her jail sentence April 5, and by a coincidence (?) her latest pictures, "Ducks and Drakes," was booked for Clune's for a week's showing, beginning April 17th.

Naturally every paper out there carried first page stories of the star's jail term and these were eagerly collected by Mr. Browne. Every story bearing on this situation was clipped and from them a one sheet was made.

This was placed in the lobby where it drew attention, much comment and large crowds. There was almost a riot at one time when two factions started disputing as to whether Judge Cox did right in sentencing the beautiful girl for ten days. But not all of the crowd stayed in the lobby.

Another exhibit in the lobby was a framed telegram, purporting to come from Miss Daniels and expressing her regret at not being able to be present at the opening of her picture and giving as her reason the fact that she was detained in Santa Ana for ten days.



Two more Chaplin and Jackie Coogan impersonators. This pair helped Manager J. A. Jones of the Saenger theatre, Pensacola, Fla., put over "The Kid"



Frank Lacey's lobby decorations at the Majestic theatre, Portland, Ore., included oriental rugs valued at $6500. The employees of the theatre wore special costumes for the occasion

Mr. Browne got up some auto signs. There were four of them, mounted on stands and placed in front of the theatre. The first said, "Bebe Daniels is in jail for speeding—but she is here in her latest Realart picture, 'Ducks and Drakes.'" The second advised prospective patrons: "Don't speed in Santa Ana—but speed in here and see Bebe Daniels in," etc. Said the third: "You're safe if you speed in here and see Bebe Daniels," etc. The fourth commanded, "Stop! Don't speed past this place—come in and see the speed girl in," etc.

Newspaper and other advertising employed by Mr. Browne was modeled along the same line, tying in with Bebe's misfortune.

Needless to say Mr. Browne got the crowds.

One of the most successful theatre managers in the business, Mr. Browne has earned for himself an enviable reputation.

He went into the show business when twelve years old and remained on the stage fourteen years, appearing in vaudeville, drama, and burlesque. At twenty-six he became first assistant manager of the Theatre Comique, the first real motion picture theatre in Boston. He remained there a year, leaving to become manager of the Pastime theatre, also in Boston.

Following his three years with that theatre he won the title of "Theatre Doctor," being constantly engaged to open new houses and install systems. His next managerial position was with the Allston theatre, Boston, where he spent three years.

Mr. Browne then went to the Pacific Coast, taking charge of the Alhambra theatre, San Francisco. After two years with that house he was appointed manager of Clune's Broadway, Los Angeles, where he has remained.

New Angle on Co-operative Advertising

During the past couple years publicity men have discovered that they can obtain any amount of free advertising for their shows by cooperating with merchants in window tieups, the army, navy, etc., etc.

But Harold F. Wendt, publicity director of the Rivoli theatre, Toledo, O., has discovered a method whereby one can obtain free advertising for his theatre constantly and without any work on his part after the initial steps have been taken.

It works like this. You go to all the various business establishments within a block of your theatre and impress upon them the value of their being located in the same block with such a civic institution. You have advertised its location until it is firmly fixed in the minds of everyone. Now, if in their ads they mention the fact such-and-such a business place is just next door to the ——— theatre, of four doors north of the theatre, people will immediately know the location of that business place and naturally be attracted in that direction. And the constant appearance of the name of the theatre in this way surely is anything but detrimental to the business.



Inexpensive window display constructed mostly from cut-outs which the Liberty theatre, Washington, Ind., used to exploit "Madonnas and Men"



Here is another of the original lobby displays by the Star theatre, Portland, Ore., exploiting the recent engagement of "Prairie Trails"

Lester Improves on Stage Wedding Idea

Unique Stunts for "Love, Honor and Behave" Pulled at Columbia, S. C.

IN these days of the "H. C. L.," when Love's Young Dream is halted, not to say rudely shattered by the nightmare of bills, the stunt pulled by Manager L. T. Lester, of Columbia, S. C., when he played "Love, Honor and Behave" at the Rialto theatre, has all the fine points of an absolute inspiration. It was, likewise, a blessing far from disguised, to the young couple who figured as principals in the stunt.

Far in advance of the play-date on the picture, Mr. Lester arranged a tie-up with all local merchants of any importance, and with the newspapers. He advertised that many and varied would be the gifts bestowed upon the young couple who consented to be married on the stage of the Rialto theatre, just preceding the eight o'clock performance on the opening day of the picture.

One merchant contributed white kid gloves—sixteen button length for the bride, and dress-gloves for the groom; another presented the bride's slippers and beautiful hose; still a third presented the wedding-gown, and another the veil. A local florist came forward with the most beautiful bouquet that had been carried by any blushing bride in Columbia the whole season; and the groom was being cared for, in as good shape. A local cafe offered to present the young couple with their first day's meals,—and in fact, there seemed no limit to the gifts, practical, beautiful and useful. Even the minister and license came free of charge.

And all that was asked in return was that the young couple be married on the stage of the Rialto, and that instead of the old formula, "love, honor and obey," they use the newer and more modern one, "love, honor and behave."

There was little difficulty in getting the couple—in fact, Mr. Lester had a number to choose from, and is he to blame if he chose, with an eye towards the further decoration of the beautiful stage setting he had planned?

The Rialto was jammed to the point of suffocation on the opening night. The street cars all carried banners their full length, reading "Mack Sennett's Greatest Comedy—'Love, Honor and Behave,'" so that not a man, woman or child who could read, could possibly be ignorant of what was going on.

An added attraction was the race picture, "The Race of the Age," and as its final scene faded out, the orchestra began Lohengrin's Wedding March, the curtain rose slowly, and there was the wedding party, posed against a background that looked exactly like the pulpit of a church. Palms, lilies and cut-flowers were there, just as the society editor always reports at church weddings. And there was a little hush over the house, as the minister began reading the ceremony.

The young couple were the guests of the management at a dinner-party after the theatre, and it is said that they—meaning the couple—promptly set up housekeeping on the spoils of that day.

The stunt created talk throughout Columbia, and it will be a long time before it is forgotten. Manager Lester will have to go some to think up another stunt that will make this one fade in the memory of his towns-folk.



Corner of the People's theatre, Portland, Ore., showing lobby display for "The Killer," playing this theatre recently

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Bennett Buys Triangle Studio, Yonkers, N.Y.

WHITMAN BENNETT announces the purchase of the old Triangle studio in Yonkers, N. Y. Mr. Bennett has had this plant under lease for the past year. In announcing his acquisition of the former Triangle studio, Mr. Bennett stated that his outright purchase of this plant was due to his conviction of "returning prosperity."

"I can already see the reaction from the slight depression the picture theatres suffered," said Mr. Bennett, "and that is why I put my good money in an outright purchase at this particular moment." Mr. Bennett was formerly an exhibitor in New York City.

"Prosperity is so much a matter of faith," he continues. "The exhibitor who is a bull on the future of the United States is going right along smiling while the chap who is cutting down the quality of his shows, quantity of his advertising, dropping essential employees, cutting his orchestra—that kind is sliding.

"If exhibitors need faith, certainly producers do. The man with faith in his product will not hesitate to gamble on the future regardless of temporary depression and our purchase at this juncture of the old Triangle plant must be the best indication of our absolute confidence in the soundness of this industry."



May McAvoy, star of Realart's "Birthday Production," to be released in connection with Realart's celebration of its Second Anniversary in June

8 Lasky Companies Active

Paramount's Coast Studio Busy; Melford Starts Oppenheim Story

BUSINESS optimism in the motion picture industry is reflected in the abnormal stress of activity at the Lasky studio where eight companies are busily engaged in work on Paramount productions to be released during the ensuing year.

George Melford began work last week on his production for Paramount of E. Phillips Oppenheim's novel, "The Great Impersonation," James Kirkwood is featured and Ann Forrest plays the leading feminine role, the adaptation being the work of Monte M. Katterjohn. Ernest Traxler is assistant director.

William D. Taylor is making favorable progress with his production for Paramount in which Ethel Clayton is to star—adapted by Julia Crawford Ivers, from "The Lifted Veil," a play by Henry Arthur Jones.

Cecil B. De Mille is busily engaged upon the opening scenes of his new Paramount production which was suggested by Leonard Merrick's story, "Laurels and the Lady." The cast will include Dorothy Dalton, Conrad Nagel, Mildred Harris, Theodore Kosloff and others. William De Mille is in consultation with Rita Weiman daily concerning her story which she is writing for his next production for Paramount. The title and other details are as yet unannounced.

James Cruze is directing Roscoe (Fatty) Arbuckle in his new Paramount picture, "Gasoline Gus," adapted by Walter Wood from two stories by George Pattullo. Sam Wood, directing Gloria Swanson in her first Paramount star picture, Elinor Glyn's "The Great Moment," adapted by Monte M. Katterjohn, has almost reached the concluding scenes.

Frank Urson has been making scenes for the opening of "The Hell Digger," Byron Morgan's story for Paramount which he also scenarized. Wallace Reid is the star and Lois Wilson is leading woman, and very shortly the company will go North to the mining districts of California where the big gold dredgers, which the author refers to as "hell diggers" are used.

Considerable time has been spent at the Lasky studio in the sets representing "The Paper Lantern," a gambling den and cafe in Shanghai, for Betty Compson's first Paramount star picture, "At the End of the World." This is an adaptation by Edfrid Bingham of the European play by Ernest Klein and Penrhyn Stanlaws is the director.

Realart Plans Celebration

To Release "Birthday Production" in June; May McAvoy Is Starred

REALART announces that a feature of the June celebration to mark its second anniversary will be the release of a production in which May McAvoy will be presented as the star. The production is as yet untitled, but is referred to by Realart officials as the "Birthday Production." The picture is now being produced at Realart's West Coast studio, and, according to advices from the Realart headquarters, "this picture will be both an artistic and box-office success and a worthy production with which to celebrate the second anniversary of the organization."

In a statement just issued Miss McAvoy's career is traced by Realart and her success as "Grizel" in Paramount's screen version of Sir James M. Barrie's "Sentimental Tommy" especially emphasized.

"Miss McAvoy has not made a sensational, overnight ascent from comparative obscurity to fame as it is frequently chronicled in screen history," says the Realart statement. "For nearly three years she has been painstakingly studying the art of screen expression and has been leading woman or co-star in many notable productions.

"However, it remained to Realart to foresee her great possibilities and long before 'Sentimental Tommy' was offered to the public at the Criterion Theatre, in New York, she had affixed her signature to a contract to appear as the star in the carefully planned, long projected Realart Birthday picture.

"Miss McAvoy has beauty plus the ability to wear clothes; the artistic instinct which enables her to portray understandingly roles which would tax to the limit the resources of many stars with far more seasoned experience. In "Sentimental Tommy" her characterization of "Grizel" was marked by its repression, although every opportunity for over-acting was offered. Critics in all the metropolitan cities where pre-release showings of this production have been given are unanimous in their commendation of her impeccable interpretation of one of Barrie's most loved characters."

Geo. Arliss to Release via United Artists

GEORGE ARLISS will hereafter release his pictures through United Artists Corporation, according to a statement just issued from the United Artists' headquarters. Hiram Abrams, president of the corporation, has just announced the signing of the contract with Henry M. Hobart, president of Distinctive Productions, Inc., the producers of the George Arliss pictures, whereby this important arrangement was closed.

The first picture that Mr. Arliss will make for release through United Artists Corporation is "Disraeli." The play by Louis N. Parker has been acted more than fifteen hundred times by Mr. Arliss through five theatrical seasons all over the country. Subsequently, Mr. Arliss revived it for a special run in New York City.

Film production of "Disraeli" is to begin immediately and it is planned to release the picture early in the fall. As many members of the original cast as are available are being assembled now.

Sets Boston Record for Day and Date Shows

Educational's Boston office claims to have just set a record for the number of Boston theatres playing the same pictures simultaneously. It is pointed out that this is all the more remarkable since Boston theatres have long followed the double feature or the feature-and-vaudeville policy. Until Educational entered the field, it was almost impossible for short subjects to secure representation, declares the statement.

Manager John J. Scully, in making the report, calls attention to the fact that every downtown Boston theatre is represented in the list and that there were scores of outlying and neighborhood theatres playing his product for one or more days during the week, which he does not include in the record.

This is the record for the week: The Modern and the Beacon both played "Back From the Front." The Washington Street Olympia, Scollay Square Olympia, Old South and the Star, used "Torchy Mixes In." All four of these houses used Kinograms, in addition to the comedy. The B. F. Keith theatre, Boston theatre and Bijou Dream also used Kinograms. In addition to the comedy the Washington Street Olympia and the Old South theatres used "The Great Mirror," a Bruce Scenic.

Holman Day Special Is Set for May 22d

Associated Exhibitors announces that the Holman Day production, "The Rider of the King Log," will be released on May 22nd. The picture, according to a report from the Associated Exhibitors headquarters, was recently shown to prominent citizens of Maine and members of the state's House and Senate at Augusta. The spectators expressed hearty endorsement of the picture at the close of the showing, according to the statement. The story is laid in the lumbering regions of Maine.

At a hearing before the Massachusetts State House on censorship, Mrs. Althea Quimby, president of the State W. C. T. U., is quoted by Associated Exhibitors as declaring that if all pictures "were like 'The Rider of the King Log,' there would be no call for censorship and no need of it."

Actors Hurt in Filming of "Foolish Wives"

Two actors are reported by Universal to have been severely burned in the filming of "Foolish Wives," Erich Von Stroheim's million-dollar Universal production, when they jumped from a blazing seventy-foot tower.

The burning of the tower was a part of the picture, and the men were supposed to jump before the flames reached them, but delayed too long, it is explained by Universal. The camera recorded their plunge through a flapping sheet of flame. This plunge will provide another thrill which was not written into the 'script.

"Wallingford" Picture Well Under Way

George Randolph Chester, who is at Vitagraph's West Coast studios directing "The Son of Wallingford" which he wrote in association with Mrs. Chester especially for a Vitagraph super feature, is making rapid progress on this production, according to reports received in the East this week.

The cast assembled for this production includes Tom Gallery in the title role, Priscilla Bonner, George Webb, Antrim Short, Bobby Mack, Andrew Arbuckle, Van Dyke Brooke, Sidney D'Albrook, Florence Hart and Lyls Leslie.

"Black Sheep" Released on May 15

"Black Sheep," the Pinnacle Productions picture, featuring Neal Hart, which was directed by Paul Hurst and Louis Chaudet, will be released, it is announced, on May 15th on the independent market.

Supporting Mr. Hart in this newest Pinnacle feature will be found: Miss Audrey Chapman, Mimmy McLaughlin, Ted Brooks, George Williams, Frona Hale and Al Kaufman.

The story of "Black Sheep" is the screen adaptation of W. C. Tuttle's "Baa, Baa, Black Sheep," which appeared as the feature article in the January issue of "Short Stories" magazine.



Larry Semon, Vitagraph comedian, in his new comedy, "The Hick." Marion Aye is his leading woman

Preparing New Stories for Goldwyn Pictures

SEVERAL stories of unusual interest are being prepared by the Goldwyn scenario department for future production. Charles Kenyon, the well known playwright, is making the adaptation of Hall Caine's famous novel, "The Christian." Arthur F. Statter has just finished the continuity for an original screen story by Leroy Scott, tentatively called "The Mother."

Rupert Hughes is now working on a story designed to fit the special talents of Tom Moore. Its working title is "From the Ground Up." Gouverneur Morris is busy on an original Chinese fantasy, as yet unnamed. Lambert Hillyer is finishing the screen version of "The Man From Lost River," an original story by Katherine Newlin Burt.

Skirboll Bros. Become Ohio Independents

The Skirboll Brothers have gone into the independent distribution of feature photoplays in Ohio. They have called their new concern the skirboll Gold Seal Production. It is under the direct management of W. N. Skirboll. The Skirboll Brothers have, for the past year been identified with the Ohio Exchange for Educational Films. They are still identified with the Ohio Exchange for Educational Films, and Harry Skirboll continues to be manager of the Ohio Exchange for Educational Films. Although the Skirbolls are financially interested in the Skirboll Gold Seal Productions, the two enterprises are being handled separately, as two distinct organizations. Each maintains its separate headquarters and sales force.

"Kazan" and "The Mask" are the two initial features purchased for release in Ohio through the Skirboll Gold Seal Productions.

Robert Bruce Starts on New Camera Tour

Robert C. Bruce, who has been producing "Scenics Beautiful" for Educational Films Corporation for more than six years, has started from his Western camp on an expedition which will occupy the entire summer and a portion of the fall, according to word received at the home office.

According to Educational, "The Man Who Always Sat Down," the first of the Bruce European pictures, which records a flight over the Matterhorn and Mount Blanc, has already broken records for first run bookings, though it has been released less than a month.

"Partners of the Tide" Is Booked Heavily

Hodkinson reports "many bookings" for its release, "Partners of the Tide," Irvin Willat's picturization of Joseph C. Lincoln's novel of the same title. P. N. Brinch, general sales Manager of the W. W. Hodkinson Corporation, announces that during the past week the picture has been booked by Ike Libson of the Palace theatre, Cincinnati, Ohio; Chas. Reddy of the Victory theatre, Providence, R. I.; C. Myles of the Majestic theatre, Detroit, Michigan; J. A. Maddox, Southern theatre, Columbus, Ohio; Ed. James of the Winter Garden theatre, Seattle, Wash.; and James C. Quinn of the Rialto theatre, El Paso, Texas.

Keaton in New York to Sign Two Contracts

Buster Keaton has arrived in New York City for the purpose of closing a contract with Metro Pictures Corporation, which is distributing his two-reel comedies through arrangement with Joseph M. Schenck. Announcement is also made from the Metro headquarters that Mr. Keaton has another contract also in view to be signed within the next month. The other principal to the contract will be Natalie Talmadge, according to the statement, the object matrimony.

"Doug" Starts Work on "Three Musketeers"

ON what is said to be the biggest motion picture stage in the world Douglas Fairbanks has started the celluloid version of Dumas' immortal story, "The Three Musketeers," prepared for the screen by Edward Knoblock and being directed by Fred Niblo, who directed Fairbanks in "The Mark of Zorro."

The first shots taken were of the Queen's boudoir, the set for which has been erected on Brunton's "Stage No. 6," said to be the largest motion picture stage in the world.

All of the feminine players, gorgeously costumed, appeared in these first scenes. They include Mary MacLaren in the part of Queen Ann of Austria; Marguerite De La Motte as Constance; Barbara La Marr, characterizing Milady and all of the ladies-in-waiting.

Mollie King Feature for Independents

While Mollie King is appearing on Broadway as co-star with Lew Fields in "Blue Eyes," her shadowself will be presented by The World Film Corporation as the star of its states-rights feature, "Suspicious Wives." Miss King is supported by such well known players as Rod LaRocque, Ethel Grey Terry, H. E. Herbert, Frank DeCamp, Gertrude Berkeley and Warren Cook. The story is by Robert F. Roden, and the production was directed by John M. Stahl. The editing and subtitles are by Harry Chandlee and William B. Laub.

The Mollie King feature follows World Film's "The Wakefield Case" starring Herbert Rawlinson; "Whispering Shadows," presenting Lucy Cotton, and "The Problem Eternal" in which Joe Moore and Eileen Sedwick are co-starred.

"Their Dizzy Finish" Is New Hallroom

"Their Dizzy Finish" is the title that has been given to the second of the big Federated Hallroom Boys Comedies.

This comedy, as the title implies, is a "comedy-thriller" and is replete with some of the most daredevil stunts, performed by Sid Smith, who is featured in Hallroom Boys Comedies, that have ever been attempted for the making of a film.

Mr. Cohn is editing "Their Dizzy Finish" in New York, and the comedy will be announced shortly for release.

To Represent Hodkinson in Minneapolis

J. E. Rosen has been selected by District Supervisor Joe Bloom to handle the Minneapolis territory for the W. W. Hodkinson Corporation. H. L. Mitchell, who was formerly the Minneapolis Representative for the W. W. Hodkinson Corporation, has been made special salesman in Mr. Bloom's division.



METRO ANNOUNCES

MAKING A MAN OF HER HUSBAND

was the baffling task Lucretia Eastman had given up until his father's pleas and her woman's yielding heart persuaded her to try once again . . . . .

ALICE LAKE

in

UNCHARTED SEAS

enacts superbly the story of Lucretia's last indulgence. From JOHN FLEMING WILSON'S *story in* MUNSEY'S
Directed by WESLEY RUGGLES



HE SAW HIMSELF

No wonder Horace Parker, wealthy clubman and rated the most selfish man in London, drew back aghast. But this was only one of the incredibly dramatic & disconcerting incidents in which Horace - portrayed unerringly by

Bert LYTELL

in

A MESSAGE from MARS

was so unwillingly the central figure

a MAXWELL KARGER *production*

From the famous stage success by Richard Ganthoney. Scenario by Arthur Zellner and Arthur Maude.

METRO PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain. Sir William Jury, Managing Director.



Reproductions from the unusually artistic posters and 24 sheet stands on "Dream Street," a D. W. Griffith picture to be released by United Artists

"Dream Street" in Big Demand

"DREAM STREET," David Wark Griffith's latest production, which is being booked throughout the country by the United Artists, has gone across with a bang, according to a statement from United Artists. Its first showings both in New York City and Philadelphia are reported to have brought to United Artists an unusual exhibitor response for bookings,.

"The splendid popular success of Mr. Griffith's newest production, 'Dream Street,' in New York City and Philadelphia, has brought to our organization throughout the country the biggest booking response from exhibitors that our organization has so far experienced," Mr. Abrams declares.

In the statement issued from the United Artists headquarters in New York, lengthy extracts from the dailies of New York and Philadelphia are submitted to show the favorable reception accorded to the new Griffith production by the press critics. The New York Evening Telegram is quoted as follows:

"David Wark Griffith's sheer genius in pictorial work is revealed again in his new screen play 'Dream Street.' Here is the witchery of the camera as no other motion picture director can evoke it. Beautiful atmosphere scenes fairly swim before the delighted onlooker's eye. Faces beam with lovely lights on the screen. Interiors are soft, elusive corners. Exteriors have the touch such as artists achieve in great paintings. . . . Miss Carol Dempster easily attains first rank as a Griffith leading lady."

In the New York American, under the heading of "Melodrama is Lifted to High Level in Film, 'Dream Street,'" Alan Dale is quoted as follows:

"The delightful art of molding melodrama—which, as we all know, is a crude thing—so that it seems like something far more artistic is strenuously emphasized in the new picture, 'Dream Street.' When the picture is over, you say to yourself: 'This is the most gratifying instance of fantasy, with something symbolical thrown in for good measure.' You kid yourself. It is melodrama with the curse deftly removed. . . 'Dream Street,' is a very excellent, gripping melodrama. . . 'Dream Street' holds your interest from start to finish, and is more forcefully presented. . . The play was well done and was free from those annoying side issues in the shape of irrelevant comedy that disfigure so many stories. . . . I have seen no better screen actor than Ralph Graves. He has dash, youth, facial expression, and wonderful magnetism. Also, the epileptic brother, portrayed by Charles Emmet Mack, was admirable. He reminded me of Tully Marshall at his best. . . 'Dream Street' is worth seeing."

The Philadelphia Record said:

"It is love that makes the world go round, and it is love that is unfailing as the theme of any retold tale. So it is that 'Dream Street,' the latest production for the screen of that master director D. W. Griffith, touches the heart of every beholder, for a love that is transcendent animates the tale and presents a new aspect of the greatest of human emotions. But it is not the love of a man for a girl that alone entrances—rather Griffith has chosen to put upon the screen the love of two brothers and it was the affection that animated and caused to glow the story of 'Dream Street' made known last evening at the Chestnut Street Opera House.

Tourneur Film Is Set for June 19 Issue

Maurice Tourneur's production for release by Associated Producers, made under the working title of "Bright Lights," has been named "The Foolish Matrons," which is the same title as that of Donn Byrne's story from which the picture was adapted. June 19th has been set as the release date. Hobart Bosworth is the featured player. The cast also includes Doris May, Kathleen Kirkham, Mildred Manning, Margaret McQuade, Wallace MacDonald, Charles Meredith, Michael Dark, and Frankie Lee. Clarence L. Brown co-directed. The scenario is by Wyndham Gitten.

Bebe Daniels Has Dual Role in Pictures

In "Two Weeks Without Pay," Bebe Daniels newest picture for Realart, this star will appear in a dual role. She plays the parts of a salesgirl and a motion picture daredevil. "Two Weeks Without Pay" is announced for immediate release under the Star Franchise.

The story, which appeared in the Saturday Evening Post, was written by Nina Wilcox Putman. It was adapted for the screen by Alice Barton and photographed by H. Kinley Martin. Major Maurice Campbell directed. In the supporting cast are Walter Hiers, Polly Moran, James Mason and Jack Mulhall, leading man.

Special Showing for Feature

AT the request of the Main Society of New York City a special showing of the big Holman Day Special production, "The Rider of the King Log," will be held in New York City on May 14th at Aeolian Hall. All the members of the society and many prominent citizens of the state, including the Governor and other officials, have been invited to attend the performance.

The picture is described to be a strong romantic story set in the lumber camps of Maine. It was made in Maine and more than a year was spent in filming it there. Over 3,000 citizens of the State appear in the big scene of the picture, declares a statement from Associated Exhibitors.

Members of the State Legislature have already seen the picture at a special showing in Augusta, and have expressed their endorsement of the production. It was pointed out to us as a model of a clean picture at the hearings on censorship before the Massachusetts Legislature.

In a statement issued during the week Associated Exhibitors has the following to say about the Holman Day production:

"The character of Kavanaugh or old X. K., the dominant personality in 'The Rider of the King Log,' is one of the best which Mr. Day has ever created. He is a powerful giant of a man enthroned as king in his little realm of pine and spruce. For years he had developed his leases and rights until in the wilderness had grown up the small town of St. Agathe, peopled with Kavanaugh's own men and their families.

"Next to the love for his motherless daughter, was his love for his people, and his possessions. While he is intent on the education of his daughter, the great Temiscouta Pulp & Paper Company has silently surrounded his leases, usurped river rights and dams, and are attempting to throttle the activities of Kavanaugh and ruin the little town of St. Agathe. This man's lone fight against this powerful combination means his death, and the passing on of the Kavanaugh power and spirit to his daughter, who carries the fight to a successful conclusion.

"When Holman Day stepped out of his automobile on location, he saw Frank Sheridan dressed in his

(*Continued in last column*)

spiked boots and belted jacket, and the rough habiliments of the back woods. He imagined that the composite picture that he had mentally drawn of Kavanaugh was stalking toward him in real life, for Frank Sheridan was happily cast in the part of Kavanaugh. He is Kavanaugh every day whether on Broadway or in the Maine woods, and in the splendid acting which he has given to the part, he has created a character which places him in the front rank of screen stars.

"Sheridan has had a long career on the screen and on the legitimate stage, but he has never had a part which seemed to fit the character of a man any better than Kavanaugh, in 'The Rider of the King Log.'"

First Nat'l to Release "Peck's Bad Boy"

"PECK'S BAD BOY," starring Jackie Coogan, the youngster who made such a hit in the title role of Charlie Chaplin's six reels of joy, "The Kid," has become an Associated First National Pictures attraction and will be released by that distributing organization within the near future on the regular schedule. Announcement was made on Wednesday of this week by First National that negotiations with Irving Lesser for the Production had been completed and that the feature would be included in the releases of the organization probably within the next five weeks.

'Buried Treasure" Gets Favorable Reception

After its extended pre-release engagement in New York City Buried Treasure," Marion Davies' atest picture for Cosmopolitan 'roductions, has been favorably re-ived by the audiences in leading heatres throughout the country, ccording to a report from the Cos-opolitan headquarters.

The Philadelphia Inquirer said of Buried Treasure" when it played Philadelphia:

"It is seldom that followers of he silent drama have the opportun-y to witness as fine a portraiture f mysticism as that which is woven droitly into the production at the rcadia of 'Buried Treasure,' ith the popular Marion Davies in e stellar role. Despite the diffi-ulty of portraying on the screen n atmosphere which has proved a tumbling block even to skillful riters in the printed page, this ackground is never lost."

In the east with Miss Davies are Norman Kerry, Anders Randolf, Edith Shayne, Earl Schenck, John harles and Thomas Findlay.

Scours City to Locate Tahitian Girls

In order to obtain the proper atnosphere for "The Woman God Changed," a Cosmopolitan production scheduled for early release by Paramount, Cosmopolitan productions scoured New York for real Tahitian girls for the scenes laid n the South Sea Island dance hall. With the aid of the French Consul nd several other people interested n the South Sea Islands, and especially former residents of Tahiti, wenty Tahitian girls were found in his city and other cities in the ountry, declares Cosmopolitan. The girls wear the *pareu,* which is the ative Tahitian costume and hibiscus flowers in their hair, as do the South Sea Islanders.

"The Woman God Changed" was written by Donn Byrne and the scenario was written by Doty Hobart. Robert G. Vignola directed he picture. Seena Owen and E. K. Lincoln play the leading parts. Lillian Walker, Henry Sedley, H. Cooper Cliff, Brian Darley, Paul Nicholson, Templer Saxe and Joseph Smiley are also in the cast.

Capellani Rejoins Cosmopolitan

ALBERT CAPELLANI, one of the foremost directors of motion pictures in the world, recently arrived in this country from Paris, where he was spending a vacation, to rejoin Cosmopolitan Productions. Before his departure for Europe last December, Mr. Capellani completed "Inside the Cup," the great Cosmopolitan production which has been scoring unprecedented successes throughout the country, and he also directed "The Wild Goose," which is to be released soon.

"The Wild Goose" is described by Cosmopolitan as one of the most powerful domestic dramas ever shown on the screen, and Mr. Capellani's direction in this picture is up to the very high standard which he set in his past achievements.

Albert Capellani was born in Paris, and for twelve years he directed motion pictures in Paris and other parts of France. Mr. Capellani directed the great twelve-reel production of Victor Hugo's masterpiece, "Les Miserables," which was shown in this country several years ago. Coming to this country in 1914 after the outbreak of the war, Mr. Capellani directed Clara Kimball Young, Alice Brady, Holbrook Blinn and many other stars. He later became director general for Selznick, and then directed Nazimova and Emmy Whalen for Metro.



Albert Capellani

After leaving these companies, Mr. Capellani formed the Albert Capellani Productions, directing pictures with Dolores Cassinelli, June Caprice and Marjorie Rambeau.

In March, 1920, Mr. Capellani joined Cosmopolitan Productions and soon after began work on "Inside the Cup." In this picture Mr. Capellani gave an example of his masterly direction, and the result has been a picture which exhibitors throughout the country have acclaimed as the greatest feature success of the year.

In "The Wild Goose," which is taken from the novel by Gouverneur Morris and was adapted for the screen by Donnah Darrell, Mr. Capellani has produced a great work of art, declares Cosmopolitan officials. With the aid of Joseph Urban's settings, this picture is one of the most beautifully mounted and directed screen productions that Cosmopolitan Productions has produced, it is declared. Its theme is described to be wonderful and gripping, and Capellani has brought out the great features of that theme with a skill that his experience of eighteen years in motion picture production abroad and in this country has taught him.

Kipling Feature Is Completed

DIRECTOR JAMES YOUNG reports to Paul Brunet that he has completed the filming of Rudyard Kipling's first Pathe picture, "Without Benefit of Clergy." Cutting and assembling are now in progress at the Brunton Studios. Release will be set for the production early in May. The actual shooting of the scenes required considerably less time than Director Young anticipated, considering the picture's essentials of exotic atmosphere and finished characterizations. This saving of time was largely due to Robert Brunton's care in making the sets and properties, for which Rudyard Kipling himself had supplied models and designs, and most explicit written directions, it is declared. Moreover, both Director Young and the leading man—Thomas Holding—

Pathe Will Release Picture Early in May, Is Report

had the advantage of picture experience in India, in fact were familiar with real life scenes and characters such as are reproduced with so much fidelity in "Without Benefit of Clergy."

During the last weeks of the filming of the Kipling feature many members of the Los Angeles Oriental Colony were permitted to visit the streets, market place, courts, bazaars and dwelling interiors of the ancient Hindu city of Lahore reproduced on the Brunton lot. They expressed their admiration of the fidelity of these sets to the original scenes, even to the smallest details. Several distinguished travelers seeking and being granted the same privilege, expressed themselves similarly. Among these was M. Etienne de Marsac, the international journalist and film expert—a guest of Randolph Lewis, who, assigned as a technical expert by Paul Brunet, had assisted Mr. Kipling in the preparation of the continuity of "Without Benefit of Clergy."

Mr. Lewis has reported M. de Marsac as saying:

"I am certain that this is one of the most notable productions of the year, with beautiful photography and marvelously accurate and beautiful settings. It is certain that Mr. Kipling will be amazed at the perfect fidelity of the environment which he will see depicted in the street of Lahore, built on the Brunton lot.

"Here, indeed, is the highest perfection of the motion picture art, coupled with an amazing breadth of research and capacity for reproduction of type. This street of Lahore, on actual close view of the spectator, is almost as real as its original in India. And for sheer beauty of light, tone and composition, the courtyard of the house of love is one of the most striking pictorial creations that I have ever seen, while yet preserving with charming fidelity all the spirit of Kipling's description. All through I think that this first Kipling picture will mark one of the big epochs in the history of the cinema."



A thrill from Pathe's newest George B. Seitz serial, "The Sky Ranger"

New Sennett Comic to Be Released May 8

May 8th has been selected as the release date of Mack Sennett's new comedy to be distributed by Associated Producers, which is titled "She Sighed by the Seaside." Ben Turpin heads the cast.

Al Christie Promises Record Comedy

AL CHRISTIE, president of the Christie Comedy organization, has added Eddie Barry and Helen Darling to the cast of "Nothing Like It," a two-reel comedy which will be released through Educational Exchanges. The cast also includes Dorothy Devore, Earl Rodney and Eugene Corey. Christie has built a complete stage on his biggest open stage, including the theatre stage, orchestra seats complete, entire galleries, and then the scenes back stage including the dressing rooms.

Charles Christie, general manager, who is in New York in consultation with E. W. Hammons, president of Educational Film Exchanges, Inc., declares that this picture is merely representative of the new policy of his company as the result of his experience with Educational distribution during the past year. "We have been able to get so much larger returns from our product, and so much more speedily" he explains, "that we are able to put more money and greater effort into the comedies than before without increasing the rentals to exhibitors."

Pathe to Describe How Radium Is Obtained

Pathe announces that in Pathe Review No. 109 there will be presented "the whole complicated process of obtaining radium from carnotite ore." Mme. Curie, the French scientist, to whom is credited the earliest experiments with radium for curative purposes, is expected shortly in this country to receive from President Harding one gramme of radium as a tribute to her work in her chosen field. The funds to procure this gramme were raised by popular subscription. This gramme is estimated to be worth $125,000. Pathe announces that Pathe Review No. 109 will be released about the time that Mme. Curie arrives in this country.



Enid Bennett in "Keeping Up With Lizzie," a new Hodkinson picture



Gladys Walton in the Universal feature, "Desperate Youth"

Will Rogers on New Film

Frank Lloyd Company Comes East; Worsley Finishes "Ace of Hearts"

WILL ROGERS has returned from Case Grande, Ariz., where the last exteriors for "Doubling for Romeo" were taken and on Wednesday last began work on his next starring vehicle, "A Poor Relation," adapted from Edward E. Rose's famous old play. Clarence Badger is directing. In the cast are Sylvia Breamer, Molly Malone, John Bowers, Sydney Ainsworth, George Williams, Robert Devilbiss, Jeannette Trebaol and Walter Perry.

Director Frank Lloyd and several members of the company acting in the Rita Weiman photoplay, "The Grim Comedian," left Wednesday for New York to take the final scenes in that picture. The Times Square section at night will be photographed. The members of the company making the trip are Phoebe Hunt, Jack Holt, John Harron, Gloria Hope, Norbert Brodin, cameraman, and Harry Weil, assistant director.

Wallace Worsley on Wednesday finished the photography on Gouverneur Morris' "Ace of Hearts," in which Leatrice Joy, Lon Chaney, John Bowers and others are appearing.

The cast of Mary Roberts Rinehart's original photoplay tentatively known as "The Glorious Fool," has been completed by the addition of Frederick Vroom and Lillian Langdon. E. Mason Hopper is directing the picture. Helene Chadwick and Richard Dix have the leading roles.

A small town street has been built on the Goldwyn lot here for "Beating the Game," Charles Kenyon's story, in which Tom Moore is starring, under the direction of Victor Schertzinger. Hazel Daly, the wife of Moore's former director, Harry Beaumont, plays opposite the star.

Reginald Barker will soon start work on the new Gouverneur Morris story, "Who Shall Judge?" which Ruth Wightman has adapted to the screen.

Big Circuits Book Kinetos

Kineto Review, Released by Nat'l Exchanges, Wins Many Bookings

THE news has just come in to Kineto Co., that the Lubliner and Trinz Circuit of thirty-five houses in Chicago are playing all Kineto Reviews one a week, contracting for an entire year. Harry Weiss, of the Superior Screen Service, Inc., distributors in the Chicago territory for National Exchanges, Inc., wired that information the other day.

Savini Films, who are distributing in the South, report similarly with the Lynch houses. The manager of the Howard Theatre in Atlanta says he has received all kinds of commendatory letters on account of his showing the Kineto Reviews.

In Missouri, the Famous Players Circuit is playing them with the same good reports, according to the Independent Film Co. of Missouri, and in California the Sol-Lesser-Gore houses are all playing them.

"Everywhere," states Kineto, "the best theatres are playing the Kineto Reviews and finding that agreeable surprise, a subject can be very high class, very worth-while and still be more entertaining than the ordinary picture.

"It is worthy of note that the exhibitors are recognizing the unusual value of the Kineto Reviews and in many cases they are billing them as 'Specials.' The Allen Theatre in Cleveland was one of the first to do this."

Charles Urban, president of the Kineto Co., insisted that a long tryout be given them, so that there could be no doubt of their national reception when the time came for them to be released generally.

Novel "Stunt" Put Over at Authors' Dinner

At the recent annual dinner of the Authors League of America in New York eminent authors and the movies were brought closer together through an ingenious stunt arranged by Tom J. Geraghty, supervising director of Paramount pictures made in the company's eastern studios.

As the authors and writers arrived at the banquet Mr. Geraghty had close-up pictures made of them in action. This was all very well and nothing unusual about it—just like taking a news reel—and George Ade, George Barr McCutcheon, Ellis Parker Butler, Gelette Burgess, Rex Beach and numerous others went through the picture making with much *eclat*.

The "kick" in the scheme came as the banquet was being concluded The toastmaster announced that he had something to show the writers, a curtain was dropped from the end of the hall and the guests were shown on the screen their pictures which had been taken but two hours before. The stunt proved one of the most interesting on the program, and the authors expressed themselves as entirely satisfied with the movies.

Arthur C. Kane Visits Coast Studios

Arthur S. Kane, president of the Arthur S. Kane Pictures, Corporation, is now on the Pacific Coast, having gone to Los Angeles to confer with the various picture stars in whom he and his company are interested, and his several business associates in California.

Though Mr. Kane had little to say regarding details of his plans, before leaving New York City, it is surmised that he will spend much of is time in the studios of Charles Ray, whom he presents in his productions. This star is now at work on "The Barnstormer," his eight feature under his contract with First National. It is expected that Mr. Kane, Mr. Ray and Richard Willis, vice-president and general manager of Charles Ray productions, Inc., will confer regarding Mr. Ray's future productions under this contract.



A moment from "The Great Day," a forthcoming Paramount picture from the company's London studio

Federal Photoplays of California *presents*

"THE LURE OF EGYPT"

From the novel
"There Was a King in Egypt"
by Norma Lorimer
Directed by Howard Hickman



Can the spirits of the dead appear to the living?
Can they talk with them and be heard?
A picture of Romance beneath the burning skies of Egypt; of life and love among the mighty tombs of the Pharaohs.

Pathé Distributors

Arthur F. Beck presents

The HEART LINE

From the novel by GELETT BURGESS
Directed by Frederick A. Thompson



"No fair falling in love!"
That was their compact. One of them broke it; which was it, the man or the maid?
The story of a man who said he knew the future but did not know the heart of a girl; of a girl who did not know the future but did know the heart of one man; of Bohemianism and the inner side of a life that few people know anything about.

Pathé Distributors

"Beach of Dreams" for Release by R-C

Robertson-Cole has in "Beach of Dreams" what it describes to be "a particularly good summer release." The production is based on H. De Vere Stacpoole's novel of the same name and presents Edith Storey and Noah Beery in the featured roles. E. Richard Schayer adapted the novel for the screen, and William Parke was in charge of the direction. In the cast besides Miss Storey and Mr. Beery are Sidney Payne, Jack Curtis, George Fisher, Joseph Swickard, Margaret Fisher, W. Templer Powell, Gertrude Norman and Cesare Gravini.

Interesting "Shots" in Current Kinograms

In the Kinograms reel, released the first half of this week, exclusive pictures are shown of the Hasty Pudding Club at Harvard with the members taking the roles of chorus girls in their annual theatricals. Jack Dempsey, world's heavyweight champion, is shown at the start of his training for the Carpentier bout. There are some excellent picture of the Boston Marathon, and then there is a touch of pathos in a bicycle race of crippled French war veteran at St. Germain.

President Harding's first visit to New York since his election is recorded, and there is another patriotic touch with scenes of the award of the Croix de Guerre to St. Mihiel, which was the scene of the first independent operation of American troups.

24 Christie Comedies Issued in 10 Months

Educational Film Exchanges, Inc., announces that it will release its twenty-fourth two-reel Christie Comedy on May 22, just ten months after the opening of its first offices. This will be "Southern Exposure," a farce, featuring Neal Burns and Vera Steadman.

Under the original contract between Educational and Christie twenty-four comedies were to be provided for release during the twelve months ending June 20, but so great was the demand on the part of exhibitors, it is stated, that it was necessary to schedule one of these every two weeks, instead of two a month, as originally scheduled. This policy of twenty-four a year will be followed permanently.

Gordon Place Assisting C. Seymour Clark

C. Seymour Clark, director of publicity and advertising for the Robertson-Cole Distributing Corporation, announced today the appointment of Gordon H. Place as his assistant, who will act as manager of the publicity department, effective April 25. Mr. Place entered the motion picture publicity field four years ago. He has served with the Notable Feature Film Co. and later with Famous Players-Lasky Corporation.



Jimmy Aubrey as he appears in his latest Vitagraph comedy, "The Tourist"

Pre-View for "Reputation"

Special Showing at Hotel Astor, New York; Planning Big Campaign

NEXT Monday afternoon, at two thirty P.M., in the Grand Ball Room of the Hotel Astor, Carl Laemmle will present Priscilla Dean in her new big production, "Reputation." Invitations for pre-view have been issued to all of the exhibitors in the New York zone and to the trade papers and the newspapers. A special musical score has been arranged by James C. Bradford which will be rendered by an orchestra of twenty-seven pieces, personally conducted by Mr. Bradford himself, and according to reports from the Universal Film Co., a real dramatic treat is in store for the trade.

In "Reputation," Miss Dean is said to have gotten entirely away from the "crook" roles, in which she has heretofore been seen and in this new field she assumes a dual role and four distinct additions of characterization.

One of the most complete publicity campaigns ever inaugurated for a picture has been planned for the presentation of Priscilla Dean in "Reputation," declares Universal. Every angle of showmanship is covered in an eight page press book that is the size of a newspaper, it is announced. The publicity stories are laid out in systematic order so that the exhibitor will have no trouble in arranging his publicity to run smoothly in advance and during the showing of the picture.

Several novel throw-aways have been prepared, according to the Universal statement, notably a "Scandal Sheet," which is a four page newspaper of the new tabloid size, that is to be distributed by newsboys in the same way the German newspaper is circulated to the public.

Dwan Film Set for June 12

"The Broken Doll" Is Scheduled for Release by Associated Producers

ASSOCIATED PRODUCERS declares that the new Allan Dwan production, "The Broken Doll," which has been scheduled for release by Associated Producers, on June 12, is a picture "pulsing with heart-throbs and replete with tense situations." The cast includes Monte Blue, Mary Thurman, and little Mary Jane Irving in the principal roles. The scenario and the direction of the picture are credited to Mr. Dwan. The production is an adaptation of Wilbur Hall's story, titled, "Johnny Cucabod."

The statement just issued from the headquarters of the Associated Producers has the following to say regarding the story and cast of "The Broken Doll:"

"'The Broken Doll' is a story of the great love of a big-hearted ranch hand for a little crippled child. Of course there is a romance brought about through this association which results in the marriage of the youngster's admirer to the daughter of the Sheriff who is equally interested in the welfare of the little cripple. There are plenty of thrilling situations in the story—all brought about by the ranch hand's endeavor to raise sufficient money to purchase a new doll for Rosemary, when he accidentally breaks her old favorite—'Louise Albertine.'

"Monte Blue as Tommy Dawes, the ranch hand, gives a splendid performance in this most recent Dwan Special, which is to be released by Associated Producers on June 12. Likewise, little Mary Jane Irving as Rosemary, the crippled little idol of Dawes, is at her best. In the role of Harriet Bundy. Mary Thurman gives a pleasing interpretation.

Short Subjects Pushed at Universal City

THE production of one and two-reel subjects, both comedy and Western, is running at high speed at Universal City, Cal., reports from the Universal home office indicate.

Lee Moran is completing his first two-reel comedy, entitled, "Whose Wife Is Kate?" Harry Burns, a recent addition to the Universal directorial staff, is working on the second of a series of Universal-Jewel comedies starring Joe Martin, the orang-outang. Ward Hayes is filming "A Taxi Tangle" with Billy Fletcher in the leading role. Hoot Gibson is being directed by Lee Kohlmar in "Too Tired Jones."

Jack Perrin is being directed in "The Rim of the Desert," a two-reel Western, by Edward Laemmle. Magda Lane plays the principal feminine role. The company is on location on the desert.

News Briefs of N. Y. F. I. L. M. Club

President Chadwick, of the New York F. I. L. M. Club, appointed Mr. Henry Siegel to attend the meeting of executives of the different F. I. L. M. clubs of Boston, New Haven, New York City, Albany and Buffalo, which will hold its first meeting on Thursday, May 5, in Pathe Exchange, Albany.

Mr. Felix Goldfarb was appointed to fill the vacancy on the Grievance Committee Membership.

The Grievance Committee is now composed of four exchange managers, four exhibitors and one exchange manager who acts as chairman of the committee. The exhibitor bodies are represented by Attorneys Edelhertz and Suchman. The other exhibitor members are W. A. Landau and H. Rachmil. The exchange managers are Messrs. Jack Von Tilzer, chairman; Arthur Abeles, Melvin Hirsch, Felix Goldfarb, President Chadwick, ex-officio.

A resolution of condolence was passed extending sincere sympathy to Mr. Sam Zierler on the death of his mother.

Improvements Made to Hal Roach Studios

Pathe reports that extensive improvements made on the Hal Roach Studios in Culver City during the past few months have approximated $100,000. These improvements include the erection of a tile stage, 200 x 80 feet. A new two-story fire-proof building, 100 x 40 feet, contains all the dressing rooms. Then there is the laboratory, 75 x 50 feet, built of hollow fire-proof tile. This laboratory is said to be the equal of any picture-making laboratory in the country. Adjoining the cutting-room is the swimming pool, 50 x 75 feet and 8 feet deep. The building of a second dark stage to meet increased production activities is planned for the near future, says Pathe.



From Robertson Cole's Haworth production, "The Beach of Dreams"

Linder Returns in Glory

French Comedian Winning Favorable Criticism in New Picture

MAX LINDER, the French comedian who has come back to America after finishing his war work, has made a hit with his initial offering "Seven Years Bad Luck," released through Robertson-Cole, according to reports from all over the country.

"Audience was laughing all the while," says one exhibitor, "and I can recommend this picture to anyone for it will surely clean up big. It is wholesome and passed all censorship questions because it is clean. Linder does some real funny business which has put him high with our patrons."

At a run in Los Angeles for a selected group of society women, "Seven Years Bad Luck" went over with more applause than the average picture gets in a real theatre with music.

Linder has engaged Clarke Irvine to be his advertising and publicity agent, and Mr. Irvine is establishing a department at the Linder studios to handle all the press book material and news matter directly to newspapers and exhibitors. He expects to make a stop-over trip to the East within a few weeks in the interests of Linder's second picture, "Who Pays My Wife's Bills?"

After a month's vacation Linder is to commence another five-reeler at his studio in Universal City.

New Serial for Hutchison

Geo. Seitz to Direct "Hurricane Hutch"; Production Begins May 1

PATHE announces that Charles Hutchison is to be the star of a new serial, entitled "Hurricane Hutch," which will be put into production about May 1st. "Hurricane Hutch" will be directed by George B. Seitz. The interiors will be filmed at the Seitz studio in New York, and Ausable Chasm in upper New York State will be used for a number of the exterior scenes. "Hurricane Hutch" was adopted as the title in preference to that of "One Chance in a Million."

The supporting cast for "Hurricane Hutch" will contain a list of players already well-known to screen audiences. Lucy Fox, who starred in Leonce Perrit's "The Empire of Diamonds," will appear in the leading feminine role opposite Mr. Hutchison. Warner Oland will play the "heavy." The part of the female "heavy" will be taken by Ann Hastings. Harry Semels will also be seen in an important role.

According to the statement from the Pathe headquarters, Charles Hutchison is to maintain if not surpass his previous record for daring and thrilling stunts in Pathe chapter-pictures. Says Pathe:

"Already Hutchison and Seitz have picked their locations, and from their choices it is very apparent that Hutchison will not spare himself in performing daring deeds before the camera.

"Deception" Breaks Record at Rivoli

All previous records for attendance at the New York Rivoli were broken last week by "Deception," Paramount's European production directed by Ernest Lubitsch, announces that company. For each day of the week the attendance figures were as follows: Sunday, 9,214; Monday, 7,536; Tuesday, 7,710; Wednesday, 7,572; Thursday, 6,911; Friday, 6,609; Saturday, 8,702. Total, 54,254. The highest previous week's record at the Rivoli was 53,873.

80% of Houses Signed Up

To Show Educational Releases in Week, May 1-7, Says Home Office

A STATEMENT from the Educational headquarters declares that in connection with Educational week, May 1 to May 7, many exchanges have already placed contracts for entire series of pictures that have not before been booked in a number of theatres and in many cases where they have not been seen in smaller cities. The statement also says that preliminary reports from the various branches show that product of the company will be shown in at least 80 per cent of all the houses in this country and Canada during the seven days set aside for the celebration.

Five cities are reported to have sent word to the home office that it is impossible for them to set a new record by having some of these pictures shown in every theatre during Educational Week, since they have established that record before. However, the attempt will be made in such cases, declares the home office, to have the entire programs with the exception of the feature made up from the one and two-reel pictures, including comedies, scenics, specials and Kinograms.

Another of the effects of Educational Week, according to the home office, is to bring about an unusual advance in those exchange districts which opened late. The first Educational offices began bookings with the week of June 20, 1920, but others were opened at various intervals, a few of them getting started as late as the first of October. As a general rule these last offices were in the smaller territories that have not had the opportunity to consume the same amount of product as the larger ones. Result of the canvass of the solicitors and the offer of spot bookings has been to create an immediate demand for the pictures and every office has reported numerous contracts to start immediately instead of waiting for the first of May.

No pre-releases will be permitted for the purpose of making a showing, but the first run theatres in the principal cities will have an opportunity to show the pictures for the first week in May which include "Snooky's Wild Oats," a two-reel Chester comedy; "Zero Love," a single reel Gayety; "The Red Trail's End," a Chetser Outing and two issues of Kinograms.

Geo. Jeffrey to Represent A. P. in Boston

George S. Jeffrey, well known throughout the New England territory, was installed as resident manager of the Boston exchange of Associated Producers, Inc., last week, by J. K. Burger, special representative.

THEATRE MANAGERS! LEGALIZED CENSORSHIP CANNOT SATISFY.

THE USE OF CAREFULLY CHOSEN PICTURES—WILL.

Join the ranks of exhibitors who make up fine family programs from the catalog—

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Show these programs on particular days each week. Advertise them so that your community will recognize their character, will expect them with confidence, and will patronize them regularly as designed for the *whole family*.

The catalog lists 882 photoplays, short comedies and many travel and other pictures of educational value produced in 1920. It gives release date, title, distributor, reels, star, a brief characterization, and the source when drawn from novel or play. It also indicates especial suitability for young people and distinguishes photoplays of outstanding excellence.

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Or, in combination with "EXCEPTIONAL PHOTOPLAYS" (a bulletin of critiques on the finest photoplays, of unique value in publicity) 1.50
"FILM PROGRESS" (a 5-page monthly magazine in promotion of Better Films Movement), for 1 year from date..... 1.00

Name .....

Address .....

Other literature on request:

On the question of legalized censorship.
On developing cooperation between exhibitor and community.

Pathe News Has Views of "Brodie" Leap

A REPORT from Pathe headquarters states that when Sailor Daniel Carone recently dove from the Brooklyn Bridge into the East River, "on a bet," Pathe News, in response to an invitation from Carone, was on hand to witness the feat and secured exclusive motion-pictures of the 150-foot dive. These views are shown in Pathe News No. 31.

Carone "did the Brodie" on Sunday, April 10th. Pathe News cameramen "were unobtrusively on time," according to the Pathe statement, "one sauntering along the bridge walk while another was stationed on a tugboat hovering about off the foot of Beekman street." The result of these preparations was that every detail of the thrilling stunt from the moment that Carone mounted the girders and took the leap until he reappeared on the surface of the river and climbed aboard the tug, was caught by the various cameras on the scene. The Pathe statement declares that "not as much as a black-and-blue mark showed for a souvenir of his performance."

Universal Engages New Exploitation Man

The latest addition to the Exploitation Department of the Universal Film Manufacturing Company is J. A. Daly, well known in publicity circles, it is announced at the Universal home office. Daly will make his headquarters in Philadelphia, and will help exhibitors in and near Philadelphia to exploit Universal productions. He also will do similar work in and near Washington, and may work as far South as Charlotte, N. C.

Daly will devote most of his time during the next few months to the exploitation of "Outside the Law," Priscilla Dean's recent underworld drama, and to "Reputation," the new Universal-Jewel production made by the same star.

Lois Wilson to Support Paramount Star

Lois Wilson, leading woman in the two William De Mille productions, "Midsummer Madness" and "What Every Woman Knows," and a third, "The Lost Romance," work upon which has recently been concluded, was chosen to play the lead opposite Wallace Reid in his latest Paramount picture, "The Hell Diggers," work upon which has just began at the Lasky studio.

The role of John Wade is interpreted by Alexander Broun, famous both on stage and screen. Other important character roles are portrayed by Frank Leigh, Lucien Littlefield, Clarence Geldert and Buddy Post.

Frank Urson, who has handled the megaphone for Mr. Reid in his last two productions, again is directing.

Another First Nat'l Week

107 Wisconsin Cities and Towns Show Its Pictures Simultaneously

ONE hundred and seven cities and towns in Wisconsin joined the Associated First National Pictures exchange in Milwaukee in a celebration of First National Week, by booking productions distributed by that organization of exhibitors. There were 208 theatres that participated in the event, most of them running First National attractions for the solid seven days, even those in the cities where changes are made daily. The bookings provided showings of 82 different First National attractions.

Constance Talmadge headed the list, according to the number of theatres booking her productions, twenty-two playhouses showing six different productions starring her, Katherine MacDonald was next with twenty-one theatres and six productions; Charles Ray, fourteen theatres and four productions; Lionel Barrymore, thirteen theatres and three productions; Marshall Neilan attractions, thirteen theatres with four productions; Mildred Harris Chaplin, eleven theatres with five productions; Charlie Chaplin and Norma Talmadge, each ten theatres with three attractions; Sidney Franklin productions, six theatres and two productions; King Vidor productions, five theatres with two productions; Whitman Bennett Specials, four theatres with one production; Anita Stewart, three theatres with one production, and John N. Stahl productions, two theatres with one production.

The cities and towns participating in the celebration were: Antigo, Appleton, Avoca, Adams, Amherst, Athens, Algoma, Burlington, Berlin, Beloit, Benton, Beaver Dam, Brandon, Broadhead, Blanchardville, Clintonville, Columbus, Crandon, Chilton, Cedar Grove, Delavan, Darlington, Edgerton, Eagle River, Fond du Lac, Fox Lake, Florence, Fort Atkinson, Green Bay, Grand Rapids, Hazel Green, Hustisford, Highland, Jefferson, Kilburn, Kenosha, Kiel, Lake Geneva, Loyal, Lancaster, La Farge, Muscoda, Milwaukee, Mellon, Mineral Point, Montello, Marshfield, Medford, Marinette, Mount Calvary, Madison, Monticello, Merrill, Monasha, Minoqua, Mosinee, New London, New Holstein, Oshkosh, Oconto Falls, Oconto, Oconomowoc, Ontario, Oregon, Platteville, Plainfield, Prairie du Sac, Pewaukee, Peshtigo, Plymouth, Fort Washington, Portage, Prentice, Racine, Reedsburg, Rio, Richland Centre, Rhinelander, Raince, Soilders Grove, Stoughton, Sparta, Sheboygan, Stevans Point, Sun Prairie, Shiocton, Sharon, Sheboygan Falls, South Milwaukee, Tomah, Two Rivers, Thorpe, Vircoqua, Waupac, Winchester, West Bend, Waukesha, Wausaukee, Wauzeka, Wyocena, Wauwatosa, Watertown, Waupun, Wisconsin Rapids.

New Film for Ass'd Exhibs

Contracts for Release of Bryant Washburn's "The Road to London"

CONTRACTS have been closed by Associated Exhibitors, Inc., and Screenplays Productions, Inc., for the release by Associated of "The Road to London," starring Bryant Washburn. Negotiations were conducted for Associated by Mr. Arthur S. Kane, chairman of the board of directors, and by Lee Ochs, representing the Screenplays Productions, Inc. The picture will be released on June 19.

"The Road to London" was made in London and the surrounding country with an American and English cast. Many of the most famous places in the English Capitol are shown in the film. The country scenes afford unusual opportunity for beautiful photography, and full advantage was taken of this, it is stated.

The story is a comedy drama, filled with the romance of a young American and a pretty English girl. Mr. Washburn has seldom had such an opportunity as is presented in "The Road to London" for demonstrating his ability, and his performance is said by those who have seen the picture to be an excellent one.

The picture tells the story of a young girl who is about to be married to a wealthy Englishman, as her parents desire it. The young American "doing" London, arrives on the scene of one of her most distressing moments and he undertakes to rescue her from the contemplated marriage. He captures the young lady and carries her away in a stolen automobile. Their adventures while being pursued by the irate parents and the angry suitor create five reels of excellent entertainment, it is declared.

Associated Producers Has "Devotion"

Associated Producers, Inc., it is announced by General Manager Al Lichtman, has acquired for general distribution "Devotion," a six-reel special production dealing with a topic of universal and timely interest. The picture will be released through all Associated Producers exchanges in July.

"Devotion" was written and produced by A. J. Bimberg.

Witwer to Write the Lee Moran Comics

Arrangements have just been made with H. C. Witwer, one of America's best known humorists, to supply Lee Moran with comedy stories for screen production. The first story he will provide for the use of Lee Moran is called "Robinson's Trousseau" and was recently published in the American Magazine. Lee Moran will use it for his next two-reeler.

Paramount Releases for April 24th

THE releases announced by Paramount for April 24th are "What Every Woman Knows," made by William DeMille from James M. Barrie's famous play; and "The Home Stretch," a Thomas H. Ince production, starring Douglas MacLean.

In "What Every Woman Knows" Conrad Nagel and Lois Wilson have the leading roles. The supporting cast includes Charles Ogle, Fred Huntley, Guy Oliver, Winter Hall, Lillian Tucker, Claire McDowell and Robert Brower. The scenario from Barrie's play was prepared by Ogle Printzlau.

"The Home Stretch" is a comedy offering which concerns the quandaries of the turf. In supporting cast Beatrice Burnham makes her initial appearance as feminine lead for Doug. The remainder of the cast includes: Walt Whitman, Margaret Livingston, Wade Boetler, Mary Jane Irving, Charles Mailes, Molly McConnell, Jack Singleton, Jo Bennett and George Holmes. The story is an adaptation of Charles Belmont Davis' story of the same name. It is the third Douglas MacLean picture that Jack Nelson has directed.

Interesting Views in Internationl No. 32

Headed by interesting pictures of President Harding at the unveiling of a monument in Central Park, New York City, the Simon Bolivar, the George Washington of South America, International News, No. 32, just released by Universal, contains pictures of the season's first league baseball game at the Polo Grounds, New York; pre-release pictures of the big actor's benefit performance to be held May 1, in New York; "shots" of Jack Dempsey in training for the coming championship battle with the French soldier-pugilist, Carpentier; the recent record-breaking Marathon race at Boston; the Prince of Wales riding to victory in a steeplechase in England; the departure of the celebrated North Pacific fish fleet from San Francisco; the Pacific fleet in target practice, and many other subjects.

President Obregon Sees "The Mark of Zorro"

A distinct honor was accorded Douglas Fairbanks recently when one of his most famous films, "The Mark of Zorro," was shown to the president of Mexico and one hundred and fifty of his invited guests.

This special movie show was staged at the palace of Chapultepec, and Randolph Jennings, "The Movie magnate of Mexico," was master of ceremonics. The Chapultepec palace is located near Mexico City and is the home of President Obregon.

Peter B. Kyne to Write for Harry Carey

PETER B. KYNE, world famous author, has been signed by the Universal Film Manufacturing Company to write a series of original stories for Harry Carey, Universal's leading western star. The Kyne stories will be produced as Universal-Jewel productions. This is the brand indicating the super-features of the Universal output.

Mr. Kyne is best known as the sponsor of the Cappy Ricks stories. His knowledge of the West is thorough and his stores for Carey will be drawn from the picturesque traditions of the unfenced range.

Carey is now working on his last program picture, "Christmas Eve at Piot Butte." As soon as this pictur is completed he will start on the first Peter B. Kyne story.

Wilkinson Joins Staff of Kane Pictures

Arthur S. Kane Pictures Corporation announces that Henry E. Wilkinson has been selected to fill the newly created post of general sales manager.

Mr. Wilkinson arrived in New York a few days ago, following his acceptance of the company's offer, and entered upon his new duties at once. Since last October he had been manager of the Olympia theatre in Pittsburgh. Some time previously he had been associated with Joseph Schuchert in the ownership of the Ellen Terry, in Buffalo. His experience as an exhibitor and his wide acquaintance with men in this end of the business, together with active work in other departments of the industry combine to equip him for his new activities.

More "Goldwyn Week" Drives Announced

Following the success of Goldwyn Weeks, in Buffalo, Washington and other territories, the exchange managers of Goldwyn Distributing Corporation are planning more spring drives. The latest Goldwyn Weeks announced are for the Detroit and St. Louis territories, April 24; Cincinnati, May 1; Philadelphia, May 16. It is probable that other Goldwyn exchanges will follow with full week schedules.

Lloyd's Latest Hailed as "His Best Yet"

Harold Lloyd has scored again. The first print of his new comedy for Associated Exhibitors "among those present" has arrived in New York and at the first private showing for the reviewing committee of Associated Exhibitors, it was declared to be the equal of the best efforts of the comedian, and several members voted it the best of all the recent comedies in which Lloyd has appeared.



"The Four Horsemen" in sculpture as done by Lee O. Lawrie of the Yale School of Fine Arts and suggested by Metro's great feature, "The Four Horsemen of the Apocalypse"

English Novel Selected for Antonio Moreno

"The Secret of the Hills," a novel by William Garrett, the English writer, has been selected by Vitagraph for the next Antonio Moreno production. The continuity has been prepared by E. Magnus Ingleton and work on the new picture is starting immediately at the West Coast studios under the direction of Chester Bennett.

In "The Secret of the Hills" Moreno assumes the role of a young American who encounters amazing adventures in London and the highlands of Scotland.

Exclusive Features Are Shown in Fox News

Last week's issues of the Fox News contains interesting views of the bicycle races at the Newark, N. J., velodrome. A battery of cameras stationed around the course secured highly interesting details of the race, in which Frank Kramer, the 40 year-old bicycle rider, rode to victory. The international athletic meet for girls staged at Monte Carlo is an exclusive feature shown in the Fox News. Another exclusive feature is the photographing of a tidal wave in action at Hangehow.

Coast Paper Commends "The Spenders"

"The Spenders," a Hodkinson release, has just completed a successful run at the big California theatre, Los Angeles. In reviewing the picture the Los Angeles Times says:

"Top-notch comedy drama is Wilson story. Joseph J. Dowling's characterization of Uncle Peter Bines is a perfect delight which deserves a niche in the halls of film fame. Ben Hampton saw to it that the picture reflected all the droll people of Wilson's story.

Chaplin Engages Mack Swain for Foil

Charlie Chaplin has secured the services for a long period of Mack Swain. In future Chaplin productions, Swain will act as a foil for Chaplin. He will make his initial appearance as a member of the Charlie Chaplin Company in "Vanity Fair," which is now under production.

Holubar Signs Contract with First National

A CONTRACT was signed this week by Associated First National Pictures and Allen Holubar's producing organization by the means of which First National will continue to distribute future products of the Allen Holubar company.

Mr. Holubar has definitely in mind six productions which he wishes to do. Miss Dorothy Phillips, starred in "Man - Woman - Marriage" will be starred in four of them while the other two will be made with all star casts. One story which he is anxious to begin work on first is still somewhat in abeyance due to a question as to whether he is successful in acquiring the rights to it.

The formation of the company which will handle the Allen Holubar Productions has been progressing for some time past, and the personnel has been practically completed. James Grainger, now special representative for Marshall Neilan and Charles Chaplin, will supervise the releasing contracts for Mr. Holubar by courtesy of Mr. Neilan. Harold Bocquet, who assisted in directing "Man - Woman - Marriage," will continue in the position of assistant to Mr. Holubar in the new company, and Byron Haskins will act as chief cameraman.

Photographic Novelties Seen in "Wet Gold"

J. Ernest Williamson will release his latest undersea production, "Wet Gold," via Goldwyn. Mr. Williamson wrote the story and designed a 150-foot submarine which was used in this picture. Actors are seen to leave and enter the submarine through a trap-door as the vessel lies on the bottom of the sea. The action in the submarine was photographed by the use of the Williamson tube, a long iron and canvas arrangement with a photographic chamber at its lower end, within which the photographer works. This tube is lowered from a barge on the surface. Several new departures in submarine photography and equipment are shown in "Wet Gold," it is announced.

Romance and daring are combined in the undersea drama, it is declared. Ralph Ince directed the picture and plays the leading role.

"Yon Yonson" of Stage Won to Screen

Knute Erickson, the original "Yon Yonson" of the legitimate stage and the creator of his famous characterization of "Daffy Dan" which he played in nine different stage productions, will make his debut as a screen actor in the role of "Scrap Iron" Swenson, in Roscoe Arbuckle's latest Paramount Picture, "Gasoline Gus" now under production.

Eberhardt Made Editor of "Money Sheet"

Walter F. Eberhardt, has been promoted by Jerome Beatty, Paramount's director of publicity and advertising, to the editorship of The Money Sheet, vice Gordon H. Place, resigned. The Money Sheet is a four page publication of newspaper size issued an exploitation aid to exhibitors on Paramount Pictures. The sheet is published about once a week an entire issue being devoted to one picture.

Mr. Eberhardt assumes the editorship after 18 months' experience in Paramount's publicity department, during which time he has handled the publicity work for the exploitation department which maintains a staff of thirty exploitation men in the field. Prior to his affiliation with Paramount he was engaged in journalistic work in Washington and with the War Loan organization. Before his service overseas he was in newspaper work in the Middle West.

Novel Photography Seen in "Home Talent"

"Home Talent," Mack Sennett's latest production, styled a comic fantasy, which is scheduled for general release by Associated Producers, Inc., on May 15, introduces, among other features, the art of James E. Abbe, well known New York photographer who has acquired much notice becouse of his success in controlling lights and shadows as applicable to the camera. Embodying the best of the comedy king's genius, "Home Talent," it is announced, brings to the screen for the first time the principles of lighting and posturing used by the most famous camera artists in "still" photography.

The cast includes Ben Turpin, James Finlayson, Eddie Gribbon, Kalla Pasha, Charlie Murray and Phyllis Haver.

Robt. G. Vignola Utilizes Shadow Effects

In "The Woman God Changed," it is claimed, Robert G. Vignola has utilized shadows in lighting up his scenes in such a way as to add to the artistic value of the picture as well as to the effectiveness of the players' work. His handling of shadows in this production is described to be "an innovation" in the way of securing striking lighting effects. Heretofore, the customary procedure has been to eliminate shadows as much as possible. "The Woman God Changed" is a Cosmopolitan production for Paramount release.

Press Book for "Wet Gold" Available

What is described to be a "complete, money-getting exploitation" for J. Ernest Williamson's new undersea photoplay, "Wet Gold," is outlined in the exhibitors 'campaign book prepared by Goldwyn, the distributors of the film. The 20-page service book is one of the most artistic and helpful yet issued of the new style that Goldwyn is now preparing for every picture it releases.



A dramatic scene from "I Am Guilty," featuring Louise Glaum and released by Associated Producers

Fox Buys Big Picture Studio in Rome

Announcement is made that William Fox has engaged a large motion-picture studio in Rome, Italy, and that work will be started there in the near future on the picturization of a story by Charles Sarver. J. Gordon Edwards will direct. Mr. Edwards and several members of the Fox Company are to sail for Rome the first week of May, and the balance of the cast is to be recruited in Italy.

Marcus Loew
B. S. Moss
S. A. Lynch
Frank Rembusch



"Unchartered Seas" Issued

Current Release Stars Alice Lake; "The Last Card" Set for May 23

METRO PICTURES announces its current release to be "Unchartered Seas," in which Alice Lake is starred. "The Last Card," starring May Allison, will be ready for booking May 23, according to the Metro announcement. "Big Game," which also stars May Allison, will be held for later distribution, it is stated.

"Unchartered Seas" was released April 25th. The photoplay was adapted by George Elwood Jenks from John Fleming Wilson's story which appeared in Munsey's Magazine. Wesley Ruggles directed the production. The supporting cast includes Carl Gerard, Rudolph Valentino, Fred Turner, Charles Mailes, and Rhea Haines.

Some of the action in "Unchartered Seas" progresses against a background of snow and ice of the Arctic seas. A somewhat similar background is found in "Big Game," and it is understood that the release date of "Big Game" was retarded, and that of "The Last Card" advanced in order to preserve variety of background in the release schedule.

"The Last Card" is described to be a mystery story, adapted from Maxwell Smith's story, "Dated," by Molly Parro. Bayard Veiller directed the production. Members of the suporting cast especially prominent are Al Roscoe, Stanley Goethals, Frank Elliott, Irene Hunt, Dana Todd and Wilton Taylor.

Breaks 5 St. Louis Records

"East Lynne" is Reported to Have Gone Over Heavily in Mid-West

ACCORDING to a statement from the Hodkinson headquarters, "East Lynne" has broken five records in St. Louis. Here are some particularly noteworthy reports just received from Joe Bloom, supervisor of the Middle-West territory, of how "East Lynne" went over in St. Louis.

"The Delmont theatre, St. Louis, played 'East Lynne' to a record breaking house for five straight days. Great difficulty in accommodating patrons."

"The Webster, St. Louis, broke all house records."

"The Cherokee, St. Louis, broke all house records."

"The Grand and Florisant, St. Louis, opened 'East Lynne' on a very stormy night and had them standing to the door. Indications point to a record-breaking attendance on following days."

"The Shenandoah, St. Louis, did an exceptionally large business with 'East Lynne.'"

"The Robin, St. Louis, broke its house record that it had held for years."

"The Strand, St. Louis, did the biggest business it had done in many and many a month."

"The Erber, East St. Louis, new 2,000 seat house, opened with 'East Lynne' and played to crowded house. They have agreed to play large percentage of Hodkinson productions in this house."

Fox's May Releases Named

Program of Attractions Available During May Contains Six Features

FOX Film Corporation announces its release schedule for May, which includes six features. Tom Mix will be seen in "The Hornet's Nest," which was written by Mix himself. George E. Marshall directed "Beyond Price," written by Paul H. Sloane, will present Pearl White in the stellar role. J. Searle Dawley directed the production.

Shirley Mason will be seen as the star of "The Mother Heart," which was written by Frank Howard Clark. The story is said to combine comedy and sentimental values. Howard M. Mitchell directed the production. William Russell is the star of "Colorado Pluck." The story was written by George Goodchild and was directed by Jules G. Furthman. Russell plays the part of a Colorado miner who is transplanted to England and married into a family of the nobility. In the ensuing predicaments his Colorado pluck and resourcefulness serve him in good stead.

Buck Jones is seen in the picture titled "Get Your Man," which is described to be a tale of the Northwest Mounted Police, brimful of "strenuous adventure." The story was written by Alan Sullivan. George William Hill directed the production. Eileen Percy has been provided with a vehicle written by John Montague. The title is "Big Town Ideas." Carl Harbaugh directed Miss Percy in this picture.

Pathe News 31 and 23 Show Timely Views

In Germany they are supressing a red riot. In Italy, at, Milan twenty victims of an anarchist plot get a public funeral. In Scotland, off Burnt Island, a warship sunk by a German U-Boat is treated to dynamite obsequies. In South Wales coal miners work their "last shift" before joining in a strike of 2,000,000 workers. In the United States many interesting things happen—and are graphically pictured in Pathe News Nos. 31 and 32.



This beauty is Vera Daniel, appearing in Christie comedies, released through Educational

Governor Praises Beban and His Picture

George Beban is now on the Coast continuing his tour of personal appearances in connection with the presentation of his picture, "One Man in a Million." His last stop in the Mid-West before entering Canada was at St. Paul, Minn., where he was greeted by Governor J. A. O. Preus and Speaker Nolan of the House of Representatives. Mr. Beban has received the following letter from Governor Preus:

"I want you to know how much I enjoyed your picture 'One Man in a Million' and your little excerpt from 'The Sign of the Rose' which I witnessed at the Capitol Theatre last night.

"In addition to getting a great measure of satisfaction from your portrayals on the screen, I was greatly impressed by the talk you gave the audience on the subject of a higher standard of motion pictures."

At Winnipeg, Man., he was welcomed by the mayor and later was the guest of honor of the Kiwanis Club. He appeared in person at the Capitol theatre in Winnipeg where he was given a hearty reception. From Winnipeg, Mr. Beban went to Seattle, where he opened a week's engagement. This will be followed by engagements in San Francisco, Oakland, Los Angeles and San Diego.

Karger Starts Work on Bert Lytell Vehicle

Maxwell Karger has started camera work on "A Trip to Paradise," in which Bert Lytell is being starred. June Mathis adapted the story from that of Franz Molnar, the Hungarian author. Virginia Valli appears opposite Mr. Lytell in this picture. Others in the cast are Brinsley Shaw, Victory Bateman and Unice Vin Moore.

Edna Murphy and Johnnie Walker Starred

William Fox announces that Johnnie Walker and Edna Murphy are being co-starred in a new production now in the making in Hollywood under the working title of "Two Live Wires." The story was written by Edward Sedgwick and Charles Emerson Cook.

Poli Circuit Books 9 Goldwyn Pictures

GOLDWYN announces the closing of a contract with the Poli Circuit of motion picture theatres for the showing, in the near future, of nine recent Goldwyn productions. Included in the list of photoplays are the picturization of George Ade's comedy, "Just Out of College," starring Jack Pickford; Pauline Frederick in "Roads of Destiny"; Madge Kennedy in "The Highest Bidder"; "The Concert," from Hermann Bahr's stage comedy; Will Rogers in "Guile of Women" from Peter Clark MacFarlane's story; Vivian Martin in Messmore Kendall's production of "The Song of the Soul"; a Frank Lloyd Production, "A Voice in the Dark," from the melodrama produced by A. H. Woods; Will Rogers in "Boys Will Be Boys," from the Irvin S. Cobb story; and Tom Moore in "Made in Heaven," the stage comedy by William J. Hurlbut.

These nine productions are booked in the Poli theatres in Springfield, Mass., Hartford, Bridgeport, New Haven and Waterbury, Conn., and Wilkes-Barre and Scranton, Pa.

Goldwyn has also recently signed a contract with the Saenger Circuit by which twelve Goldwyn productions will be shown in fifteen southern theatres.

Tom Meighan Feature for Release May 1

A veritable sledge-hammer blow against conviction on circumstantial evidence is delivered in "The City of Silent Men," the Paramount Picture starring Thomas Meighan, which is released on the Paramount schedule May 1.

Mr. Meighan plays the role of a small town youth, a mechanic, who goes to New York, falls in with some crooks who make him their tool, and is sent to prison on circumstantial evidence for a murder which he did not commit. For the sake of realism and faithfulness to detail, Director Tom Forman took Mr. Meighan and other members of the company to Sing Sing prison where, through the courtesy of Warden Lawes, intimate scenes of prison life, both within and outside the grey walls, were taken. There is also an interesting scene showing the famous Bridge of Sighs, which connects the New York City Criminal Courts Building and the Tombs Prison.

The story was adapted by Frank Condon from John A. Moroso's novel, "The Quarry." Playing opposite Mr. Meighan as leading woman is Lois Wilson, while the supporting cast numbers among its members such well known players as Kate Bruce, Paul Everton, George MacQuarrie and Guy Oliver.



Snooky in "Snooky's Wild Oats," a Chester comedy released by Educational Exchanges

"Four Horsemen" Still Packing Them in

Metro Pictures reports that the removal of "The Four Horsemen of the Apocalypse" from the Lyric to the Astor theatre, New York City, has brought about no diminution in the audiences witnessing the production. The picture opened at the Astor on April 10. Although the Astor theatre's seating capacity is not so great as the Lyric's, the week's receipts at the former house have been, according to an aproximate report from the Metro offices, about $22,000.

The Chicago dailies have been lavish in their praise of the picture following its opening at the La Salle theatre in that city.

More Endorsement for "Inside of the Cup"

Cosmopolitan reports the recipt of additional exhibitor endorsements of its production, "The Inside of the Cup." W. J. Melvin, Phiel theatre, St. Petersburg, Fla., is quoted as follows:

"This was positively the best picture shown by us this season and I am glad to state it broke all records for the town, despite the fact that we had an awful storm the first day. This picture did twice as much business as some of the super-specials and pictures like 'The Nut,' 'The Love Light' and Passion.' The photography, story are excellent, in fact I would call 'The Inside of the Cup' a 100 per cent picture, and it is bound to be one of the outstanding pictures of the year. If properly handled it will break records everywhere shown, as it did here."

Stars in Support of Realart Star

Ruth Stonehouse and Edward Flanagan, two screen players who have been stars in their own right, will support Mary M. Minter in "Don't Call Me Little Girl," recently announced by Realart for release under the Star Franchise.

Other members of the cast who have carried leading roles are Jerome Patrick, leading man in "The Furnace," and "Her First Elopement"; and Winifred Greenwood of "The Faith Healer" and "Sacred and Profane Love."

Pathe Releases for May 8th Announced

THE Pathe release scheduled for the week of May 8 contains two serial episodes, a Rolin comedy and Pathe Review, No. 102. The second episode of the new chapter-picture, "The Sky Ranger," is titled, "The Sinister Signal." George Seitz and June Caprice are presented in the starring roles in this production. "The Auction Block" is the title of the ninth episode of "The Avenging Arrow," starring Ruth Roland. A thrilling fight in a runaway carriage is said to be a feature of this chapter.

"Snub" Pollard and the Hal Roach comedians are presented in the Rolin comedy, "No Children." The situations evolve about an apartment house where children are unwelcome. Pathe Review, No. 102, offers the following subjects: "An Afternoon With Sanki-San," Pathecolor views of the daily pastimes and recreations of Japanese women; "Her Hank of Hair," showing views of the wig-making industry; "Diving for Dinner," a slow-motion study of the sea-lions at the New York Zoological Park, and "Yankee Land," showing views along the Connecticut River.

Sennett Special Scores in Detroit Theatre

A telegram recently received from Sydney Smith, manager of Majestic theatre, Detroit, and addressed to General Manager Al Lichtman of Associated Producers, Inc., carries the announcement that all previous box office records established by this theatre were far outdistanced when "A Small Town Idol," Mack Sennett's six-reel special, opened at the popular Chicago photoplay house a short time ago.

So successful was the original seven-day engagement that the Sennett feature was held over an additional week.

Newspaper space was used heavily, and other methods of publicity were employed, in addition to an effective exploitation campaign.

Margaret Seddon Cast in Important Role

Margaret Seddon, who has just completed an important part in "Just Around the Corner," the Cosmopolitan Production which Frances Marion has directed from a scenario she wrote, has joined the cast of "Boomerang Bill," a Cosmopolitan Production in which Lionel Barrymore is taking the leading part. "Boomerang Bill" is being directed by Tom Terriss. The scenario was written by Doty Hobart from a Cosmopolitan Magazine story by Jack Boyle, author of the "Boston Blackie" stories. Others in the cast of "Boomerang Bill" are Grace Bonney, Matthew Betts, Frank Shannon and Miriam Battista.



Anita Stewart, star of "The Invisible Fear," a forthcoming First National release, in flying togs

Press Comments Favorably on Tom Moore

Goldwyn submits excerpts of the New York press criticisms on its latest production starring Tom Moore, "Made in Heaven," from the stage play of the same name by William Hurlbut, which was shown at the Capitol Theatre last week.

The *Herald* said: "As it is Irish and genial it means that Tom's himself again. . . . The picture, plus Moore, is engaging."

American: "The play is just a pleasing bit of sentiment, devoid of villains and adventuresses. Tom Moore smiles and philanders through smoothly and with finished grace."

Tom Saxe
S. L. Rothapfel
S. Barret McCormick
Sid Grauman



TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Producers Security Has Holman Day Story

ANNOUNCEMENT is made by the Producers' Security Corporation that the picturization of the well known Holman Day story, "Squire Phin," featuring Maclyn Arbuckle, is now ready for release to territorial distributors.

"Squire Phin" was dramatized for the legitimate stage under the title of "The Circus Man," and was one of the greatest successes of its day.

It is said that the quaint characterization of the Squire by Maclyn Arbuckle is the best work yet accredited to this star.

Cohn Sole Editor of Screen Snapshots

Jack Cohn, producer of Screen Snapshots, states that it has come to his attention that a former employee is writing to and visiting various studios, stars and exchanges throughout the country, representing himself as "former editor and exploitation manager of Screen Snapshots."

Mr. Cohn states that he has personally edited every issue of Screen Snapshots and that he will continue to do so. He announces that anyone else representing himself as present or former editor of Screen Snapshots is telling an untruth and is guilty of misrepresentation of the facts, which is misleading and confusing to exhibitors and producers.

Moore's Garden to Run "Madonnas and Men"

Tom Moore, the directing head of Moore's Rialto theatre and Moore's Garden theatre, in Washington, D. C., has just arranged for an indefinite run of "Madonnas and Men," starting Sunday, May 1, at the Garden theatre, Washington, D. C.

Herman F. Jans, president of the Jans Pictures, Inc., together with the sales manager, Foster Moore, were in Washington the latter part of last week arranging for the opening, which is expected to be the biggest so far in this country.

Lubin Picture Booked

"Honeymoon Ranch," Bert Lubin's Western feature starring Allene Ray, has been booked by the Loew Circuit in New York and is showing this week.

Active Supply Grows Fast

Musical Scores on Big Pictures Win Exhibitor Favor Everywhere

REPORTS from the Washington and Philadelphia and Boston offices of the Active Supply Co., Inc., which is distributing music scores on many big pictures, show that the business of this company has increased 1,000 per cent since it has started.

Music scores on the following pictures will be ready by May 1st: First National: "Scrambled Wives," "Trust Your Wife," "Man, Woman and Marriage," "The Passion Flower," "The Oath," "Jim, the Penman," "The Girl in the Taxi," "Sowing the Wind," "The Golden Snare," "Bob Hampton of Placer," "Lessons in Love," "Gypsy Blood," "Playthings of Destiny," "Courage," "Midnight Belle."

Robertson-Cole: "Black Roses," "In Reach of Dreams."

Selznick: "The Miracle of Manhattan," "Poor, Dear Margaret Kirby."

Realart: "The House That Jazz Built."

Metro: "Uncharted Seas," "Coincidence," "Last Card."

Universal: "Blazing Trails," "The Wallop," "Wolves of the Night," "Cheated Love," "Reputation."

Goldwyn: "Wet Gold," "Made in Heaven," "An Unwilling Hero," "Snow Blindness," "The Cabinet of Dr. Caligari."

Famous Players: "The City of Silent Men," "Idol of the North," "Proxies," "Deception," "King, Queen, and Joker," "Two Wise Wives," "Sacred and Profane Love," "Sentimental Tommy."

Fox: "Colorado Pluck," "Hands Off," "The Lamplighter," "The Greatest Sacrifice."

Associated Producers: "I Am Guilty."

Hodkinson: "Lavender and Old Lace."

Equity Reports First Sale

"Black Panther's Cub" Bought for New York Territory in Record Time

EQUITY PICTURES this week reports the first sale on their new picture, "The Black Panther's Cub," produced by the Ziegfeld Cinema Corporation. This was made on April 19 to Sam Zierler of the Commonwealth Pictures Corporation, for New York and Northern New Jersey, exactly one day after Equity itself had purchased the rights to the picture from Ziegfeld.

Mr. Zierler's salesmen were as enthusiastic as he over the new production. It is believed that "The Black Panther's Cub" will gross as much as "Straight From Paris," the latest Clara Kimball Young production.

The huge sets, showing vast throngs of soldiers, glittering arrays of costumed gentry, and colorful ballet scenes, which characterize "The Black Panther's Cub" rival and outshine some of the foreign importations now current, was the opinion of the Commonwealth president.

"'The Black Panther's Cub,'" he states, "even surpassed other extravagantly staged productions in dramatic interest. It is not merely a dazzling spectacle, but it is a throbbing drama of Parisian life besides. Florence Reed's remarkable performance in a four-part role is admirable and the support of four Broadway celebrities—Norman Trevor, Tyrone Power, Earl Foxe and Mlle. Dazie, the prima donna, made a flawless combination."

The praise showered on "The Black Panther's Cub" by critics of the press and trade papers were found to be justified, after Zierler had seen the Ziegfeld production. Zierler congratulated J. I. Schnitzer, president of Equity on his foresight in buying "The Black Panther's Cub" before any of the national producers had anticipated him.

"The Florence Reed feature is a boon to the independent market," said Zierler "and it will convince the industry that the state right field has as much genuine box office material as any of the big organizations. Speaking for my own territory, I believe 'The Black Panther's Cub' will draw as much business as the biggest hit of any of the program producers."

Catherine Calvert Pictures Arouse Interest

Dominant Pictures, Inc., through its general manager, Jacques Kopfstein, reports that a great deal of interest has been aroused and concretely manifested in the series of Catherine Calvert productions, four in number, originally made for the U. S. Amusement Corp. and now being sold on the open market under the Dominant banner.

Brown Sales Manager of Equity of Canada

EQUITY Pictures Corporation, Ltd., of Montreal, announces that E. A. Brown has been engaged as salesmanager of the firm. Mr. Brown severed his connections as Canadian representative of United Artists and undertook his new duties this week. Mr. Brown is considered one of the best-known salesmen of the Dominion. His career as a salesman dates back to twelve years ago.

Mr. Brown will shortly leave Montreal for a tour of the key cities of Canada where he will call upon the leading exhibitors of each district in his new capacity of sales manager of Equity.

Hallroom Comedies to Be Censor-Proof

According to an announcement just made by Harry Cohn, who is producing Hallroom Boys Comedies for Federated Film Exchanges, Inc., one special point is to be made in the making of every one of these comedies—and that is, that they shall be absolutely clean, and free of vulgarity in every way. Mr. Cohn, who has been in the East for the past three weeks, will return to the Coast shortly, where these two-reel "comedy thrillers" featuring Sid Smith are being made.

The cleanliness of these comedies has always, in Mr. Cohn's own opinion, been responsible in a large measure for the success with which they have met, special emphasis being laid on this since the first production of the series.

With the passing of the censorship bill, however, and the necessity for "censor-proof" pictures, even greater attention will be given to this detail, says Mr. Cohn.

Affiliated to Release Hemmer Series

It became known this week that C. C. Burr, President of Affiliated Distributers, Inc., the formation of which organization was recently announced, has successfully negotiated a long term contract with Edward Hemmer, to direct a series of productions for that organization, the first of which will be released during the coming Autumn.

Involved in the deal which has resulted in bringing Mr. Hemmer to Affiliated, is his newest production, "Sunshine Harbor," now nearing completion.

Kineto Offers Cooperation

Distributors Appreciate Aid Given in Publicizing Subjects

DISTRIBUTORS of the Kineto Reviews are reporting enthusiastically about the co-operation the yare receiving from Charles Urban, president of the Kineto Company of America, Inc., which publishes the Kineto Reviews and distributes them through the National Exchanges.

Full publicity and exploitation service is being furnished with each release. Each Kineto Review is fully scored for every sort of musical organization to be found in a theatre, from the smallest to the largest. These musical indications, prepared by Charles D. Isaacson, of the New York *Globe,* are furnished gratis to exhibitors.

There is also an exploitation sheet on every Kineto Review, pointing out to the exhibitor how a short subject can be made a distinct pulling power just as effectually as a feature can. Publicity stories are also furnished, and because of the high quality of the subjects they describe they are welcomed by the dramatic editors.

A constant flow of other material is being sent to the exchanges for distribution — descriptive and exceedingly handsome catalogues with thumbnail sketches of each Kineto Review release, blotters of such fine appearance and quality that they are as welcome as they are useful, and all kinds of other helpful aids.

Letters received in the Kineto office from the various member representatives of the National Exchanges show how much this efficient service on a new short subject is appreciated.



Herman F. Jans, president of Jans Pictures, Inc., and Mrs. Jans and Miss Jans in California. The head of the well known independent distributor is combining business and pleasure on the Coast

Exchangemen Need Films

Robt. W. Priest, of Film Market, Believes Business Is Improving

"THE motion picture business throughout the United States and Canada is looking up decidedly," states Robert W. Priest, President of the Film Market, Inc.

"The healthiest sign I have seen in many months is the keen interest manifested by staid exchangemen in The Supreme Passion. The most important and substantial exchangement, in practically every territory, have telegraphed or written for information on this production.

"Investigation developed the following facts: First, that practically every exchangeman has exhausted his supply of on-hand or available pictures, and yet finds a healthy demand by exhibitors for good pictures. Secondly, state rights buyers are more confident in the prosperity of the immediate future of the industry than they have been during the past few months. Thirdly, all they require, or ask, is a fair valuation by producers.

"Pictures which are being held at pre-war rentals are frowned on by most exhibitors who prefer to book pictures with lesser stars at rentals they can afford to pay. This condition has opened the golden chest to state rights buyers, who, until necessity opened the eyes of the majority of exhibitors, suffered from neglect or lack of recognition."

Mr. Priest makes a very strong point in justification of his determination to adhere to his original modest schedule of prices for "The Supreme Passion."

Bessie Love Film Offered

"Penny of Tophill Trail" Announced by Federated Film Exchanges

"PENNY OF TOPHILL TRAIL," a five reel feature starring Bessie Love, is announced by the Federated Film Exchanges of America, Inc., as the next picture for release on its program. In her latest vehicle, the dainty star is shown in a Western setting, and takes the oportunity of demonstrating that she can do stunt-riding in real "wild and wooly" style.

The locale of the story is the West of to-day, where airplane and flivers vie with the horse as means of transportation. Miss Love appears as Penny, the girl of mystery, under arrest in a small Western jail thievery.

She is taken in charge by the acting sheriff, and loses no time in making him her prisoner. How she does it, and the manner in which the mystery is cleared up at the end, furnishes a photoplay combining in an unusual blend the elements of whimsical humor, suspense and rapid action. The settings, both interiors and exteriors, are unusually artistic.

A capable cast is seen in support of the star, including Wheeler Oakmen, Raymond Cannon, Harry De Vere, Lizette Thorne, Gloria Holt, George Stone and Herbert Fortier. The story was adapted for the screen by Finis Fox and Beatrice Van.

Chicago Exchange Moves

Another arrival among the large growing colony in "film row," in Chicago, is the firm of Gollos and Gollos, formerly of the Masonic Temple, who have opened offices on the second floor of 806 South Wabash avenue.



SOME SNAP!

DOUGLAS FAIRBANKS and CHARLIE CHAPLIN IN A SINGLE "ACT" FOR SCREEN SNAPSHOTS

is only one of scores of stellar attractions you can promise your patrons in this single-reel novelty release. It covers the field, giving the latest intimate news of every fan's favorite star . . . .

NEXT WEEK

JACKIE COOGAN

AT YOUR EXCHANGE OR WRITE

1600 Bway — SCREEN SNAPSHOTS — New York

--Before the ink was dry on the contract

Before the ink was dry on our contract with Mr. W. K. Ziegfeld for his quarter of a million dollar production, "THE BLACK PANTHER'S CUB," starring Florence Reed,—Mr. Sam Zierler, President of the Commonwealth Film Corporation, had bought the rights for the entire State of New York and northern New Jersey, a transaction which for speed, broke all records of Commonwealth for the purchase of any picture in the history of their Company. In stating the reason for his haste, Mr. Zierler said that "THE BLACK PANTHER'S CUB" was the first independent picture he had ever seen that was big enough to compete with any of the biggest pictures released by the National Distributing Organizations. "It's a stroke of luck," said Zierler, "to get such a picture at such a time and all Independents who can get this production for their territory are in luck for it's a whale for the box office." Nor is Zierler alone in his judgment, for Critics, Press and Public have showered their enthusiasm and unstinted approval on this elaborate picture produced under the direction of Emile Chautard and boasting of one of the most brilliant casts in picture history.

Every Independent Exchange and State Rights Men MUST be interested in this production if money and prestige is their goal. Write or wire for distribution details.

Equity Pictures Corporation

Aeolian Hall New York

Foreign Rights controlled by Jacobo Glucksman—220 W. 42nd St., New York
Cable address—Gluxmax, New York



Florence Dixon, who will play leading roles in support of Jimmy Callahan in Callahan comedies

Well Known Beauty Signed

Florence Dixon, "Coco-Cola Girl," to Appear in Callahan Comedies

FLORENCE DIXON, who has been engaged by the Callahan Film Company to support Jimmy Callahan, the screen comedian, in twenty-six two-reel comedies, is known from Coast to Coast as the "Coco-Cola" girl. She is the very beautiful blonde, who posed for all the pictorial advertising issued by this company during the past three years. Her face is also seen everywhere on illuminated painted bulletin boards and in newspapers in connection with advertising.

At Broadway and Forty-second Street she smiles down on the passing crowds, and two blocks below, on Broadway, she adorns a painted bulletin on the roof of a high building. One day recently her face appeared in three different advertisements in New York dailies, referring to articles of merchandise attractive to women. Miss Dixon, during the past four years, has been more in demand for photographic work of this character, it is said, than any other model in New York.

Miss Dixon has appeared in pictures for two years. She played the star role in Robert W. Priest's "The Supreme Passion," and supported Conway Tearle and other stars in notable productions.

Ralph D. Whiting, Mr. Callahan's supervising director, said of her, after seeing the scenes run, "She is a clever comedienne and she photographs splendidly. She has a great future on the screen."

"Lure of the Orient" Wins Big Response

"The Lure of the Orient," the Aywon feature, has already awakened the interest of the state rights men. Several contracts are about to be closed with many more in the process of confirmation. It appears that President Hirsh's early prediction that the entire territorial rights would be quickly sold will be borne out in fact. The picture is said to be one that appeals to showmen, for it has unusual publicity possibilities that the live wire exhibitor will take advantage of and therefore put the feature over to good box office receipts.

In addition to the release of his big feature, "The Lure of the Orient," Mr. Hirsh announces that he now has available for the state rights market a series of six five-reel Western dramas to be known as the "Diamond Dot" Westerns and a series of what Mr. Hirsh believes to be the best two-reel slap-stick comedies ever released through independent exchanges.

Art Bates to Appear in Olympus Comedies

ART BATES, long associated with the old Essanay comedies, in which he appeared with Charlie Chaplin, Max Linder and other fun-makers of that day, has signed a contract with the Mount Olympus Distributing Corporation to appear in their series of "Dizzy Dumbbell" comedies, soon to be released for the state rights field.

Lou Tops, well known in vaudeville for his act, "Tops and His Pets," also has signed for the "Dizzy Dumbbell" series, and will work with Bates.

The Mount Olympus company has established a West Coast branch in the Pacific Finance Building, Los Angeles, with Halsey H. Tower in charge. A Chicago headquarters also has been opened at 122 South Michigan Boulevard. William H. Engelman will manage this branch.

"Shadow" Press Book Ready

J. J. Sameth, of Forward Films, to Have Elaborate Campaign Book

SPEED is the slogan by which plans were consumated for the proper distribution of "The Shadow," by Forward Film Distributors, Inc. Twenty four hours after purchase, J. Joseph Sameth assembled his advertising and publicity experts and the work actually commenced on the campaign book, selection of posters and choice of lobby.

The campaign book is said to be one of the most practical ever issued in the industry. It was made with an eye for service and not for show. It is in two colors and blossoms forth with suggestion that will be helpful to the most prominent as well as the smallest exhibitor. No effort was spared by Geo. L. Fecke who was commissioned by Mr. Sameth to issue a press book of helpful hints. Jack F. Reilley is responsible for the press book on "The Shadow." Tom Monroe furnished the art work.

Special attention was paid by the producers to make certain that "The Shadow" was censor proof. The lavishness of scenes and settings and the novelty of the photography and lighting effects reflect comment which is bound to make "The Shadow" one of the best pictures of the year.

Muriel Ostriche who's work has received favorable comment from producers and exhibitors is surrounded by a cast of rare excellence in her first Salient production. Walter Miller, Harold Foshay, Dorothy Blackburn and Jack Hopkins a quartet of recognized film ability ably assist Miss Ostriche in "The Shadow." Jack W. Brown, who's name has been affiliated with many of the leading film concerns assisted J. Clark Davis 2nd, in the direction.

Abramson Has Novel Stunt

"Mother Eternal" Signs Five Cent Checks; Ten Thousand Are Mailed

A NOVEL exploitation scheme is being tried out in connection with the run of Ivan Abramson's screen drama, "Mother Eternal," at the Casino theatre. It consists in mailing out real checks for five cents each, made payable to the person to whom the letter is addressed and signed "Mother Eternal." Accompanying each check is a letter of explanation.

To date, about ten thousand checks have been mailed. They have gone to individuals in various walks of life. The President and all of the heads of Government departments in Washington have received checks, as have all of New York's City officials, judges, etc. Checks have been mailed to men prominent in the different professions. Even such poor millionaires as J. P. Morgan and John D. Rockerfeller have not been neglected by "Mother Eternal." Later checks will go out to the various Smiths, Browns and Jones, who really make up the bulk of the theatre-going public. Checks are being mailed to every exhibitor in the United States and Canada.

Good Will Shown to Marion Fairfax

TELEGRAMS and messages of confidence in the success of her new undertaking are pouring in upon Marion Fairfax, noted dramatist and author, following the initial announcement concerning the formation of her own company and the production of "The Lying Truth," her first independent offering.

Among those who have sent messages of congratulations are Mayor Meredith P. Snyder, of Los Angeles; Marshall Neilan, William De Mille, S. L. Rothapfel, Frank Costello, Saul S. Harris, Charles C. Burr, B. P. Fineman, Al Christie, Charlie Chaplin and others, including many well known dramatic critics and newspapermen.

Baum Reports Improvement in Field

Louis Baum sales manager of Joan and Equity Pictures, returned this week from a two-month tour of exchange centers as far West as Denver. He stopped at Cleveland, Cincinatti, Chicago, Indianapolis, Detroit, Kansas City, St. Louis, Milwaukee, Minneapolis, Omaha and Denver. The tour was undertaken with an idea of studying the trend of business conditions in the industry. His aim was to follow up the success of the pictures that exchangemen bought from Baum some months ago, and to assist as far as posible in lending every cooperation to make Joan and Equity pictures profitable.

"Shots" of Noted Stars Create Interest

The offices of Screen Snapshots are being deluged with messages from exchangement and exhibitors throughout the country, requesting prints on the issue of Screen Snapshots including the feature stunt showing Douglas Fairbanks and Charlie Chaplin together, and the issue following that, released this week, showing Jackie Coogan, "The Kid," in some specially arranged "shots."

WESTERN NEGATIVE FOR SALE

(World Rights)

Five reels just completed—made in Montana with real Indians, placer miners, cow-boys, etc.

Produced by special permission of United States Government.

Plenty of action, wonderful scenery, locations, photography and directing will make this picture a big box office attraction.

For details, etc., address

HARRY WEISS

25 E. 7th St. Chicago, Ill.



Scenes from two of the comedies to be distributed on the independent market by Mount Olympus Distributing Corporation. On the left Charlie Conklin in "Married 'n Everything," and on the right Walter Hiers in "Soft Soap"

To Film "Wandering Jew"

Louis B. Mayer to Make Picture Version of Eugene Sue's Story

THE WANDERING JEW," based upon the story as related in the novel of the same name by Eugene Sue, is shortly to be produced by Louis B. Mayer. It will be the second in the list of specials for distribution by Associated First National Pictures, Inc., which were provided for under this producer's program of augmented production during the present year.

"King Lear," the first of these special features has already been announced by Mr. Mayer. The Shakespearian production will be directed by John M. Stahl, whose direction of "The Woman in His House" and "Sowing the Wind" for Mr. Mayer, resulted in the formation of a special producing unit for the handling of John M. Stahl productions. Mr. Stahl is just completing the first of the productions by his independent unit, "The Child Thou Gavest Me" and will begin work immediately upon the filming of "King Lear." The story and a great many of the sets are ready awaiting the director.

Preparation of the continuity on "The Wandering Jew" has already been started. Mr. Mayer has not announced his selection of a director for this spectacle, but inasmuch as the actual filming of it probably will be started before "King Lear" is finished it is not likely that Mr. Stahl will be called upon to do it. Mr. Mayer's announcement said that the actual taking of "The Wandering Jew" would be started within a short time and the elaborateness of the production of "King Lear" probably will demand Mr. Stahl's undivided attention for at least two months.

Both features will be released through Associated First National Pictures, Inc. The producer's arrangements with the distributing organization in addition to covering the Anita Stewart productions and the John M. Stahl productions, included provisions for the special spectacle, of which "King Lear" and "The Wandering Jew" are the first two announced.



A scene from "Straight from Paris," the latest Clara Kimball Young picture offered on the independent market by Equity Pictures

Affiliated's Big Program

Exchanges to Have Feature Every Eight Weeks Beginning September

WHAT is characterized as being one of the most ambitious independent producing and distributing programs ever designed, is found in the plans of the Affiliated Distributors, Inc., the formation of which, together with a brief summary of their aims was recently chronicled by the trade press.

Supplementing the initial announcement, C. C. Burr, president of the new organization, stated this week that franchise negotiations were already in progress with the representative independent exchanges throughout the country and that extremely gratifying results have been achieved. Indications point to the realization of a complete, nation-wide distribution of product far in advance of the release date of the initial production. Beginning next September and thereafter every eight weeks, will be released through exchange franchise holders, one production of a series of six. Of this series, Anthony Paul Kelly's picturization of Edgar Selwyn's story of the oil fields, "Lonely Heart," featuring Kay Laurell and directed by John O'Brien, will be the initial offering. This production has been completed and awaits release date.

The second production will be "Sunshine Harbor," from the story of Jerome N. Wilson, personally directed by Edward Hemmer and featuring Margaret Beecher, the beautiful grand-daughter of Henry Ward Beecher. This production is rapidly nearing completion and is said to be Mr. Hemmer's most auspicious offering to date.

Production will be started on the third picture on or about May 15th, at the Master Films Fifty-fourth Street Studio, and will be personally directed by Mr. Hemmer.

Callahan Off for Atlantic City

Jimmy Callahan, the film comedian, and his supporting company, headed by Florence Dixon and Lottie Kendall, left New York last Sunday morning for Atlantic City in two special cars with a baggage car reserved for their baggage and studio equipment.

Mr. Callahan began the production of three two-reel comedies at the Victor studios in New York to fill the time while his new studio in Atlantic City was being put into working condition. The exteriors and the remaining interiors will be completed in Atlantic City in the next four weeks. The release will be through the Film Market, Inc.

"Straight from Paris" Opens in Boston

Following its world premiere at the Goodwin, Newark, where it packed patrons to the doors all week, "Straight From Paris," the latest Clara Kimball Young production entered the Park theatre, Boston—the largest first—run house of the city last week and held capacity audiences. As decisive as was the success that "Hush" the previous Equity star's vehicle had at the same house, the present offering easily equalled it, states Equity.

The reception of the press was unusually favorable. The Transcript, pronounced "Straight From Paris" as Miss Young's "outstanding masterpiece." "It has no dull moment; it is versatile, gay, and trips along merrily through gorgeous scenes, brilliant costumes and bubbling humor," states that paper.

Arrow Photoplays Have New Seattle Office

J. J. Goodstein, of the Arrow Photoplays Company of Denver, who is on a buying trip to New York City, announces this week that the Arrow Photoplays Company are to open another office at Seattle. While in New York Mr. Goodstein closed with Dr. Shallenberger of Arrow Film Corporation for the series of six Jack Hoxie features for his territories.

Kentucky Dramas for Dominant Pictures

That the wealth of possibilities of the little known and intensely dramatic state of Kentucky has scarcely been utilized for the screen, save in a few scattered instances, is the contention of Jacques Kopfstein, general manager of Dominant Pictures, Inc., who announces the successful negotiation of a contract with a well known producer to provide for Dominant distribution a series of twelve dramas, the locale of which will be in the fastness of the Kentucky mountains.

These productions will be known as Eastern Star Dramas. Production is to begin early in the coming Summer for Autumnal distribution.

THE following sales on the independent market were reported during the week:

"The Black Panther's Cub" (Equity Pictures), to Sam Zierler, of the Commonwealth Film Exchange, of New York, for Greater New York and northern New Jersey.

"She Played and Paid (Joan Film Sales Co.), to C. O. Brokaw, of the Merit Films of Detroit, for Michigan.

Tusan Comedies (Russell-Greiver-Russell), to R. D. Marson Attraction Co., of Boston.

Tusan Comedies to the Crescent Film Co., of Kansas City.

"Witch's Lure" (Russell-Greiver-Russell), to the Producers and Exhibitors' Pictures Co., of Dallas, Texas.

Fritzi Ridgeway series (Russell-Greiver-Russell), to the Crescent Film Co., of Kansas City.

Fritzi Ridgeway series, to the Warner Film Co. of Cleveland.

Fritzi Ridgeway series, to the Greater Production Co., of Des Moines, Iowa.

"Hearts o' the Range" (Forward Film Distributors), to Screen-Art Pictures of Philadelphia for eastern Pennsylvania and southern New Jersey.

Four James Oliver Curwood pictures (Arrow Film Corporation), to Phil Selznick Productions, of Cleveland, for Ohio.

Jessen's Studio News by Wire

GOLDWYN

Will Roger's next picture will be entitled, "A Poor Relation," and will be adapted from the play by Edward Kidder. Clarence Badger has been assigned to direct. Sylvia Breamer will play the leading female role. Supporting cast includes John Bowers, Sidney Ainsworth, George Williams, Molly Maltne, Robert De Vilbliss, Jealette Trebool, and Walter Perry.

Frank Lloyd is directing "The Grim Comedian," with Cameraman Norbert Brodin. Assistant-Director Harry Weil, and players of "The Grim Comedian" cast, including Phoebe Hunt, Jack Holt, Gloria Hope, and John Herron, are now on their way to New York to make final scenes for the production. Times Square and other locations around New York will be used as the background in these scenes.

Wallace Worsley has finished the last scenes for "Ace of Hearts." The principals are: Beatrice Joy, Lon Chaney, and John Bowers.

Frederick Vroom and Lillian Langdon have been added to the cast of "The Glorious Fool," which is an original screen story by Mary Roberts Rinehart. Mason Hopper is directing this production. The leading roles are being played by Richard Dix and Helene Chadwick.

Reginald Barker is expected to direct Leroy Scott's next original screen story.

Thompson Buchanan's play, "The Bridal Path," filmed by Mason Hopper under the title of "Look Before You Leap," has been given the final title of "All's Fair in Love." This title was suggested by May Collins.

VITAGRAPH

Albert Smith has left the Coast for New York.

William Duncan is to make a seven-reel subject, adapted from Ralph Cummins' Western mine story, "The Princess of the Desert Dream." This subject will be released under another title. Edith Johnson will play opposite Mr. Duncan in this picture.

"The Secret of the Hills," written by William Garrett, has been sclected as the next starring vehicle for Antonio Moreno. Chester Bennett will direct this production. Lillian Hall has been engaged to play opposite Mr. Moreno.

More than five hundred people took part in the scenes made at Balboa Beach last week for George Randolph Chester's new picture, "Son of Wallingford."

Larry Semon is starting work on "The Fall Guy," an ultra modern Western, in which flivvers supplant the horse.

BRUNTON

Douglas Fairbanks' new production, "The Three Musketeers," promises to be the most expensive picture which the star has yet made, as it requires a reproduction of Calais, France, as it appeared in the seventeenth century, a three-hundred-foot interior of the ballroo in the palace of Louis XIII and numerous other big sets. In addition it will be necessary to build a 150-foot boat, a two-hundred-foot wharf, and many other properties. One hundred and fifty elaborate costumes of the period must also be made for the production. Mary McLaren has been added to the cast to play the role of queen.

Mary Pickford will select remaining members of the cast for "Little Lord Fauntleroy" during the coming week. Actual production work will be started within the next two weeks. Continuity is now being prepared.

J. L. Frothingham is preparing to film "The Passerby," by E. Phillips Oppenheim. Continuity is being written by Frank Howard Clark, direction will be in charge of Edward Sloman. The production will be released by Associated Producers.

T. Hayes Hunter is now editing "The Light in the Clearing" for Dial Film. This picture will be released by Hodkinson.

The Robert Brunton production, "Without Benefit of Clergy," based on Rudyard Kipling's story, has been completed. Joseph Young is in charge of the editing.

HAL ROACH STUDIO

Harold Lloyd is now shooting the last scenes for his current production, "I'll Tell the World," which will consist of three reels. Subject is now being titled by H. N. Walker.

"The Defective Detective" is the title of a new Eddie Boland comedy, now being completed. The next subject to be filmed will be "Framing Up Uncle Ruth."

The cast of the Ruth Roland Serial Company includes Earl Metcalfe in the lead, Virginia Ainsworth, Harry Gerard, Otto Lederer, Frank Lackstein, Robert Rose, Gertrude Douglass, Molly Thompson, and Chick Morrison.

INCE

The complete cast for the "Cup of Life," which is being directed by Rollin W. Lee, under the working title of "Pearls and Pains," includes Hobart Bosworth, Madge Bellamy, Tully Marshall, Niles Welsh, Monte Collins, May Wallace. This is an East Indian pearl-fisher's story with Singapore as the locale. The picture is scheduled for release in June.

Douglas McClean has arrived on the Coast from the East.

"Mother O'Mine" is an adaptation of "Octopus," written by Charles Belmont Davis. It contains court room scenes in which the testimony is indicated by pantomime.

UNIVERSAL

A number of stories have been purchased from H. C. Witwer for Lee Moran. The first to be filmed will be "Robinson's Trousseau." Mr. Whitwer is now on the Coast for the purpose of co-operating in the screen production of his stories.

Edith Roberts' new vehicle will be "Out of the Storm," written by John Hohenwest. Norman Dawn will be the director.

Universal's publicity department on the Coast states that Von Stroheim's "Foolish Wives" will be ready for the screen in another month.

Mary Philbin, the Chicago beauty contest winner, will be the featured player in "The Harbor Road," written by Sara Ware Basset.

"Cyclone Smith's Vow" will be the first short-western subject starring Eddie Polo. This is the first of the new Polo series to be directed by Jacques Jaccord. Kathleen Meyers is to play the leading female role.

Hoot Gibson is starting work on a big feature adapted from Allen Dunn's story, "The Mascot of Three Stars." Gibson's pictures are to take the place of Harry Carey's productions on the Universal schedule. Harry Carey will hereafter appear in Universal-Jewel special productions. Peter B. Kyne's story, "The Sheriff of Cinnebar," has also been purchased for Hoot Gibson.

The following subjects are now being edited: "A Scarlet Shawl" directed by Jack Conway; "My Lady of the Island" featuring Edith Roberts and directed by Norman Dawn; "Christmas Eve at Pilot Butte," a Harry Carey special, directed by Jack Ford; "Whose Wife Is Kate?" featuring Lee Moran; and "The Monkey Movie Star," made by Harry Burns and featuring Joe Martin.

New West Coast Film Firms

CULVER CITY, Cal.—Hal E. Roch studios will erect film laboratory at estimated cost of $40,000.

LOS ANGELES, Cal.—Super Art Studio, 4526 Hollywood Boulevard. PHOTOGRAPHS & MOVING PICTURE PHOTOGRAPHY—Style filed by E. H. Martin.

Aryan Princess Picture Co., 6040 Sunset Boulevard. Style filed by Rose F. & Wm. F. Gilardoni & Ethel R. Taux.

"J. Wesley Smith," 5515 Melrose. MOVING PICTURE ACCESSORIES & EQUIPMENT — Style filed by Simeon Altschuler & J. Wesley Smith.

Robertson-Cole Productions —MOTION PICTURES. Plant closed pending reorganization.

Walter Frederick Photo comedy, 918 Merchants Natl. Bank Bldg.—Cap. increased to $50,000.

Joseph Altchuler.—MOTION PICTURE DEVELOPING & PRINTING.—Petition to change name to Joseph Aller.

Aston Motion Picture Title Co., 730 No. Alvarado.—Geo. Halligan sold his int. to J. W. Aston.

LASKY

The complete cast for George Melford's "The Great Impersonation," written by E. Phillips Oppenheim and adapted for the screen by Monte Katterjohn, includes, besides Joseph Kirkwood and Ann Forrest, Allan Hale, Fontaine La Rue, Winter Hall, Truly Shattuck, and Bertram Johns.

Frank Urson is busy in the Northern California mine section "shooting" exteriors for "The Hell Digger," Wallace Reid is the star of this production, and Lois Wilson is playing one of the leading roles.

Last scenes have been taken for Gloria Swanson's stellar vehicle, "The Great Moment," which has been filmed by Sam Woods.

Betty Compson is recovering from the measles.

Joe Plunkett
H. E. Wilkinson
Balaban & Katz
Bernard Depkin



FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

THE original title of the Robertson-Cole current release, "If Women Only Knew," was "Three Women Loved Him," and Robert Gordon played the "him." After being prepared for release, the main title has been changed, but followers of screen plays with Robert Gordon in the leading role, will enjoy the same opportunity of seeing the popular screen actor the object of the affections of three women, the subjects of the story. Robert Gordon is widely and favorably remembered for his characterizations in "Tom Sawyer," "Huck and Tom," "Missing," "Captain Kidd, Jr." and many other successes.

Hugo Reisenfeld
Tom Moore
Paul Gusdanovic
Harold Franklin



Screen actors, who are available for personal appearances of importance, are finding it hard to keep up with the demands for their services, these days, and among one of the most popularly in demand is Roger Lytton. At a meeting of the Beaux Arts Society, held at the Waldorf-Astoria, Mr. Lytton was guest of honor and warned in advance that he would be called upon for an address. This was the beginning of a busy week. Following was an entertainment under the auspices of the Edgar Allen Poe Society, at the Times Square theatre. Roger Lytton and David Bispham divided honors, Mr. Lytton reciting eight of the Edgar Allan Poe poems, to music, with characteristic delivery. Meantime, he has been rehearsing for the annual entertainment given by and for the benefit of the Actor's Equity Association, of which Mr. Lytton has long been a devoted member and worker.

Madame Olga Petrova, it would seem, will continue to be missing from screen productions yet awhile, since she will sail for Europe on the Nieu Amsterdam, and after spending a few weeks in London, will go to Spain to study conditions in Madrid and Seville. Returning to New York in June, she will commence rehearsing for a new play, under Selwyn managements, the details regarding which are not being published. Recently Madame Petrova appeared at the opening of the New Amsterdam theatre in Dallas, Texas, where many followers of motion pictures and who had seen her only on the screen, sought interviews and personal contact with the heralded star.

George Walsh, in a character-lead, sounds interesting. In "Serenade," his forthcoming picture for First National release, Mr. Walsh will be seen in the role of a young Mexican, the "hero" of his brother's original screen story, which R. A. Walsh is also directing. If we are destined to find favor in a Mexican character, and it is necessary that the unfavored native of Mexico is to have an appeal, it would seem George Walsh is one among only a few who could be cast for the part, opposite Meriam Cooper, but Mr. Walsh, it is predicted, will score in the role.

Maud Hill, besides being a dependable actress, one who will be seen in several pictures awaiting release, is also most ingenious. She will appear in a musical number incidental in the annual entertainment, given by and for the benefit of the Actors' Equity Association, in which white satin slippers with red heels are an important part of the costume. Since it is only one performance, a number of the ladies hesitated to go to the expense of fancy footwear which they might never have occasion to use again. Miss Hill discovered a solution to the problem. She purchased some flaming red isinglass paper, cut it in adjustable strips and with the aid of common muscilage, invented the most attractive red French heels any fastidious woman could ask. Needless to say, she was immediately made the heroine of the ensemble, despite the fact that in her screen work, she is usually cast for a "heavy."

Franklyn Farnum, after having been reported as engaged for a number of film projects, will actually be seen in six features produced by the Westart Corporation, of Tulsa, Okla., where Mr. Farnum has gone for the lengthy engagement negotiated by his manager, Edward Small.

A concrete demonstration of the general drawing power based on screen popularity will be seen in Philadelphia, where Vera Gordon makes a return engagement as a vaudeville headliner. A return engagement within two months is a novelty in the theatrical history of the Quaker City and is undoubtedly due to the great following won by Vera Gordon through her screen performances in "Humoresque," "The North Wind's Malice" and "The Greatest Love."

In the company supporting Miss Gordon, is another popular screen artist, Peggy Shanor, who took up vaudeville following a successful engagement in the George B. Seitz special, "The Sky Rangers," and many previous screen identifications. Nearing the metropolis, it will not be surprising if Miss Shanor is recalled to the celluloid entertainment, of which she has so long been a prominent member.

The authorities of a public school in the city of New York have invented a modern method for rewarding obedient and studious scholars. One hundred and sixty apt pupils were treated to a recreation afternoon for the first time and "treated" to seeing Charles Ray in "The Old Swimmin' Hole," which, the teachers declared, was found a most gratifying way of increasing interest in study. The fortunate children are also permitted to vote for their preference, and the choice is said to have been almost unanimous for Charles Ray, despite the fact that there were several ballots for Theda Bara.

William B. Davidson, recently engaged in playing opposite Elaine Hammerstein, in screen plays, will return to the speaking and singing stage, appearing in the leading role of the new Harbach-Frimil opera, "June Love."



Robert Gordon, object of the affections of three women in the new screen play, "If Women Only Knew" (Robertson-Cole)

ABOUT DIRECTORS

DIRECTOR HUGO BALLIN, the painter-producer, is sending a personal representative abroad, in the person of Norbert Lusk. The errand is one of importance. By appointment Mr. Lusk will meet in Cornwall, an author whose name constitutes an imperishable page in English literature of the last century, and whose books, oddly enough, have never found their way to the screen. This writer, whose identity cannot at the present writing be divulged, has been quietly studying the screen for a year, with the result that he has paid Hugo Ballin the compliment of signifying his willingness to entrust the producer with the translation of his novels to the celluloid, pending agreeable arrangements. For the purpose of concluding negotiations, Mr. Lusk is making the trip and will confer with the novelist in the latter's home. After a month in England, Mr. Lusk will spend the summer on the Continent, returning in September.

Robert Ellis, a director most of the time, but an actor once in a while, when the occasion demands, played a leading role in the coming release, "Ladies Must Live," and before that, according to the publicity department of the Tucker productions, was once a member of a stock company that toured Kentucky and Tennessee. One Sunday Mr. Ellis is said to have taken a tramp up the mountain and stopped

at a log cabin for cornbread and coffee. In payment for this he told Zeke Tanner, his host, about the wonders of New York, Chicago and Cincinnati. Zeke considered the remarks of the erstwhile stock actor, for a long time, then, filling his corncob pipe, said, reflectively:

"Stranger, if I knew as much as you and was a little younger, I'd go somewhere's and start a little grocery."

Aland Crosland has already made the judicious selection of Thomas J. Carrigan, to play opposite Constance Binney in the Realart production, "Room and Board," starring Constance Binney, Mr. Carrigan is one of the few leading men of the screen who does not have an opportunity to find time weighing heavily, since it was but recently he completed the fifteen two reel "Nick Carter" detective stories, for the Broadwell Productions.

In filming "To Please One Woman" Lois Weber engaged a boy about fourteen to play a role. When all were ready to take the scene in which he was to play a part the boy was not to be found. Finally in he came, quite out of breath.

"You're late," said W. H. Carr, studio manager. "What was the trouble?"

"I guess I overwashed myself," replied the boy.

George Loane Tucker is said to delight in "picking types" for his photoplays. The memory of his great success "The Miracle Man" proved his "picking ability." In a more recent production, "Ladies Must Live," Mr. Tucker had occasion to seek a vagrant. In Pershing Square, Los Angeles, on a park bench, he found the individual who answered every requirement.

"Out on strike?" inquired the director, by way of approach.

"I sure am," replied Hairy Harry. "Fact, I'm one of the pioneer strikers. Went out twenty-two years ago and ain't never give in yet."

American Legion Gives Annual Benefit

Presented by the S. Rankin Drew Post, of the American Legion, at the New York Hippodrome on May 15, will be a feature in the all star bill of unusual interest. It is the intensely dramatic sketch of a semi-spectacular nature, "A Bit of 18," written by Hugh Stanislaus Stange, playwright, who served as a division observer with the 27th Division. The sketch is a reproduction of an authentic incident which took place in the front lines just before the "smashing of the Hindenburg Line," by the justly famous New York Division. An all star Broadway cast, among whom are many popular screen actors, and all of whom are service men, will appear in the playlet. A large number of wounded soldiers from hospitals in an adjoining New York City, will see the performance, guests of the Post.

Exhibitor Box Office Reports Will Appear in Next Week's News

French Face Tariff Protection Problem

By Francis J. Tuckfield

Paris Correspondent.

THE Tariff-protection problem of which readers of the News were warned in an editorial in the issue of March 12 would arise for the United States has not only made its appearance in France but is being tackled with force and skill. As I have on several occasions pointed out the agitation against the foreign film or rather against the great predominance of the foreign market in France has been steadily growing. The most recent development of this movement is, as I predicted some time ago, an appeal to parliament for legislative action with a view to protecting the home industry by a preferential tariff and inversely by penalizing the foreigner by an additional tax. This is the real object behind the bill which a large and influential group of deputies have just drawn up for presentation before the Chamber although they attempt to take some of the sting out of it by referring to the proposition as one calling for "a modification of the present system of taxation as applied to Moving Picture representations, as a means of saving the industry from the critical situation in which it finds itself at present." In reality the bill calls for an increase of the import duty on foreign films and a new system of internal taxation on producers which will vary in accordance with the percentage of French films included in their programs. That is to say, the producer who exhibits the greatest percentage of French films will be taxed at the minimum rate while the producer exhibiting the greatest percentage of foreign produced films will be taxed at the maximum rate. In other words, the home product is to be protected and nursed while the foreign article which is recognized as being so much more sturdy and flourishing will simply be asked to contribute a little more for the privilege of exhibiting in a foreign market. It is the old principle of family interests first and the outsider last and if it is not ethically just it cannot be denied that it is intensely human and some would add, commercially sound. Without going into the details of the new scheme which will assuredly undergo many modifications before it is finally approved and adopted, it may be interesting for American producers and exhibitors to learn some of the arguments and reasons being put forward by the originators of this intensified system of tariff-protection. France in 1913, it is claimed, led the world in film exportation. Then came the war which paralyzed the industry. During the war period, the United States, who, of course, is designated as the greatest culprit among the foreign competitors in France, saw her stock of foreign films suddenly cut off and in consequence was thrown back upon her own resources. The result was that with the elimination of all foreign competitors, the home industry was left to develop of itself and forged ahead until it was able to meet the demand of its 25,000 screens alone and unaided by outside contributions. Further, American producers were able to cover their costs in the home market and to reach out for additional profits in foreign markets which had become denuded of supplies. Another advantage obtained was that these American producers who were receiving such ample profits from foreign markets were enabled to improve and develop their material with the result that today the superiority of the American film may be judged by the fact that in France alone 85% of imported films come from the United States. It is not necessary to examine the truth of such statements, or even to point out that perhaps American genius and progressiveness may have had some hand in this remarkable development of the film industry. All right-thinking Frenchmen would probably concede that it was something more than the elimination of foreign competition which explained America's rapid strides in recent years. What is worth remembering is that the French film trade, in backing the proposed bill, is shouting for increased protection from foreign competition as the best and surest method of developing the home product. In order to emphasize and prove that the foreign producer is not paying sufficient for the right of exhibiting in France it has been shown that the duty on the prepared celluloid for film manufacture is higher than that imposed on the actual film itself. During eleven months in 1920 the duty from celluloid bands amounted to 678,000 francs while that from films which competed with French produced films was only 118,000 francs. The bill is intended to modify this state of affairs. As regards the internal system of taxation which is regarded as excessive and out of all proportion to the profits of the industry, the authors of the bill complain that although the cinema industry is recognized as of vast educational value and utility, by some strange aberration difficult to explain, the government has taxed it more severely than certain categories of bullfights. This about sums up the situation from the point of view of the producers who want protection from the foreigner and the exhibitors who seek protection from their own government which is burdening them with taxes. There is still another point of view to be taken into consideration, that of the public. It may best be judged from a commentary which was made to me recently by a certain well-known film critic. The idea of protection against the foreign market in France where the national output is so far below, for instance, that of America both in quantity and quality, is hardly likely to swell box-office receipts. The public has voted for Charley Chaplin, Fairbanks, Mary Pickford and Griffith and the rest of the luminaries of the screen that it is not likely that it will be satisfied with any of lesser brightness. The agitators for protection in France should remember this.

One of the most intensely palpitating questions in Paris these days is: When is Charley Chaplin going to make his début at the Opéra? Although the connection may not be all at once apparent, the feasibility of the suggestion is nevertheless being admitted and in many minds there is nothing so very incongruous in the idea after all. Of course, we all know that Chaplin is a passably good musician and even though his vocal qualifications have perhaps not yet been demonstrated, no one will deny that he possesses in abundance that elusive almost indefinable characteristic dubbed by the highbrows 'artistic temperament.' And the same could be said of many other film stars. But it is neither for his musical abilities nor his vocal attainments that the master comedian would be permitted to figure on the program of France's great national Temple of music. To be brief, the famous state-supported institution is financially in very low waters in these days of high salaries and high everything. The 800,000 francs annual subvention accorded by the State is not by any means sufficient to balance the yearly receipts with the expenditures. But the Minister of Finance refuses to dig down any further in his pocket especially as he cannot say for certain when he will see the color of that much-discussed and much-coveted German gold which is fast becoming as mythical as the fabled Rhine Gold of German folklore. The directors of the Opéra have therefore to devise other ways and means of equalizing their budget and so saving the great Academy of Music for the people. Among the suggestions made for swelling the receipts have been extra ballets, fairy plays, popular concerts and last but by no means least, moving pictures. The suggestion for Tango Teas and Shimmy Festivals is not to be taken seriously, although it was duly and seriously put forward. At the first intimation that the moving picture was being considered for inclusion in the select and exclusive program of the Opéra a howl of indignation was let loose by the highbrows who saw in the proposition the desecration of the National Shrine of Music if not the rapid disintegration of all that was left of artistic and traditional France. But saner counsels have prevailed and it is reported that the scheme is being seriously considered by the powers that be. After all even art must be financed if it is to thrive. So far only one reservation has been made regarding the plan. It is that the pictures should correspond with the artistic atmosphere and traditions of the house and that suitable and worthy programs should accompany the films. This, of course, may be interpreted very elastically although it is not anticipated that many blood and thunder or Wild West thrillers will be allowed to peneterate the great French musical institution. And if Chaplin doesn't make it first, there should be nothing to prevent Mary Pickford or Pauline Frederick or Sessue Hayakawa or some other of the great film constellation from helping in the good work of preserving from financial shipwreck the French National Opera House.

French educational authorities taking a leaf out of America's book are making a determined effort to introduce the moving picture into all schools as an essential part of their teaching equipment. The struggle is, however, a severe one, because of the lack of funds or the lack of will on the part of the people who manage the funds to allow sufficient for the proper carrying out of the project. The advantages of the film in the scheme of education are not for a moment doubted and to any one not fully conversant with the enormous financial difficulties under which the government is laboring the hesitation in advancing the necessary funds may seem ludicrous and shamelessly lacking in enterprise. While the educational department disposes of less than half a million francs for such a project, several millions are really required. There are 200 projectors at their disposal whereas some 36,000 are needed for the whole of France. In Paris it is said there are many school children who have never seen the sea while even Versailles and Fontainebleau are for many others nothing but a name. What a priceless blessing the Moving Picture must be for such as these! Fortunately their educational welfare is being at least fought for by the supporters of the School Film Project in France.

Film activity in France shows no sign of slackening to judge by the advance notices of pictures completed or nearly completed these days. From one list of some fifty forthcoming pictures a few of the more important may be selected for mention as possessing more than ordinary interest for American producers and exhibitors interested in following the progress made in the motion picture world in France. The Wheel—the great railroad drama composed and produced

(*Concluded on page* 295)

Harry Crandall
John Kunsky
Frank Newman
Jules Mastbaum



MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CONNECTICUT

Two machines and 12 reels or pictures were destroyed by fire in the moving-picture booth of the Middlesex theatre at Middletown, Ct., last week. The flames were confined to the booth, and the operator escaped without injury. The fire occurred after most of the audience had left the theatre.

For the third time within the past 30 days, ownership of the Palace theatre, leading moving picture house at Rockville Ct., has been transferred. It was first sold by the owner, George Arnold, to Thomas Coffey, who managed the house for six years for the Brown and Lewis Theatre Circuit. A week ago it was sold by Coffey to J. F. Lewis, manager of the Brown and Lewis Theatre Circuit. The third transfer is by Lewis to the theatre company. The Brown and Lewis interests had a ten-year lease on the building, made Sept. 1. 1913. Mr. Goffey has signed a five-year contract as manager.

Malcolm J. Mollan, formerly of the staff of the Fox Film Corporation, has left the staff of the Worcester (Mass.) Telegram and plans to spend the summer in photoplay writing at his New London, Ct., home.

SAN FRANCISCO

The Pathe is the last large distributing concern to prepare to move from Market street. The other concerns, Goldwyn, Paramount and Metro being the last to move, have all located in the central district. Albert Schroepfer is the architect for the new Pathe headquarters which will be ready for occupancy in September.

Paul Gerson Pictures Corporation, new San Francisco producing concern was officially given the keys to that city when, April 10, thousands gathered at the dedication of the quarters at Tenth and Folsom streets.

The company has already finished a two-reel comedy, "Trouble Brewing," and plans 12 William A. Howell comedies for the ensuing year. Four pictures will also be made for the Arrow Company.

Mayor James Rolph, Jr., was assisted by Marjorie Rambeau, legitimate actress, at the dedication ceremonies.

Decisive defeat was given a proposed cumbersome scheme for motion picture reviews by state commission and providing for a fee to be paid in the state legislature April 14. The vote in the California state Senate against this measure was 26 to 9. The motion picture exhibitors of the state are jubilant.

SOUTHWEST

A wire from El Paso, Tex., states that J. de la C. Alarcon, for four years general manager and one of the big owners in a chain of Mexicon theatres in the border city, has sold out and resigned. Immediately following the sale of theatres, Alarcon announced that he had bought the controlling interest in the International Pictures Company, 112 West San Antonio street. This business is operated as a film exchange. Alarcon is also interested in several City of Mexico amusements.

J. A. Cole, Jr., is opening the American theatre at Belton, Texas, at a cost of $50,000. The American will seat 500 and have a colored balcony. "Kismet" is the opening attraction.

Clark Porter, former owner of the Lally-Light theatre of Wemble, Ark., has purchased the Crystal at Booneville, Ark.

Bill Phillips has purchased the A-Muse-U theatre at Lake Village, Ark., from Milton Cornell, and has changed the name to the Majestic theatre.

Fred Senyard has purchased the old First Methodist church site at Pine Bluff, Ark., and will erect a theatre on the same.

Dalton Hopper has bought the Electric theatre at Rock, Okla., back from W. A. McDonald, whom he had sold to some time ago.

Tom H. Boland, manager of the Empress theatre at Oklahoma City, has let a contract to C. D. Scribner to furnish a six piece orchestra at the theatre.

A. B. Taylor of Wichita Falls, Texas, has purchased the Palace theatre at Cherokee, Okla., and will remodel same.

CANADA

Federal incorporations granted by the Canadian Government, as announced at Ottawa, Ontario, on April 16, included the Equity Pictures Corporation, Limited, with a capitalization of $50,000 and headquarters at Montreal, Quebec, and the Federated Film Exchange, Limited, with a $100,000 capital and head office at Montreal also.

The slogan adopted by Manager H. M. Thomas for the new and magnificent Capitol theatre of Montreal is, "More than a theatre—a National Institution." The Capitol is one of the fine theatres recently opened in Canada by the Famous Players Canadian Corporation.

A special pre-release presentation of Vitagraph's "Black Beauty" was seen at the Regent theatre, Toronto, Ontario, when Manager Clarence Robson arranged a morning performance for school children on April 16. The feature was the attraction at the theatre during the following week.

Manager Charles Querrie of the Palace theatre, one of Toronto's new suburban amusement palaces, displayed his interest in a team that captured the championship of one of the local hockey leagues last season by entertaining the players at a performance during which he presented them with handsome medals. Querrie is a famous Canadian athlete and was a member of the lacrosse team which toured England a number of years ago.

John A. Wilson, formerly manager of the Universal exchange in Winnipeg, Manitoba, has gone to Vancouver, B. C., where he has become the manager of the Vancouver branch of the Fox Film Corporation. Before leaving for the Coast, Mr. Wilson was tendered an enthusiastic farewell reception by a great many of Winnipeg's film men.

Frank Badgley, formerly associated with D. W. Griffith and other U. S. producers, has become identified with the Exhibits and Publicity Bureau of the Canadian Department of Trade and Commerce, Ottawa.

Children attending the Catholic schools of Ottawa, Ontario, are now receiving regular instructions in moving picture lectures which are being given by Rev. Father E. Killian, curate of St. Joseph's Church, who bought the moving picture projection machine for the purpose. Scenic, industrial and other pictures are being shown in the classes.

NEW ORLEANS

"Don" Shepard, former projectionist of New York City and later with the New York office of the U. T. E., is supply department manager now of the Consolidated Film and Supply Company's New Orleans office.

In some sections of the New Orleans territory film exchange managers and film salesmen are finding it necessary to lower their prices on films, it was learned by the NEWS correspondent last week, because of the drop in the price of cotton, lumber, rice and sugar. Inhabitants of the smaller towns who are entirely dependent on these industries for their livelihood positively are not spending their money for amusements as they have been doing. This has resulted in the theatre managers demanding a lower rental on pictures so they can pass on a reduction in the form of admission prices.

W. K. Jenkins, special representative out of Atlanta for the Enterprise Distributing Corporation, was a visitor to the New Orleans office last week, his first trip since R. A. Kelly was made manager.

Wiley Pope again is with the New Orleans Goldwyn exchange as manager. Four months ago he was here but became special representative out of Atlanta while Mrs. Anna Sessions was manager. Now they have traded positions.

Paul M. Desbon, who was with Goldwyn in New Orleans six months ago, also is back. He was special representative for Robertson-Cole and had a special exchange in Memphis, since away from the Goldwyn exchange. Now he's assistant manager in New Orleans.



Tom Moore is cast as a fireman in his new Goldwyn feature "Made in Heaven"

CLEVELAND

Sherman Webster is back in town. Webster used to command the local Select forces. He left Cleveland to take over the reins of the Select office in Charlotte, North Carolina. He came back last Monday to assume the management of the Cleveland office of the Robertson-Cole Distributing Company. Webster succeeds Alfred Lebensberger, resigned.

William Shapiro of the Equity Photo play Company, went to New York last week. Which means that Cleveland exhibitors may look for some interesting announcements in the near future.

Phil Selznick, of Phil Selznick Enterprises, also hopped on an east-bound train the other day. Selznick heard ere were some good independent pictures on the market, and he went on to grab 'em while the grabbing was good.

"That Something," Federated picture which was endorsed by the national association of Rotary Clubs, is being used all through the state by the local Rotary Clubs, for special benefit performances. Newark, Ohio, played the feature for three days last week at the Auditorium, and, at last accounts which were not final, 17,500 tickets had been sold at 50 cents apiece. The Kinwanis, Lion Club, American Legion and Chamber of Commerce of Newark all joined in with the Rotarians to put the benefit over. All the proceeds were turned over to the Cripple Children's Home.

The Penn Square theatre, Euclid avenue and East 55th street, has been leased five years by the Penn Square Realty Company to the Euclid theatre Company.

Exhibitor's Poster Service Company has taken over the bookings for synchronized scenario music for Ohio, and thereby offering local exhibtors a brand new sort of service. Its prepared music for all features offers to the small exhibitor the opportunity of giving his patrons a well selected and properly arranged musical accompaniment to his picture.

French Conditions

(Continued)

by Abel Gance, the producer of J'accuse; Atlantide, a beautiful picture based on the work of the same name by the great French novelist, Pierre Benoit, and resembling in many respects though differing from entirely in others, the famous African story, She, by Rider Haggard; Stacia Napierkowska plays the leading role in this film; For Don Carlos, also by Benoit, with the well-known and delightful French actress, Musidora, in a series of adventures connected with the Carlist movement in Spain; The Dream, by Emil Zola, a powerful picture founded on the famous author's great work of the same name and featuring the great French actor, Signoret.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES

May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.

Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

ASSOCIATED PRODUCERS, INC.

June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince)....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett)....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Feb. 6—Made in the Kitchen (Mack Sennett).....2

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS

One two-reeler every two weeks.
—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....
La Farre Sisters (Dancers).....
The Dying Swan (Skating).....
Free Hand and Love (Acrobatics).....
The Flying De Armands.....
Reynolds and Geraldine (Aesthetic Dancers).....
Hundeller (Balancing).....
Three Whipple Sisters (Boxing and Wrestling).....

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 *one-reelers featuring Harry Myers and Rosemary Theby*)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Wild Oats.....2
Ready to Serve.....2
Just in Time.....2
Ladies' Pets.....2
Beat It.....2

CHRISTIE COMEDIES

Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2

HUDSON BAY TRAVEL SERIES

An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES

Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2

SPECIALS

Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1
Something to Worry About.....1
Paths of Glory.....1
Paps and Papas.....1

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

SCEENICS

New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES

Rocking the Boat.....1
Three Jokers.....1
Take Your Time.....1
Hubby Behave.....1
Dead Easy.....1
Naughty Mary Brown.....1

GAYETY COMEDIES

Sweet Revenge.....1
Money Talks.....1
Zero Love.....1
Dummy Love.....1

WORLD WANDERINGS

South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS

Dixie.....1
Golf—Slow Motion.....1
Wilderness Friends.....1

KINOGRAMS

Sundays and Thursdays.....1

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

May 29—Sentimental Tommy (John S. Robertson's).....
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956
May 8—Deception (Special Cast).....
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan).....6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....

Release Information continued on page 2974

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 2959-2973

Aids in Cooling the Theatre



No one can deny that the use of chair covers has improved the appearance of this theatre and made the interior inviting and restful

A theatre may be made cool and inviting by means other than those of the ic-chamber. A good ventilating system that supplies a large volume of outside fresh air together with an auditorium full of neat slip-covered seats and a lighting system that abhors any hint of deep red will give the most temperamental of patrons a feeling of comfort and restfulness.

A Peep Into the Mysteries of Raw-stock Making

Revealed by George B. Ward, Pioneer Film Manufacturer

THE majority of people connected with the motion picture industry hardly know the meaning of "rawstock." They have not even the remotest idea of the trouble, the constant care, the close supervision, the worries and the careful handling necessary to ship out to the trade a product free from imperfection and uniform as to speed in its entirety.

Celluloid, or base, is processed in from 22 inches to a width suitable for the requirements of the respective rawstock manufacturer handling it. Rolls of celluloid, though generally processed in 400-foot lengths, are sometimes shorter or longer, depending upon the manner best adapted to handling in the plant ready to process the succeeding operations.

How is the emulsion stuck on the base of celluloid, or what makes the emulsion stay on? An adequate answer cannot be made in a few words. I shall endeavor to be brief and use nothing but simple and plain words. Rolls of whatever width and length desired by the manufacturer are first put through what is known as "substratum." This is a solution which acts on the dull side of the celluloid, and creates an etching on the part so processed. This etching is essential as the ordinary formula of emulsion will not stick to the celluloid very readily.

Let us take an individual roll of celluloid and follow it along on its journey through the various processes required to turn out the finished product. The roll is first put on a large stand, or cradle, underneath the "sub" machine; threaded up, over and under idler rollers to create tension; then through a slot under another roller so finely adjusted as to be quickly placed in the solution of acetic acid, acetone, ether alcohol and other ingredients which compose the solution. This solution is run from a large container into a pan specially constructed for this work. Containers, tubes, pipes and pans into which the solution runs are controlled with a thermostat, or temperature regulating device, to insure the absolute certainty to a fraction of a degree on the predetermined temperature necessary for the proper functioning of the solution. This control of temperature not only applies to this particular operation but to every room where material entering into the processing is handled.

After the roll has been properly threaded up on the machine and the temperatures of the solution checked, it is sent on its journey with the solution on it. Having received the solution treatment, the roll goes through a specially constructed chamber which is enclosed, and which is also controlled in its temperature with a thermostat at a much higher degree than that of the solution. This is done to insure quick action of the solution combined with rapidity in drying.

The roll now travels for a given number of feet at the pre-determined temperature; leaves this chamber to enter another at a much lower temperature, with openings through which dry air blows across and down the surface treated to further dry the etching thereon, and also to insure a hardening on the coated side. This accomplished, the roll travels to the other end of the machine to be reeled upon spools; then it is put in a special container on a carrier and, through a properly heated passage, conveyed to the room ready to receive it for further treatment. This room has a given temperature which is maintained throughout the entire year. Here the roll is kept for a number of days in order to get the "proper seasoning." And while the film is being seasoned, we shall take up the process of emulsion making.



Geo. B. Ward—at home

Several months ago the ever-increasing business of the Evans Film Manufacturing Co. caused its general manager, Tom Evans, to cast about for an able lieutenant. None but the best would do. Did Mr. Evans get him? The writer of the accompanying article is the answer.

George B. Ward (better known in the trade as as "Bert Ward") ranks high as film manufacturer; in fact many consider him in a class by himself. For the past fifteen years he has actually lived on film. He is a dreamer, a student and a doer. One of his pet hobbies is scientific and research work; another is chemistry. As a chemist he is a veritable wizard. Unlike most laboratory executives, Mr. Ward knows theoretically as well as practically every phase of film manufacture from raw stock to the finished "movie." That he is a film authority of real distinction is attested by the many who frequently consult him on this and that film problem.

Mr. Ward entered the then thin ranks of filmdom early in 1905. He started with the Edison Co. at Orange, N. J. He was associated with Ed Porter in the days when stories were first picturized. He helped in perfecting the Home Kinetoscope and managed this particular branch of Edison's Enterprises until he became technical manager for the British Film Co., Ltd., manufacturers of "Brifco" raw stock. Later, when the Universal Film Mfg. Co. opened its laboratories at Fort Lee, N. J. Mr. Ward was induced to take the assistant superintendentship of the said plant. Years afterwards, owing to his immense knowledge of rawstock manufacture, he was made general manager of the Powers Film Products, Rochester, N. Y. But the lure of New York was too much for him, and for months he has been busy at the Evans Laboratories.

Emulsion must be uniform in its entirety. Gelatine, "the thorn in the side," is one of the most essential parts of emulsion. Of all the ingredients of which emulsion is made, gelatine is the most troublesome. Gelatine is made from bones, treated with acid to remove lime; the residue is boiled with water, then an alkali and finally treated with a steam bath. There are two forms of gelatine, hard and soft. In emulsion making the soft gelatine is used in cold weather, while the hard variety does duty in warm weather, with the general procedure of blending the two forms at all times of the year. All gelatine, before using in the making of emulsion, is tested for acidity, alkalinity, melting point, etc. Many formulas are balanced with the handling governed by the results of gelatine tests. The size of the grain is often dependent upon the proportion of gelatine used and its quality. Too much gelatine renders it difficult to get a proper speed, while not enough of it gives too granular a deposit of the silver salts. Sensitiveness of the emulsion is largely dependent on the size and character of the grains of silver bromide.

The principal ingredients that enter in the making of an ordinary formula for emulsion are gelatine, silver nitrate, ammonia bromide, hydrochloric acid, chrome alum, glycerine, alcohol, hydrobromic acid and water. Personally the proper mixing of the said ingredients has brought me wonderful results.

The gelatine with the chemicals necessary for the first step are mixed in a large container; the contents are heated to a rather high temperature and put in a room fitted with mechanical mixers. The container is placed in a cradle, the mixer lowered and the batch stirred for a period of time determined by previous tests. At the expiration of the time, other portions of the chemicals are added and the mixing continues until the time set has expired. If an ammonia emulsion, the concentrated ammonia is added. The container is now put on a carrier and conveyed to the cooling chamber, which is fitted with innumerable ice coils and has a continuous change of very cold air to insure the changing of the air every so many minutes at the same temperature. The container is kept in the cooling chamber for a number of hours; this is necessary to arrest the speed and cause the emulsion to "jell." The container leaves the cooling chamber to go through a "breaking up" process in order to prepare the film for the next operation called "noodling."

A "noodling machine" quite resembles the colander used for washing vegetables. The broken up emulsion is put in the "noodler," and the machine set in motion. Through the perforations of the "noodler" the emulsion comes out in long strings and falls into a receptacle placed under the machine. The noodled mass is now ready for the washing process. The washing machine is so constructed that the emulsion, during washing, is constantly in motion with a steady flow of water at a very low temperature. This process is necessary to remove traces of ammonia as well as other matter from the emulsion. After the emulsion has been washed for its allotted time, it is heated to a pre-determined temperature to regain speed; more gelatine added, then this is heated again to a much higher temperature, and, after it reaches the required temperature, the batch is taken back to the cooling chamber for another period of setting. Later it is removed from the cooler, raised to a high temperature, more chemicals added in their order and proportion, heated to a pre-determined degree and placed in a carrier for the final journey to the coating room.

Let us now return to the seasoning room for the roll of celluloid we left there for proper "seasoning." The seasoned celluloid is put on a carrier and sent to the coating room, there

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to become affiliated with the emulsion. We will now follow the union of celluloid and emulsion and their journey to the finish of the sensitized roll.

The roll of "subbed" celluloid is threaded up on the coating machine somewhat in the manner that it was threaded on the substratum machine. The emulsion is dumped in a large container over the coating machine. This container and all tubes and pipes leading from it to the coating machine are controlled by a thermostat arrangement so that an absolute temperature is maintained at all times.

The coating solution is now run into the receptacle best suited to the needs of the plant coating the celluloid, the machine started and the emulsion coated on the roll of "subbed" celluloid. The direction of the roll (immediately after the coating is applied) is upwards for various feet, within which portion a temperature is maintained nearly equal to that of the emulsion at the time of coating to insure even temperature on this particular portion as it passes along. After the roll travels this given distance it changes direction and goes into the chill box, which is an enclosed chamber with a series of ammonia coils running through with an additional blast of cold air so regulated that the temperature of the chill box is constant throughout its use.

The purpose of running the emulsion-coated celluloid through the chill box is to set the emulsion with a little rapidity, as the temperature at which the emulsion is coated is very much higher than the chill box's; in fact as the film leaves the front of the coating machine on its change in direction to enter the chill box it encounters a drop in temperature of around 50 degrees, thus setting the emulsion. The film travels a certain distance in the chill box before taking a downward trip into the coating alley. On reaching the limit of this journey, it is run into and on a machine that has steps across and set a few feet apart. This machine carries the film upwards again to a carrier, or long track, upon which the slats travel. On the peak of the incline, the sticks ride along this track and thus allow the film to hang in loops, which vary in length according to the needs and construction of the plant handling the film demand.

The temperature of this portion of the coating alley is slightly higher than that of the chill box; the purpose of the slight raise being to prepare the film for further raises as it travels down the alley, and for the purpose of allowing the emulsion to set, also to start drying. If the temperature were raised too high or beyond a given point, the emulsion instead of setting properly would run from the celluloid to the floor, and undo the purpose for which the film was put through the chill box.

The film continues on its journey of several hundred feet down the coating alley from the temperature it meets upon entering the coating alley proper to a much higher temperature, half way down the alley, at which point the temperature starts to drop in the same ratio it had increased until it reaches the reeling-up room, where the film is wound up on large spools; the temperature of this room is about the same as that of the starting end of the coating alley.

In this portion of processing the temperature control is highly important. Proper regulation of temperature affects the drying and makes the film pliable, while improper control of temperature affects the ultimate speed of the stock; thus if one portion has one temperature and this either higher or lower several feet later, the speed of the finished product as well as the pliability of the stock will vary in proportion to the variance in temperature

The coated roll, thoroughly reeled up, is put in a special container and sent on a carrier to another seasoning chamber, where it is kept for a period of pre-determined time in preparation for the next process. Proper seasoning over, the roll is ready to be cut in widths suitable for use in the laboratories for which the film is intended.

The cutting, or, as is known in rawstock plants, slitting machine is fitted up with a series of knives, or cutting wheels. The roll is put on the machine and cut into strips; there being a separate rewind for each strip, which is thus wound upon its own spool. The cutting operation over, the rolls are placed in large boxes and taken to the examining room, where careful operators, generally girls, scrutinize each and every roll over a red light set in a special box with rewinds on. Every foot of stock is thoroughly examined for any defects of manufacture; such defects, when found, are marked; then removed, and the perfect rolls are passed along to the packing department for the final journey to the film laboratories.

Substratum rooms and the room where the first mix is made are light, all the others are dark rooms.

Absolute cleanliness is essential in all branches of this very important branch of the motion picture industry. All rooms must be dust sealed. All employees change from their street clothes into uniforms in a room specially fitted for this purpose, as dust picked up on clothes or shoes will, in moving around, become loose and fly about, thus causing no end of trouble. Men with vacuum cleaners are ever on the job, for it is indispensable that every square inch of a rawstock plant be kept wholly free from dirt and dust.

Hoffman-Henon Busy on Many Theatre Plans

According to reports from the head office of Hoffman-Henon Company, architects and engineers, of Philadelphia, that firm is extremely busy on a wide variety of theatre plans. Some of those reported are:

Plainfield, N. J.—Owners are Counihan & Shannon; extensive alterations embracing a new balcony, lobby, rearranging of seats, new front and general decorations; to cost approximately $75,000.

Milford, Del.—Owner is J. E. Lewis, of Middletown, Del. A new theatre, 40 x 175, seating 1200, with a balcony; approximate cost is $100,000; fireproof construction; brick and terra cotta front; it is to be very complete.

Middletown, Pa.—Owner is J. S. Rogers; alterations will consist of new front, lobby, rearrangement of seats, decorating, lighting and ventilation.

Hazelton, Pa.—Owners are Weber & Stauffer; extensive alterations to cost approximately $100,000, embracing new balcony, alterating entire first floor, new lobby, new front, decorations, lighting and ventilation.

Pottstown, Pa.—Owner is Geo. W. Bennethum; lot 60 x 168½ feet; new building three stories; stores under; offices above; theatre to seat 1200, with balcony; fireproof construction; brick and terra cotta; approximate cost $200,000.

Philadelphia, Pa.—Owners are Stanley Co. of America; site of old Bingham House, Eleventh and Market streets; theatre, stores and office building; very elaborate affair; seats 4000, with a balcony; plans not approved as yet to extent of publication of details; approximate dimensions are 156 x 180.

Philadelphia, Pa.—Owners, Stanley Co. of America; site of old Kugler's rtstaurant, 1412 Chestnut street; size of lot 54 x 230; approximate cost $200,000; fireproof construction; approximate seating capacity 2000.



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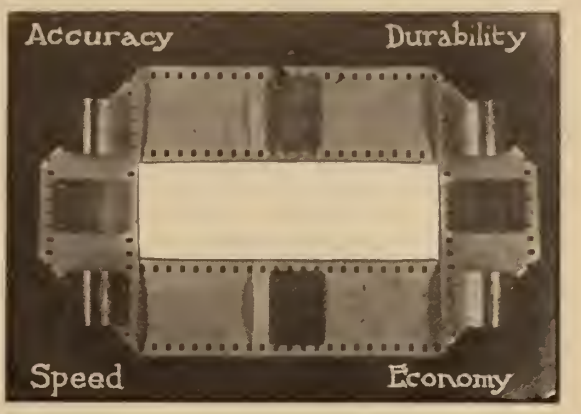
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Much interest was aroused among the local exhibitors by the opening on April 8th of the Colonial theatre in Brooklyn by Herman Mayer and Otto Lederer. The Colonial is Brooklyn's newest playhouse for the exclusive exhibition of photoplays.

Mayer & Lederer opened their first picture house about twelve years ago in the neighborhood of their present location, opening another house shortly after. After a time they sold the second one and gave all their attention to the Colonial. These houses were the typical 299-seat store theatres of that period. Exhibitors and others in the motion picture industry know that Messrs. Mayer and Lederer have acquired in the many years they have been in business a large fund of the most practical experience. The motion picture business may look like a gold mine to those who now see it in its present prosperous state, but the man who started with the the 299-seat house and built it up so that today he has a magnificent motion picture palace, seating 2,500 people, has had to overcome a great many obstacles on his way to his present success.

The owners of the Colonial have conducted an airdrome in connection with their indoor enterprise, and the outside show, adjoining their present structure, seats 1,800. The outside equipment is of a substantial nature, as the floor is entirely of concrete and the seats are fastened to this.

Messrs. Mayer and Lederer purchased a Power's No. 5 when they started in business, then got a No. 6 when they came out, and later got 6A's about 1912, and these are still being used in the airdrome. As a further evidence of the confidence these practical exhibitors have in Power's, and as an indication of their progressiveness, they purchased Power's 6B, Type E, for their new structure.

Built on a triangular plot, it emphasizes the economy as well as the convenience and beauty of the fan-shaped auditorium, which insures perfect sight lines and no waste space. Located at the junction of Chauncey Street with Broadway, which meet at an acute angle, it affords direct exits to each street without courts, insuring the absolute safety of the audience. This location also affords an entrance from both streets connected by a long commodious lobby, which is ideal from the business standpoint as well as the artistic.

The interior of the auditorium is decorated in the style of the Italian Rennaissance. The treatment lends itself naturally and well to the fan-shaped auditorium and is most effective. The color scheme is a harmonious blending of warm grays, buffs and old gold, with medallions picked out in color. The draperies and hangings are Mulberry and old gold. Their subdued tones are restful to the eye and are a refreshing change from the glaring red, etc., so often seen.

The house has a small stage for lighting effects, which is large enough for singers and musical acts. In addition to a large orchestra, the management has installed an unusually fine pipe organ which has an exceptionally beautiful tone and includes a number of stops that are innovations in a picture house.

The booth which houses two Power's 6B Type E projectors is located behind the rear wall of the balcony in which is virtually a separate building. It is large and is fitted with every modern convenience.

A large and beautifully decorated foyer is located on the mezzanine floor, which affords ample lounging space for patrons, off of which are located a large smoking room and the usual conveniences for the use of the audience. The success of the building is due in large measure to the architect, Mr. Harrison G. Wiseman, who not only designed the building, but had entire charge of the construction.

William Widman, projectionist of the Colonial, who is operating Power's Type E, started as a boy with the owners of this theatre, and has operated the various types of Power's used by Messrs. Mayer and Lederer. Mr. Widman, as well as Messrs. Mayer and Lederer, state that the earlier types of Power's could still be used, and in fact the 6A's, as already stated, are still being used in the airdrome, but, of course, the newest machine, 6B, Type E, is preferred by progressive managers and up-to-date projectionists.

Mercer Film Splicer Ready

The Mercer film splicer, sold by Howland & Dewey, of Los Angeles, is now ready for distribution in quantities. This is a brass splicer and extremely econofical due to the fact that it can be used over and over again. It comes bent in an angle of 45° and is slipped into the film by means of the perforations on one side then by bending down flat it slides into the perforations on the opposite side. The splicer is in general use in the laboratories on the Coast.

Monsoon Ventilating System in Baltimore Rivoli

THE Wilson Amusement Company, operators of several houses throughout the country, are the owners of the new Rivoli Theatre, which recently opened in Baltimore, Md. The photographs shown give one only a vague idea of the beauty of this magnificent playhouse, and the manager, Guy L. Wonders, finds constant inspiration in his new surroundings.

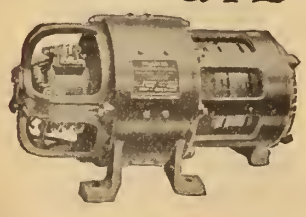
The architect was E. G. Blanke, of Baltimore, and to say that he did a good job would be putting it very mildly, as he has been the recipient of countless congratulations on his excellent work. The theatre is tastefully designed and beautifully decorated, white and gold predominating in the main auditorium, with rich draperies of old velour and gold at the boxes. The lobby and foyer is resplendent in a rare mulberry with ivory and gold panels, while the subfoyer is treated in white and gold to correspond with the main auditorium. The act curtain is of gold and a charming Grecian setting completes the picture. The theatre is perfectly appointed and every effort has been made to assure convenience and comfort to the patrons.

The Rivoli theatre boasts of one of the finest heating, ventilating and cooling systems in the country. The installation, made by the Monsoon Cooling System, Inc., of New York City, experts in this line, consists of a complete equipment of two No. 6 Duplex Sets, three No. 8 Single Blowers and one No. 5 xhaust Fan.

A No. 6 Duplex Monsoon is installed above the stage and the other on the roof above the balcony, while the three No. 8 Single Blowers, operated by one motor, are placed in the attic space above the proscenium arch. This apparatus will insure a constant supply of 20,000,000 cubic feet of pure, fresh air every hour, no matter how hot the weather. This air supply is recirculated and exhausted partly from under the balcony, partly from the mezzanine and partly from the back of the balcony by the No. 5 Monsoon Exhaust, which is installed in a chamber under the operator's booth.

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Equipment Operating Projection Questions Answered

General Electric Company Introduces High Intensity Projection Arc

New Lamp Gives Better Light from Standpoints of Quantity and Quality

HITHERTO the attention of those engaged in perfecting the various processes employed in the motion picture industry has been devoted largely to the methods of making, rather than of showing, or projecting, the films.

Recent experimentation in this latter field by the General Electric Company has resulted in the development of a new high intensity projection lamp which bids fair to revolutionize the projecting of motion pictures, for these reasons:

It gives twice the illumination on the screen that can be obtained by use of the older styles of low intensity lamps, with no increase in current consumption.

The quality of light, obtained by a special type of carbon, tends to eliminate eye strain.

Its light, as shown by spectrum analysis, is a close approximation of daylight, which means that a much clearer definition is given the pictures and that, in the projection of colored films, the full value of the colors is brought out. This is especially true in the case of blues and greens, which often look muddy in the light of the ordinary arc.

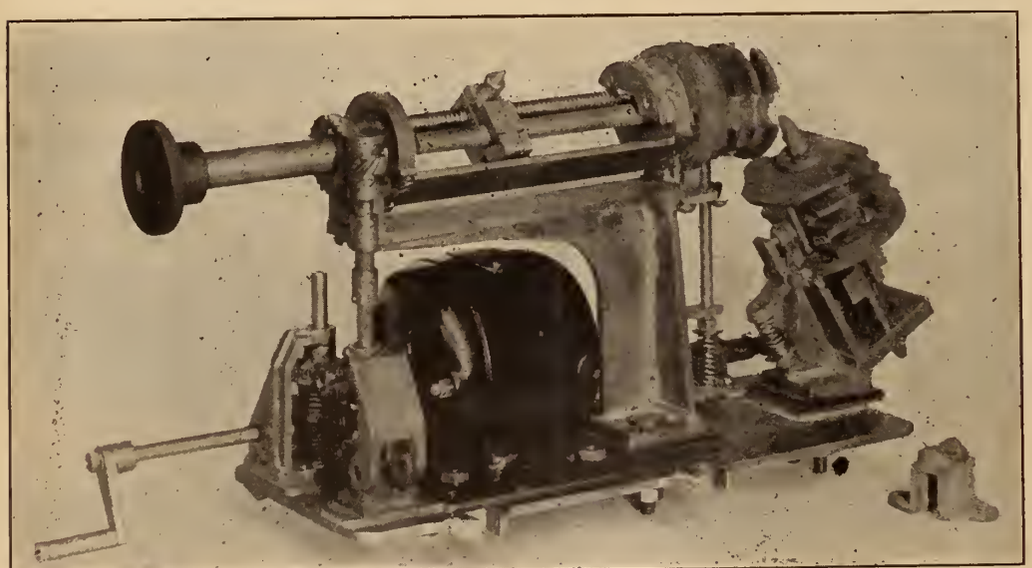
Another important feature is, that with the exception of striking the arc, operation is automatic. In place of five hand adjustments on the ordinary lamp, this lamp has only two. No adjustments of the carbons should, therefore, be necessary during normal operation. The only movement to set the arc at the focus is a longitudinal movement, which, once determined for any particular lens, does not have to be readjusted.

The accompanying illustrations show the lamp and the operating mechanism. The positive carbon is horizontal, projecting through the positive nose, while the negative carbon is at an angle of 60° to the horizontal, and so located that its tip is never between the crater on the positive carbon, and the lens. When it is realized that 90% of the whole illumination given by the arc comes from the deep crater in the positive carbon, the importance of its position relative to the focus of the lens, is apparent. hTe positive carbon is held tightly by a clamp to the feed screw, which, with the carriage, is rotated by a bevel gear and pinion connected to the motor through a worm gear train. A starwheel fastened to the feed screw, and which revolves with the feed screw and clamp around the axis of the carbon, feeds the latter forward by engaging with a detent.

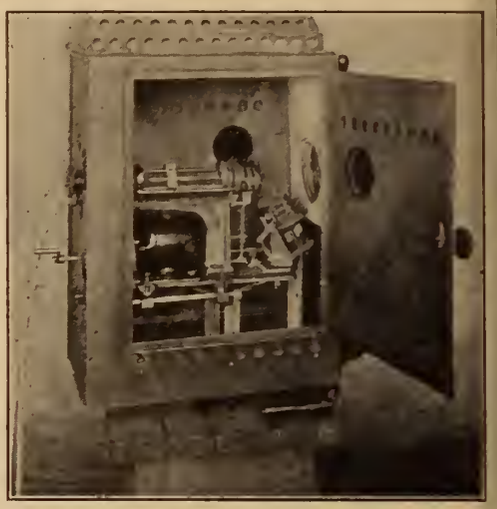
The negative carbon is not rotated, but is fed by means of a clamp on the feed screw, which is rotated by bevel gears. These gears are driven by the motor through a worm gear train and clutch.

Automatic regulation of the arc length, and consequently of the rate at which the carbons are fed is secured by connecting the motor across the arc. Thus the speed of the motor is unaffected by any fluctuations in the power supply, being dependent on the arc voltage. If the carbons approach each other too rapidly, the arc becomes shorter, the arc voltage drops, and the motor slows down. If, on the other hand the carbons become too widely separated, the arc lengthens, the voltage rises, and the motor speeds up until the proper distance between the carbons is obtained.

Little time is required for changing carbons.



New high intensity projection arc



High intensity G-E projection arc installed in a Motiograph De Luxe lamphouse

As the current is carried through the carbons for only a short distance from the arc end, the remainder of the carbons does not become as hot as it would if the current passed through its whole length. Furthermore, when new carbons are inserted, no vertical or horizontal adjustments are necessary to get the crater at the focus of the lens, because the holding mechanism is fixed and cannot be moved out of position.

The entire device is designed with a view to compactness. The lamp is self contained with its regulating mechanism, and requires no arc controls protruding from the back of the lamp house thus adding considerably to the appearance of the projection machine, and the comfort of the booth.

Development of this new type of projection lamp, calls attention to the interesting fact that during the last fifteen years the motion picture industry has made tremendous progress in all but one department. The photography has become an art in itself. Studios rival huge manufacturing plants in size and in equipment. Theatres are more luxurious in appointment than were ever possible with the spoken drama but in all the time, no important improvement had been made in the light source which projects the completed pictures upon the screen.

The first theatres were small and dark. A low powered alternating current arc furnished a flickering source of light at a consumption of about 30 amperes. A change to direct current helped remove the flicker. Then theatres became larger, interior lighting came into vogue and consequently, higher powered arcs were required. The current increased to 50 amperes, then 75 amperes and now 125 and even 150 amperes is required to project a satisfactory picture in our largest theatres.

At this point, further increases in current do not yield proportionate increases in light. Motor generator sets are necessary and it becomes more difficult for the projectionist to control his arc. The expense of operation does not seem to be a limiting factor but it must be considered eventually if this rate of increase

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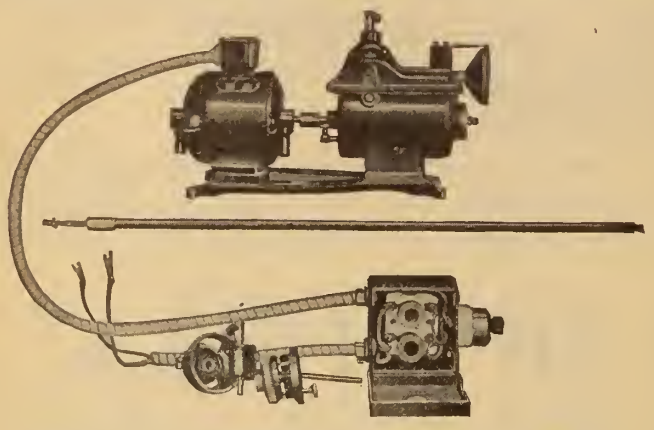
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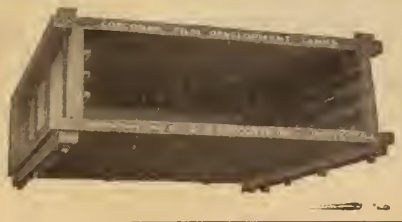
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is to be maintained. The problem was attacked from two different angles, dividing the field into two classes (1) the smaller theatres where economy is important; (2) the larger theatres where the lighting effect is only to be considered. The Mazda lamp, a development already sufficiently well known is utilized for the first class.

There was found, however, to be a distinct field for a more powerful light source in the remaining theatres.

It is for use in this second classification of theatres requiring a more intense light source having "daylight" color values that the "high intensity" projection arc lamp has been produced.

Albemarle Projection Booth

The entrance to the projection booth is rather spacious and reminds one of a large hallway. This enters directly into the projection booth, which is quite a large room in itself, measuring as it does 16 feet wide by 14 feet deep. It is easily 8 feet over head. In this booth there are locatd two type "S" motor-driven Simplex projectors, equipped with Snaplite lenses.

On the right of the booth, there is located a small room, which has been made sound-proof and it contains the G-E generator. To the left of the operating room is located the rewind room and also a washroom and toilet.

The spotlight which is used is placed outside of the operating room and the operator to reach same has to go through a doorway, which has been placed in the front of the operating booth.

When the spotlight or motion picture projectors are not in use, a curtain is arranged so that the operator can close same, thus concealing any opening in the front of the balcony.

In a talk with the stage electrician, the day the writer had the photographs taken of this theatre, he stated that this operating booth was no doubt quite an innovation, as the patrons seem to be mystified as to where the pictures were being projected from, as you would see them looking around for the machines immediately after the picture had be projected.

He also stated that the owners of the theatre were inclined to think that, owing to the operating room being so close to the stage and being practically in the center of the audience, that the generator would annoy the patrons, but he states that the generator cannot be heard in any part of the house, owing to the fact that it is installed in a sound-proof room.

The projection booth is in charge of Mr. Albert Horowitz.

HARRISON G. WISEMAN
Architect
Theatres a Specialty
Architect—Albemarle Theatre
Brooklyn
Colonial Theatre
Bway and Chauncey St.
Brooklyn
See This Issue
25 West 43rd St., N. Y. C.

Colorgraph Laboratories' Equipment to Be Auctioned

On Monday, May 2, 1921, at 2 o'clock in New Rochelle, N. Y., the entire equipment of the Colorgraph Laboratory, used by the late Arturo Hernandez-Mexia, the inventor of the double-coated film for motion pictures in natural colors, will be sold at auction.

The death of the inventor of the double-coated film stock, the rights to the use of which have been threshed out through the courts in a long-fought legal battle by the various companies engaged in making natural color movies, has placed the equipment of this ideal experimental laboratory on the market, there being no logical successor to take up the continued investigation of the problem on which Mr. Hernandez spent the best years of his life.

Not only does the laboratory contain everything necessary for the production of motion pictures in natural colors, including a huge battery of specially built electric lights for reproducing daylight conditions, but there is also a machine shop where all of the experimental cameras, perforators, printers, projectors and coloring machines were built.

The large brick building, familiar to thousands of autoists passing on the Pelham Shore Road, is to be converted into a modern apartment house, and in order to clear the building for the contractors the directors of the Colorgraph Company have decided that the quickest way to dispose of the equipment is to sell it by auction.

It is expected that many representatives of various methods of making color pictures be on hand to pick up bargains in equipm or souvenirs of the pioneer inventor, whose ventions have been followed with interest by of those interested in the color game.

U. T. E.—Proctor Aut matic Projector Sold in Southern California

The Electrical Products Corporation, 1 West Sixteenth street, Los Angeles, Cal., h completed arrangements with the United Th tre Equipment Corporation for the exclus distribution of the new U. T. E.-Proctor Au matic Projector in that vicinity.

Mr. Paul D. Howse, president of the Elec cal Products Corporation, made a special t to New York to complete details.

The Electrical Equipment Division of t corporation is in charge of Mr. Claude D. S man, who is well versed in all branches of industry.



The Sun-Light Arc comes to the aid of the New York Fire Department

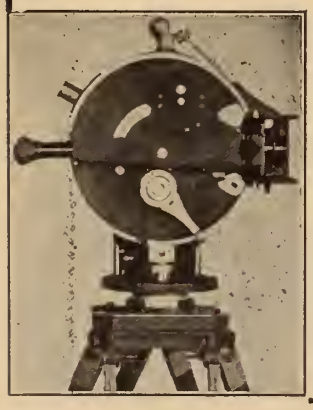
New Theater Building for Canada

The Dominion theatre, Winnipeg, Ma itoba, one of the large theatres of the ci reopened on February 21 to specialize w a number of Universal attractions.

The Capitol theatre, Montreal, is t most recent of the Nathanson houses be completed, its opening being schedul for the month of March.

Mr. Nathanson and chief officials of organization were in Winnipeg, Manitol for the opening of the grand new Capi theatre in that city on February 14. Th house has a seating capacity of 2,200.

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Do not fail to read the leading articles in the Equipment Section. These articles are gotten up to help those whose interests lie in the theatre and as an aid to better entertainment.

Music Article

(Continued from page 2920)

looked hopeless for the home team. They were g played on their feet. The score was six to one, or the rebels. The bleachers sat disconsolate and ived each additional blow with a tremble. Every the little group of visiting rooters sent up their spering shouts, it seemed to blacken the shame of town. The cheerleaders lost all their pep. They ousted. They retired in dismay. The local her couldn't get his arm into condition. The umwas singing a droning monotone of: "ball, ball, " one after the other as the rebels went to bat, there were none of the local fans who had the icity to question the umpire's judgment, which for first time in history seemed to be right, to the rs. However, when the out-of-town pitcher sent n out, the umpire droned "strike-strike-strike," and n the losers had to admit he was right. Point one the credit-side of the Umpire's Ledger.

erriblc. It was the worst licking they had ever wn—it was shameful. Goodbye championship—dbye pennant. If only it would rain, some people ed. But it didn't—and as if in defiance, the sun ie stronger. The particular onlooker I mentioned re appeared to be very nervous, he seemed to be ering his bag excitedly. But nothing happened.

he sixth inning ended as it had begun—six to one. rybody said "No bope." Then word began to abroad, that the home team was shot to pieces—the best support had left—been bought off. The e team would never win again, unless something tic were done. Despite the sunshine it was pretty in Sandusky, Ohio.

eginning of the seventh—visiting team to the bat. went another run. Seven to one. Home team he bat.

urmurs among the visiting aggregation—"Might well go home. This game is over. They've got licked." Dark faces of the home-friends, some zing that they were going back on their own boys. hen up jumped George Wiles, and ran to the h. He made a funny sound, and at the signal, the icular onlooker with the mysterious bag, the pitcher, shortstop and Wiles put their heads together. The e made the crowd twist their necks to see what d be the trouble. At least the action put a bit of excitement into an afternoon that bad n frigid and dull.

ow here I must pause to make my apologies to hose sporting Shakespeares in the country, and to y them most emphatically that I sball secure copyt on this new idea of baseball climax, that I shall right it in all countries including the Scandinavian. ow you are thinking: What did George Wiles do? ell, first I must tell you something about this man is real man, for Wiles is not the creature of the gination but a very lively, active gentleman. Since game of whicb I am now telling you, Wiles bas me the County Treasurer—they call bim Honorable rge Wiles now. In a county always Democratic, be elected on a Republican nomination. George was a clerk in Sandusky—at the very time that this ie took place. But he loved baseball and someg else—and that something else is— That too come out in a moment.

o there was the strange scene I bave just debed—the quartette with their beads together—the teams and onlookers wondering wbat could be matter. The umpire yelled "Play ball."

t tbat instant, the man witb the bag opened it, and out a cornet. This he played upon. A thrill t through the crowd. Now the quartette moved to the homeplate and started to—sing! They had hty good voices and it sounded fine. They cbose their song "Bobbin up and down, bobbin up and n." Lustly they sang. Wiles shouted at the end verse: "Rooters, join in"—and the crowd added r voices. The air just trembled with the music. bbin up and down, bobbin up and down."

The first man went to bat," the Honorable Wiles arks in telling his version of it, "and he batted a safe lead. This was never overtaken. Occasionthrough the game, when we seemed shaky, the singwas reverted to—and I am happy to say, that we ed that game into a victory—but the real bero was any individual but the music."

he home town went mad witb ecstasy. That day for many days tbereafter, everybody was singing bbin up and down."

ow had George Wiles done it?

e tells it modestly enougb. "I bave always been usical enthusiast. My daughter is a pianist. Ever e she was seven she could play nicely. I had a e, and at home we bad good times together. After work at the store, nothing seemed better to me to go bome and listen to my little girl and join with her in the music we loved. Our neighbors ned to make our home a rendezvous for good times. you can have wonderful times witb music. I w. One night at our house, the pitcher and t-stop were visiting and joined in a few songs, they had mighty fine voices I thought. Well, n we began to lose our good men, I had an idea. couldn't we use singing to keep up our courage to hold our folks together. Without seeming to much stock by it, I asked eacb of tbe remaining wbo could sing—there wasn't anybody else. So I t outside and fonnd a mascot. We rehearsed toer and we decided to keep our idea secret—and put it to the test. Well, you see that it won

ow, George Wiles had the same inspiration which le Sam had when war broke out. As you probably ember, those of you wbo were in the camps and he other side that wbenever you were feeling blue, those great old "sings" brougbt the spirit back our hearts. I can remember the days in the camps thousand boys in the hut at Camp Dix or Upton Merritt. Fellows from their homes, disconsolate, chy, blue. Then up I would go and try to inject best spirit I had in me—tried to communicate the optimism and good cheer I wished for them.

And we all sang together, good voices, bad voices and my terrible voice. And afterwards, I would introduce to the boys an hour and a half of fine, classical, inspiring music. I would tell them what the music meant and show them how in the sweet notes of a violin solo, that the picture of a loved one would come to mind; how in the agitated measures of a piano solo, the best hopes of America were truly expressed. Then would come out the master Elman with his beautiful violin and the rafters would thunder with applause. Then would come the sweet-voiced Florence Macbeth and Althouse, the tenor, and Hofman, the pianist, and the best artists of the world—with music, to make the men happier. And it worked.

George Wiles struck unconsciously the truth of music—that it bas in it the power to encourage, uplift and energize the weakened spirit. He learned what is coming to the most intelligent employers of labor throughout America—the value of music in industry. For a long time I have preached this thought and demonstrated it. Would you believe that in one factory, a concert of music made men work harder!

It was in the factory of the Gillespie Loading Company in New Jersey—eight thousand men and women making ammunition—shells. They had been taken from many parts of the country—they were rich and poor of all nationalities. And they had never ever gotten together. Until one night I went over there—and we all listened to music of famous, generous artists and we all sang. The next day, the reports of the superintendents of the different units were that for the first time, the men had exceeded their quota. In fact they went ten per cent over—and this meant fifty thousand more shells the day after the music. The executives understood why—the music had made the employees feel better. I could list you a hundred and fifty important concerns wbere music is now part of the daily life—to take the minds of the men off their worries.

George Wiles was a discoverer in his way. The success of the first day with the music was followed up.

"The four of us rehearsed a whole lot," George—I beg your pardon, the Honorable Wiles tells me, "We did a lot of songs. In a very short time we had developed into a fine quartette. Our team commenced to win more consistently. We had less trouble keeping our players. We developed into the crack team of the section. I believe wonders can be accomplished through music and singing. I believe baseball and other games can be won by the team wbich has learned how to sing when luck is going against it."

Since that day when music won the game, Wiles has been going ahead. The quartette joined a lodge and became known as the Sandusky Elks Quartette and became famous througbout the state.

One day Wiles went into politics, and was nominated for County Treasurer but nobody thought he could win. Because the county was Democratic and George was Republican. But what did he do?

He resorted to his old bobby. He didn't make speeches. He went to every meeting with his daugbter and sang. He led crowds in singing. And he became very popular. Once Wiles was on board a boat excursion. Somebody asked him to sing a number with the band. He consented and the band leader was particularly enthusiastic because he said at last his ambition was going to be realized. For twenty years he had been trying to get somebody to sing with his band, and for some inexplicable reason, nobody had ever had tbe courage to make the attempt before. Then and there George Wiles closed the votes of the leader and bis men not to mention how many others on board the boat.

Wiles sang at farmers' meetings, lodge meetings,—even on the street.

He was overwbelmingly elected. Whether he sings every time he bas to pay a bill or receipt a tax certificate I cannot say. But if you will permit me, if you are not too annoyed by the way I described the game, I should like to leave you with two points carefully underlined. For if you will believe me, I had a serious idea also in mind when I sat down to present the tale.

The first point is that musicians and baseball players ought to get together and understand each other. Also baseball players and college professors; also scientists and romantic novelists; also office boys and multimillionaires. Acquaintanceship unlike the popular proverb of familiarity breeding contempt does quite the reverse. It makes for understanding. I know that the artists in their ridiculous ways look down upon others in less academic occupations with disdain, and are snobs and fools therefore. But when musicians, college professors, etc., get acquainted with baseball players they change their disdain into admiration. The other side to the point is that a great many baseball players sneer at artists, professors, etc., and are fools and little upstarts. But sneers turn into respect and respect into admiration, when the two little worlds meet.

There is the second point and then I am done. Most people get so close to their own work, that they forget that anything else matters. I suppose that baseball players are like musicians in that respect. The musicians get to be fanatics on their jobs—they think, talk, live music and are lost whenever everything else comes up. But there is the case of Fritz Kreisler, greatest violinist in the world.

"I spend less time on my violin," he said to me one day with a twinkle in his eye, "I spend less time on my violin than I do on Greek! And I'm not a slave to Greek, either, as you know."

"I am not just a violinist," he shouts, "I am a man."

There is a point on that! I am not just a stenographer, not just an owner of a business, not just a lawyer—I am a buman being.

"I have come upon many artists who are slaves to their art. That is wrong. Such an art which shuts out the artist from tbe wide interests of life is a pigmy expression. Of course we have our violinists who slave from morning to night over their strings—they are great machines and nothing else. But art must explain and illustrate the bigness of the universe. If you do not study tbe many ideas of the day, you are lost.

"You see when I was a boy, I carried off the honors for violin playing and they hung lightly on my sboulders. I studied the violin so hard. I worked like a slave for fair. A great friend of mine would say to me: 'Fritz, you are a fool. You lose everything, but your violin. You have no friends. All you thing about is your violin. You are just a violin. You know nothing, nothing. Forget your violin.'

"Those words impressed me very much. When I went back to Europe, I said to my father, who was a celebrated doctor, 'Dad, I want to learn medicine.' He said, 'Very well,' So I studied, and I am a graduate doctor. But that was not enough. Those caustic words stung me. I said to myself I must know everything (which was equally foolish). I had such ambitions. I would dream of a life like this: In the morning I should arise and write a thesis in Greek; a little later I should deliver a speech; a little later—say just after lunch—I should perform an operation of world-import, revolutionizing the annals of medicine; in the late afternoon I should write a poem, then work on a drama—and at night deliver a concert.

"I studied everything, which was wrong. I didn't give enough time to my violin. Then one day my father suffered financial reverses and I had to go to work. After that I had phenomenal success. I learned that I must work for my art, but not slave for it. My interests are wide, and my music reflects it."

Kreisler is an example for any man in music, business, or profession. Give enough time to your job, but think about something else outside of your job. Be a man. Be like Kreisler—a scholar, a gentleman, and a human being with wide sympathies and understanding. Kreisler could talk with you on your own specialty and never once mention music. Could you talk with him on his specialty witbout once mentioning your daily work?

The other day I was riding in tbe subway, I met a man who asked me where I was going. "To a concert," said I. "I envy you," be replied, "I haven't time for such pleasures. Too busy." "Poor man," I retorted. "You're not very happy. Now, if you would take an evening at a concert it would relieve you and refreshen you tomorrow for your job."

The second point then—is balance up your life—it will help all around—Baseball and Music. Baseball fans and Music fans!

THE NEW MUSIC FORUM

Under this heading the new ideas, queries, suggestions, are gathered. This is where the motion-picture theatres and men get together on music.

Dear Mr. Isaacson:

In looking over the cue sheets that are published I notice the name of piece, length of time is given but no publisher. To one who is not acquainted or familiar with tbe pieces he is entirely left in the dark as to how he is to obtain the music.

I feel sure it will be found a great benefit to leaders if those making the cue sheets will kindly add the name of publisber for each selection mentioned.

LESLIE GROSSMITH,
Glencoe Lodge,
Vancouver, B. C., Canada.

Dear Mr. Isaacson:

I have read carefully the proceedings of your fine conference and I can see that there is a big future before such an association and that it can be a vital feature in the musical life of the people at large. I am kept pretty busy turning out fully trained players for motion picture work and all of my pupils have been very successful.

Although I am not directly connected witb theatre work I sincerely hope that you will include me in your membership of the association. If there are any dues please let me know.

WALTER HEATON,
Organist,
Reading, Pa.

Dear Mr. Isaacson:

I read your article in tbis last week's Billboard and was pleased to see it there. I would like to see an article on "Why Some Managers Insist on Trying to be Leaders," "Why do Managers Engage a Leader, and Then Try to Tell Him What to Do, and Who to Engage, Etc."

I am making a study of picture work in every way I can, always looking for anything that will belp make our programs better, but when a manager insists on keeping some wbo are not able to do the work and then wants to cut out otbers, on the excuse that expenses must be reduced, it is too mucb to expect of any leader to get results.

F. B. HATHAWAY,
343 Silver Street,
Sharon, Pa.

Dear Mr. Isaacson:

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love Theme" (Andante Sentimentale), Abott Lee

1—"Western Rodeo" (Cowboy descriptive), by Minot (2 minutes and 5 seconds), until—S: At Screening.
2—"Adolescence" (Moderato Novelette), by Collinge (1 minute and 25 seconds), until—T: "Zoe Whipple and her brother."
3—"Serenade Romantique" (And. con moto), by Borch (1 minute and 20 seconds), until—T: "I figured you'd need a."
4—Theme (1 minute and 50 seconds), until—T: "Coming from nowhere and."
5—"May Dreams" (And. con moto), by Borch (1 minute and 10 seconds), until—S: When girl brings drink to stranger.
6—"Allegro Agitato," by Andino (2 minutes and 20 seconds), until—T: "See anything wrong with that?"
7—"Dramatic Tension" (Mod. Agitato descriptive), by Borch (2 minutes and 35 seconds), until—T: "Want to "sit in?"
8—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 15 seconds), until—T: "A few days later and the."
9—Theme (3 minutes and 10 seconds), until—T: "I wantcha to meet."
10—"Love's Enchantment" (Intermezzo d'amour), by Varley (2 minutes), until—T: "Excuse me, ma'am, I ain't."
11—"Humorous Drinking Character," by Roberts (35 seconds), until—T: "Too much prosperity."
12—"Impish Elves" (Caprice), by Borch (2 minutes and 5 seconds), until—T: "And still the rip saw and."
13—"Dramatic Agitato," by Hough (3 minutes and 5 seconds), until—T: "From now on you ain't."
14—"Dramatic Recitative," by Levy (2 minutes and 10 seconds), until—T: "The curse of an aching."
15—"Agitato" (For angry discussion), by Kiefert (3 minutes and 5 seconds), until—T: "He didn't buy a drop from."
16—Theme (1 minute and 40 seconds), until—T: "Why, why, did you let me?"
17—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 10 seconds), until—T: "As the day of the opening."
18—"Sinister Theme" (To action pp or ff), by Vely (2 minutes and 15 seconds), until—T: "Zoe, I have been putting up."
19—Theme (1 minute and 45 seconds), until—T: "Ma'm, I have come to take you."
20—"Twilight Reverie" (Melodious moderato), by Berge (2 minutes and 45 seconds), until—T: "The opening of Broken."
21—Theme (2 minutes and 35 seconds), until—T: "Thank you, that's all I."
22—"Half Reel Hurry," by Levy (4 minutes and 30 seconds), until—T: "The four flusher is."
23—"Dramatic Conflict," by Levy (1 minute and 30 seconds), until—T: "It wasn't loaded, was it?"
24—"Prudence," by Luz (1 minute and 15 seconds), until—T: "Every man a winner."
25—Theme (1 minute and 15 seconds), until—T: "Here's the key."

"THE MAGNIFICENT BRUTE"
(Universal)

Theme: "Reverie" (Song Without Words), Drumm

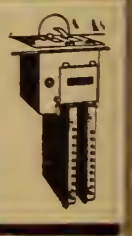
1—"Busy Bee" (Action Mezzo), by Bendix (3 minutes), until—S: At Screening.
2—Theme (1 minute and 15 seconds), until—T: "To Yvonne Fontaine, daughter."
3—"Gruesome Misterioso" (For infernal scenes), by Borch (1 minute and 30 seconds), until—T: "Warmth and jolly company" (glass crash).
4—"Indian War Dance" (For fight scenes), by Herbert (30 seconds), until—T: "He takes to the bottle."
5—Theme (1 minute and 15 seconds), until—S: When scene fades to Yvonne.
6—"Heavy Dramatic Descriptive" (No. 18 of the A. B. C. Dramatic Series) (1 minute and 45 seconds), until—T: "So that is our Paris agent."
7—"Heavy Agitato" (No. 18 of the A. B. C. Dramatic Series) (2 minutes and 45 seconds), until—T: "I tol' you not to give him."
8—"Heavy Andante" (No. 18 A. B. C. Dramatic Series) (1 minute and 30 seconds), until—T: "Nex' time you have funny."
9—Theme (2 minutes and 30 seconds), until—T: "Even the clothes she."
10—"Love Theme," by Lee (3 minutes), until—T: "See that cabin?"
11—"Dramatic Suspense," by Winkler (2 minutes), until—T: "You are good listener."
12—"Laughing Beauties" (Intermezzo Caprice), by Berge (2 minutes and 15 seconds), until—T: "It is only Victor's."
13—"Dramatic Tension," by Levy (1 minute and 30 seconds), until—T: "As if an answer to his."
14—Piano only according to action (15 seconds), until—S: When scene fades to Yvonne.
15—"Heavy Dramatic Suspense' (No. 20 A. B. C. Dramatic Series), (1 minute and 45 seconds), until—T: "As the jealousy and."
16—"Light Allegro Agitato" (No. 20 A. B. C. Dramatic Set) (45 seconds), until—S: When murder is discovered.
17—"Heavy Dramatic Andante" (No. 20 A. B. C. Dramatic Series) (1 minute and 30 seconds), until—T: "Already it is whispered."
18—"Dramatic Agitato," by Hough (1 minute and 45 seconds), until—T: "So much the worse—will."
19—Theme (1 minute and 15 seconds), until—T: "But one word, mademoiselle."
20—"Heavy misterioso," by Levy (1 minute and 30 seconds), until—T: "Men, the law is too slow."
21—"Vivo Finale" (Light Agitato), by Berge (1 minute and 30 seconds), until—T: "They may bring him back."
22—"Allegro Agitato" (For disputes), by Andino (2 minutes and 30 seconds), until—T: "You try and lay the crime."
23—"Furioso," by Kiefert (1 minute and 30 seconds), until—T: "Open that door."
24—"Half Reel Hurry," hy Levy (4 minutes), until—T: "It is Yvonne."
25—Theme (1 minute), until—T: "As the morning sun."

THE END

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LABORATORY EQUIPMENT AT AUCTION.—At 2 P. M., May 2nd, 1921, the entire equipment of the Hernandez Colorgraph Laboratories, consisting of complete machine-shop equipment, cameras, film, tanks, racks, drums, lights, perforators, chemicals, etc., will be sold at public auction by A. Roth, 26 North Ave., New Rochelle. Laboratory open for inspection at 8.30 on the morning of the sale. Take Hudson Park Car at N. Y., N. H. & H. depot to Colorgraph Laboratory, New Rochelle.

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Trade Notes

Special bronze frames for posters and photographs were installed in the new Capitol Theatre, Cincinnati, by the Newman Manufacturing Company, of that city. In addition to the seven frames this firm also supplied the wire grille work throughout the house, and the brass guards for the ticket windows. Practically all of the fifteen theatres owned by Ascher Brothers have been equipped by the Newman folks.

Other recent Newman installations are: Frames in the Columbia theatre, Coffeyville, Kan.; canopy with electric lights on Paul Krier's Star theatre, Walsenburg, Colo.; frames in the Colonial theatre, Lancaster, Pa.; steel-clad ticket chopper in the Colonial theatre, Rochester, Pa.

Mr. E. C. Newman has just returned from Williamson, W. Va., having been summoned by Mr. A. J. Kiser, of Tazewell, Va., in connection with railings for his new Cinderella theatre in Williamson.

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Advance Information on All Film Releases

(Continued from page 2958)

Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.) 5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.) 5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.) 3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.) 6839
Feb. 27—What's Worth While (Lois Weber Prod.) 5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.)....4933
Feb. 20—The Kentuckians (Charles Maigne Prod.).5981
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.).4753
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 7804
Feb. 6—The Ghost in the Garret (Dorothy Gish).5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle)..5502

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies....2
May 15—Slaying the Hippopotamus....2
May 1—The Lion Killers....2
Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy....2
Jan. 16— Country Hero 2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage....2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune....2
Feb. 20—The Unhappy Finish....2
Feb. 6—On a Summer Day....2

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits ....
Sept. 12—Kids Is Kids....
Aug. 29—Never Again ....

PARAMOUNT-HOLMES TRAVEL PICTURES

May 29—Country Life in Bohemia....1
May 22—Bazaars of Cairo....1
May 15—Monte Carlo....1
May 8—The Galata Bridge....1
May 1—A Polynesian Odessey....1
Apr. 24—Present-Day Prague 1
Apr. 17—Biska, the Beautiful....1
Apr. 10—Alexandria 1
Apr. 3—Along the Riviera....1
Mar. 27—Modern Jerusalem 1
Mar. 20—Jerusalem, the Holy City....1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway....1
Nov. 21—Kilauea Volcano Eruption....1
Oct. 17—Winter Sports at St. Moritz....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mountain 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle....1

PARAMOUNT MAGAZINE

May 29—Bud and Susie—Cartoon by Frank Moser..1
May 22—Hoots—Cartoon by Henry D. Bailey....1
May 15—Felix—Cartoon by Pat Sullivan....1
May 15—Peanut—Cartoon by Harry Leonard....1
May 8—Bobby Bumps—Cartoon by Earl Hurd....1
May 1—Bud and Susie—Cartoon by Frank Moser...1
Apr. 24—The Hoots—Cartoon by Henry D. Bailey..1
Apr. 17—Felix—Cartoon by Pat Sullivan....1
Apr. 10—Bobby Burns—Cartoon by Earl Hurd....1
Apr. 3—But and Susie....1
Mar. 27—Cartoon by Henry D. Bailey, "The Hoots".1
Mar. 20—Cartoon by Pat Sullivan, "Felix the Cat"..1
Mar. 13—Cartoon by Earl Hurd, "Bobby Bumps"..1

FEDERATED FILM EXCHANGES

SPECIALS

Man O" War 1
The Midlanders (Bessie Love)....5
The Servant In the House (Special Cast)....5
Hearts and Masks (Special Cast)....5
Nobody's Girl (Billie Rhodes)....
Bonnie May (Bessie Love)....5

MONTE BANKS' COMEDIES

Where Is My Wife....2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird....
His Naughty Night....2
Nearly Married 2

FORD EDUCATIONALS

Jan. 23—Democracy in Education....1
Jan. 16—The Message 1
Jan. 9—Faryland 1

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson)....6
Frivolous Wives (Kathleen Kirkman)....6
Love's Flame (Thos. J. Carrigan)....5
The Fighting Kentuckians (Special Cast)....5

THE FILM MARKET

The Grand Passion....6
The House Without Children....7
The Ne'er-Do-Well (Reissue)....7
The Spoilers (Reissue)....9

JIMMY CALLAHAN COMEDIES

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BILLY RUGE COMEDIES

His Bed Sheet....1
Nutt Inn 1
It's a Live One....1
Powder Puff Pirates....1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound....1

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A Midnight Ball (Charles Ray)....6000
The Sky Pilot (Catherine Curtis Prod.)....6305
Courage (Sidney Franklin)....6244
Playthings of Destiny (Anita Stewart)....6200
Gypsy Blood (Pola Negri)....5921
Bob Hampton of Placer (Marshall Neilan)....7268
Lessons in Love (Constance Talmadge)....5923
Sowing the Wind (Anita Stewart-Big Five)....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore)....6100
The Oath (R. A. Walsh Special-Big Five)....7806
The Passion Flower (Norma Talmadge)....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald)....5925
The Kid (Charles Chaplin-Big Five)....5193
Scrambled Wives (Marguerite Clark)....8975
The Old Swimmin' Hole (Charles Ray)....5972
Passion (Pola Negri-Big Five)....7000 and 9000
Mamma's Affair (Constance Talmadge)....5000
The Woman in His House (Special)....7524
Not Guilty (Sidney Franklin)....6000
My Lady's Latchkey (Katherine MacDonald)....5067
The Great Adventure (Lionel Barrymore)....5810

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Blind Wives (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

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Fantomas (20 Episodes)....
Bride 13 (Fifteen Episodes)....

SUNSHINE COMEDIES

His Meal Ticket....
Three Good Pals....
The Big Secret.... 200
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The Simp.... 200
His Fiery Beat.... 200
Roaring Lions on Parade.... 200
His Unlucky Job.... 200
The Baby.... 200

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Twice a Week....

CLYDE COOK COMEDIES

The Jockey ....
Don't Tickle ....
All Wrong ....
The Huntsman ....

MUTT AND JEFF CARTOONS

Mlle Fifi ....
Gathering Cocoanuts ....
It's a Bear....
The Far North....
A Hard Shell Game....
The Vacuum Cleaner....
The Naturalists....10
A Rare Bird.... 10
Flivvering 10
A Crazy Idea.... 10
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Doctor Killjoy.... 10
Gum Shoe Work.... 10
The Lion Hunters.... 10
The Glue Factory.... 10
Cold Tea.... 10

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Fall of a Saint (Josephine Earle)....
Out of the Darkness (Gertrude McCoy)....
Infatuation of Youth (Paul Capellani)....
Branded (Josephine Earle)....
The Thinker (Special Cast)....
The Edge of Youth (Josephine Earle)....
Husbands and Wives (Vivian Martin)....

SERIALS

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Tuesdays—Gaumont News ....
Fridays—Gaumont Graphic ....

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SPECIALS

Head Over Heels (Mabel Normand)....
The Cabinet of Dr. Caligari (Special Cast)....
Wet Gold (Williamson's)....
Made in Heaven (Tom Moore)....
An Unwilling Hero (Will Rogers)....
Snowblind (Special Cast)....
The Song of the Soul (Vivian Martin) Messmore Kendall Prod. ....
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BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer....
Get Rich Quick Edgar....
Edgar's Little Saw....
Edgar Camps Out....
Edgar's Sunday Courtship....

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Jan. 30—Indigo Sunday (George Bunny)....
Jan. 16—You'd Better Get It (Geo. Bunny)....
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny)....
Dec. 19—When Martin Gets Here (Geo. Bunny)....
Dec. 5—Professional Ethics (Geo. Bunny)....
Nov. 21—At It Again (Geo. Bunny)....

GOLDWYN-BRAY COMICS

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The Sponge Man (Judge Rummy) Lampoons....
The Prize Dance (Judge Rummy) Lampoons....
Happy Hooldini (Happy Hooligan) Lampoons....
Cupid's Advance (Happy Hooligan) Lampoons....

Release Information continued on page 2976

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Peck's Bad Boy"

(Five-Reel Comedy with Jackie Coogan Starred—Directed by Sam Wood—Titles by Irwin Cobb—Produced by Irving Lesser—Releasing Corporation Not Announced)

JACKIE COOGAN'S "Peck's Bad Boy" is going to draw like a circus, which is a statement that can be taken two ways, if we are to judge by the audiences which have mobbed the New York Mark Strand theatre, where the feature is playing its premiere.

The picture will attract circus business and a circus crowd—father, mother and all the children. There are more youngsters among the Strand audiences this week than we have ever seen in Broadway treatres all put together, and they all know about Jackie Coogan.

As for the picture, viewed from the way Strand audiences are taking it and not getting fussy about the ancient stories from which it was adapted, it is a hit. People are laughing every chance they get, which is frequent, and sometimes when there isn't a legitimate opportunity.

The star, and he is the star, in spite of the fact that the cast includes such players as Doris May, Wheeler Oakman and Raymond Hatton, demonstrates that his work in "The Kid" was not a flash in the pan or the result of having been cleverly handled. This child prodigy registers every emotion with a finesse that is nothing short of marvelous. Certainly no juvenile player has ever appeared who possessed such inherent talent or so vivid a personality, and there is not the shadow of a doubt but that he has arrived, so far as the fans are concerned.

Aside from the "Kid," a name which is going and should stick to him, most of the acting opportunities go to James Corrigan as "Pa Peck." Doris May doesn't have anything to do, and Wheeler Oakman only figures in the finish in some melodrama, which won't be taken seriously because the bill is "Feck's Bad Boy," and everybody knows what to expect—a bunch of "hokum."

The story which Director Sam Wood has built about the famous "Peck" characters resembles the first of the Baby Marie Osborne pictures in style of construction, a serious plot carried along by grown-ups, with kid tricks sandwiched in between for the entertainment. With an ordinary child actor playing the title role probably a lot of the gags pulled would fall rather flat, especially since Jackie is presented in a role that has been interpreted these many years as a mischievous urchin of some dozen years, and not a handsome little chap of six or seven, which is what Jackie really is. But Jackie is the big bet in the picture, which is as it should be, and audiences aren't going to bother much about anything else, not even Irwin Cobb's titles that are good at times, fair at others and in some cases rather overdrawn.

"Peck's Bad Boy" is a box-office bet that, properly handled, should bring the S. R. O. sign out with regularity. However, we might suggest that you take a tip from our opening sentence. "Bill this like a circus" if you want to do a circus business and get that circus crowd mentioned.—*J. S. DICKERSON.*

"Morocco, the Mysterious"

(Kineto Reviews—Second Series)

FEZ, the capital of Morocco, is featured in this film, and when one considers that up to a few years ago this city was strictly closed to Europeans under penalty of death until its occupation by the French, this city, with its groups of men, women, children and animals passing by as they did in the days of the Old Testament, should attract.

In a most interesting and concise manner the reel jumps hither and thither; now the scenes show the narrow thoroughfares and the dwellings, the women moving about like ghosts lest the men gaze upon them, their eyes only being discerned, and again the scenes showing either the long battlement walls of the capital, the Machouar Gate, a medersa (university) or the brilliant mosaics of the medersa and the striking way they harmonize with the varicolored garments of the visitors.

Among the other interesting moments is the populace of Fez, which is a collection of all the races of Africa gathered together in the favorite meeting place, the M'salla, to hear the praises of Allah and Mohammed sung by public speakers; shoemakers shaping the famous Morosco leather and the hydraulic machine used for raising water for irrigation purposes by means of a water-wheel with revolving buckets, the horse or mule furnishing the power.

If your patrons are interested in educational pictures, this one should interest; if they are not, the picture is a good bet, for it is pleasant amusement.—*FRANK LEONARD.*

"Peculiar Pets"

(Kineto Reviews—Second Series)

WHEN it comes to making pictures in which animals are the prominent actors, Charles Urban is unbeatable. This does not mean that "Peculiar Pets" is the best animal picture the well-known editor of Popular Classics has made, for it is not.

The reel contains plenty of interest, however, and is amusing. And another interesting point is the way in which the titles blend with the action.

The opening scenes feature the ferret, showing the various ways the "mother" ferret counts its young and carries them to a place of safety. After amusing scenes, the Japanese waltzing mice take their place upon the screen. These mice have certain peculiarities which are always interesting to watch.

Guinea pigs, the smallest pony in the world, the spotted fawn and "Pongo," a mischievous monk, furnish a few delightful moments, and then a playful kitten, which seems to "have lots of fun" doing various stunts with a watering can, the stunts being well worth witnessing, holds the boards for a while.

Scenes showing a playful Dane, who is a very active young fellow, by the way, and who doesn't hesitate to mix everything up or get mixed up himself when opportunity affords him the chance, bring the film to a close. When a mechanical tiger is introduced and wags its head and tail at the dog the latter assumes a rather puzzled expression, but keeps right on in his own playful way.

The picture is amusing and instructive.—*FRANK LEONARD.*

"The Purple Riders"

(Vitagraph Serial—15 Episodes—Starring Joe Ryan)

VITAGRAPH has uncorked an "up and-at-'em-men," blown in the bottle, serial for Joe Ryan, the cowboy star. Staged in the open country with mountains for backgrounds and decorated with effective atmosphere, the picture may be called perfect in regard to its exteriors. The story generates a healthy line of action which revolves around a courageous sheriff and his attempt to bring a group of mounted bandits to cover. These men are known as the Purple Riders because of the color of their robes and masks.

The serial is quite repetitious and goes over the same ground too often. One episode (we have seen four) is considerably like its forerunner. The sheriff or the bandits are outwitted which means that the participants must start all over again. There is a heroine who is written into the plot for romantic purposes. And she must needs have a weakling brother whose place in the story is to provide the conflict of love versus duty in the heart of the sheriff, played by Joe Ryan.

The picture is marked for its hard riding and quick shooting, the players being thoroughly schooled in horsemanship and firearms. It never drags despite its obviousness. The simplicity is noticeable because the usual serial is unduly complicated. "The Purple Riders" is a sturdy serial which will appeal to the red-blooded spectator. It gives evidence before the finish is reached of sending out an assortment of thrills. In the supporting cast is Elinor Fields who plays opposite the star. —*LAURENCEREID.*

Other Short Subjects Reviewed on page 2982

Advance Information on All Film Releases

(Continued from page 2974)

GOLDWYN-BRAY PICTOGRAPHS
Unshod Soldiers of the King....1
No Reg'lar Bud....1
Gypsy Scientists....1
Seein' Things on the Orinoco....1
The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.
MACK SWAIN COMEDIES
Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)....7
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS
Cynthia of the Minnte (Leah Baird)....6

ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....7

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS
Down Home (Special Cast)....
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.
East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS
The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.
(A series of fourteen Norma Talmadge revivals, two reels each)

INDEPENDENT FILMS ASS'N.
PINNACLE PRODUCTIONS
Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINNACLE COMEDIES
Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....

ARTHUR GOODEN PRODUCTIONS
Go' Get 'Em....
Crooked Trails....
Guardians of the North....

TATTENHAM PRODUCTIONS, INC.
The Long, Long Trail....

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....6
Love Without Question (Olive Tell)....7

KINETO CO., OF AMERICA
KINETO REVIEWS
(Released through National Exchanges, Inc.)
Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1

URBAN'S MOVIE CHATS
(Released through State Right Exchanges)
First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES
The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN
Handicap....6

HORSE-RACING PICTURE
Why Tell (Henry Miller)....6

CHAPLIN REISSUES
A Burlesque on Carmen....4
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch....5

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6

C. E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS
Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS
East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods Corp....

COMEDIES
Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....
After Bed Time (Frazee Film Prods.)....
Billy Ruge Comedies (Funful Films)....

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....
Kentucky Colonel (Special Cast)....
Captivating Mary Carstairs (Norma Talmadge) Re issue....

PACIFIC FILM CO.
At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway)....5
The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....

THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
May 1—Out of the Clouds....3
May 8—Second, The Sinister Signal....2

BILL AND BOB SERIES
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS
May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....
The Death Trap....2

THE AVENGING ARROW
(Starring Ruth Roland)
May 8—Ninth, The Auction Block....2
May 1—Eighth, The Strange Pact....2
Apr. 24—Seventh, The Double Game....2
Apri. 17—The Midnight Attack....2
Apr. 10—Fifth, The Message Stone....2
Apr. 3—Fourth, A Life in Jeopardy....2
Mar. 27—Third, The Hand of Treachery....
Mar. 20—Second, The Enemy Strikes....2
Mar. 13—First, The Vow of Mystery....2

DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchison)
May 1—Fifteenth, The Wages of Crime....2
Apr. 24—Fourteenth, The House in the Canyon....2
Apr. 17—Thirteenth, By Air and Sea....2
Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....
Mar. 27—Tenth, A Devil's Bargain....
Mar. 20—Ninth, The Black Whirlpool....
Mar. 13—Eighth, The Grill of Fate....2
Mar. 6—War in the Oil Fields....
Feb. 20—Fifth, The Rebels' Nest....
Feb. 13—Fourth, The Gun Runners....
Feb. 6—Third, Hearts of Stone....2
Jan. 30—Second, The Harbor of Bandits....

EDGAR JONES PRODUCTIONS
Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2

Release Information continued on page 2978

"LAVENDER AND OLD LACE"
(Renco Film—Hodkinson)

Beauty of This Delicate Romance Is Kept Intact

MYRTLE REED'S novels are chiefly atmosphere. They are romances whose main charm is not their twists of plot or new situations, but the fragrance of a simple love story, simply told, laid in languid old New England. "Lavender and Old Lace" is a picture before which the sentimentalists will fall down and adore, and one that should stir up tender feelings in the breasts of even the most materialistic and matter-of-fact persons. In other words it will be as popular as the book.

Filming a story whose main ingredients are lace pinafores, tea in fragile china cups, bundles of sweet-scented love letters, and white haired old ladies, and which is devoid of action in the motion picture sense, may appear to be risky business. And had this picture been enacted by a less capable cast, and especially had the direction been in less able hands than Lloyd Ingraham's, the result might have been in doubt. But Mr. Ingraham not only keeps this simple tale from being tawdry, but he raises it, by clever human touches, and by remarkable perfection of detail, to an intensely appealing romance. He alternates the sequence of the trusting old lady, waiting through thirty years for the return of her lover, with a comedy relief of the love affair of two rustic boobs in excellent fashion. Mr. Ingraham deserves the credit for keeping Myrtle Reed's story just as delicate, sweet, and fragrant as it was on the printed page.

The plot is simply that of a New England woman, whose lover, a sea captain, disappears. For thirty years she watches and waits in her cottage, with the lamp ever burning as the daily train from Boston puffs into the village. Confident of his return she keeps sacred the memories of her one romance, and reads in the tea leaves her fortune which never comes true. Then when she learns that the young man from Boston, who has fallen in love with the niece of her life long friend, is the son of the man who promised to be faithful to her, she hugs the bundle of love letters to her breast, lets the beacon light burn out, and dies. There is a counter romance between the two young people, who are played very capably by Seena Owen and Louis Bennison. This romantic tale is set to a musical score of "Traumeri," "Love's Old Sweet Song," "Memories," and others dear to the heart of sentimentalists. Marguerite Snow plays the part of the old lady and brings into it plenty of pathos without overacting. James Corrigan has a small part, which is big enough, however, to show what a sterling actor he is. The two boob parts are played by Zella Ingraham and Victor Potel. They, with the titles, provide high class comedy.

The one fault we find with the picture is that it drags too much after the climax. The old lady takes a considerable time to die. "Lavender and Old Lace" will undoubtedly find its greatest appeal among the ladies, but most humans have enough old-fashioned romance in their make-up to find it entertaining.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Mary Ainslie.....Marguerite Snow
Ruth Thorne.....Seena Owen
Carl Winfield.....Louis Bennison
Joe Pendleton.....Victor Potel
Hepsey.....Zella Ingraham
Jane Hathaway.....Lillian Elliott
Jimmy Ball.....James Corrigan

From the novel by Myrtle Reed.
Directed by Lloyd Ingraham.
Photography by Ross Fischer.

PRESS NOTICE—STORY

"A story of love enduring" is the way the producers announce "Lavender and Old Lace," which will be the feature attraction at the ———— theatre on ————. As the beloved novel by Myrtle Reed from which this screen romance was adapted proved to be one of the most delightful love stories of the twentieth century, so it is expected that the picture version will be one of the most entertaining offerings of the present day.

It is estimated that thirty million people have read this delightful story of a woman whose love outlasted all time. Although Myrtle Reed's book was published twenty years ago, it is still popular. The wonder pen of this gifted writer has left a story which will never be forgotten and the producers have made an earnest and successful effort to have this story visualized and perpetuated on the screen.

"Lavender and Old Lace" is interpreted on the screen by a highly capable cast, and one which can be honestly called "all-star," for it includes such well known players as Marguerite Snow, Seena Owen, Louis Bennison, and James Corrigan. It was directed by Lloyd Ingraham who shows a remarkable knowledge of life in a small New England town, for it is there that the story is laid.

"Lavender and Old Lace" is recommended to those who wish to see a clean, sweet, fragrant love story. It is one which will bring back memories of romances of the past, or dreams of romances of the future, to all who see it.

PROGRAM READER

It is estimated that thirty million persons have read the novel "Lavender and Old Lace," the masterpiece of the beloved writer, Myrtle Reed, which has been picturized and which will be the attraction at the ———— theatre on ————. None of the charm, the delicate fragrance, of this ever-beautiful romance of sleepy old New England has been lost in the screen version. It is on the silversheet what it was on the printed page—a clean, delicate story of a woman's trusting love. As you laughed and cried over the bitter disappointment and quaint humor of Mary Ainslie in the novel, so will you laugh and cry at the motion picture, which brings the characters who lived and loved in that languid New England village, before your eyes on the screen.

"Lavender and Old Lace" is enacted by an all-star cast, which includes Marguerite Snow, Seena Owen, and Louis Bennison. Seena Owen will be remembered from her work in "Intolerance." Louis Bennison has been on the speaking stage for some time as well as on the screen. James Corrigan, who has made such a hit in "Peck's Bad Boy," has also an important role in the picture.

"PENNY OF TOPHILL TRAIL"
(Federated Film Exchanges)

Bessie Love Returns in Worth-While, Romantic Comedy-Drama

THIS is the first of Federated's Bessie Love series, made by Andrew J. Callaghan, which it has been possible for us to see, and should the others keep up to the standard of "Penny," Federated will have a product worthy of a place on the program of high class neighborhood houses.

The story allows the star greater latitude. Miss Love is an ingenue, a bobbed-haired, wide-eyed, little-Miss-Innocence type of ingenue, but there is no reason why she must appear in stories coated thick with sugar. "Penny of Tophill Trail" is not such a story. Neither is Miss Love cast as a slavey. She plays an average American girl in a zestful and charming manner. The story also allows her a number of costumes, varying from evening dress to cow-girl outfit, in all of which she looks equally chic.

The author takes the audience into his confidence by showing them the West as it really is, for the two-gun man and the bandits are gone, but not missed. The action is laid almost entirely in a luxurious Western ranch, and the hero travels in a sporty roadster. At the same time there is a wealth of beautiful scenery for a background. Pictorially the exteriors are a credit to Director Arthur Berthelet.

Briefly the story is that of a young girl who arrives in flight on the California plains. We meet her again in the village jail, listed as suspicious character. The young ranchman in an effort to reform her, and to make her worthy of his pal, who has fallen in love with a girl of that name on his last visit to Chicago, takes her to his home. A good part of what follows is taken up with the girl's winning her way into the heart of the stern, unbending, reforming ranchman, and no one can do this kind of action better than Bessie Love.

The ending is a real surprise, built on a case of mistaken identity. The girl is not a thief, and is not running away from the "master mind" of a gang of criminals. She is a moving picture actress who is trying to hide until her manager's option on her services has expired. We think a little footage could have been spared to explain this more in detail by means of a flash-back. It is rather intricate to be fully comprehended in a few subtitles. Logically there are weak spots, but the producers no doubt considered the punch at the end worth the sacrifice. Certainly the plot allows Miss Love a character that keeps the audience guessing. The sight of a thief going through the harrowing experience of being imprisoned and rescued, in such a facetious manner, piques the interest. The picture is better acted than it is titled, with Wheeler Oakman playing opposite the star in a thoroughly satisfactory manner. Miss Love seems to have been directed by one who appreciated her points of appeal and made the most of them. It can be classed as a delightful comedy-drama, rich in romance and absolutely censor-proof.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Penny.....Bessie Love
Kurt Walters.....Wheeler Oakman
Joe Gary.....Raymond Cannon
Louis Kingdon.....Harry de Vere
Mrs. Kingdon.....Lizette Thorne
Betty Kingdon.....Gloria Holt
Francis Kingdon.....George Stone
Hebler.....Herbert Fortier

Story by Belle Kanaris Maniates.
Directed by Arthur Berthelet.
Scenario by Finis Fox and Beatrice Van.

PRESS NOTICE—STORY

The feature picture at the ———— theatre for ———— has the distinction of being a really novel attraction. In these days when producers are grinding out films by the hundreds, it is exceptional for a picture to be original in story, setting or development, but "Penny of Tophill Trail" has all of this and a whole lot more.

Bessie Love is the star of this attraction. It is some time since this dainty screen actress has been seen on the screen, but she will be remembered from her work in a series of Vitagraph features. Miss Love is the kind of a girl young and old, male and female, will like to see. Petite and dainty, with a winning smile and a charming personality, she is typical of the straight-forward, sport-loving sincere American girl.

Miss Love in "Penny of Tophill Trail" plays the part of a little Chicago girl who arrives on a mysterious mission at a California ranch. She is taken to the house of a wealthy rancher and at the very end it develops that she is not quite the character she has pretended to be.

Supporting Miss Love is Wheeler Oakman, a popular leading man, who played the principal male role in "The Virgin of Stamboul." Others in the cast are Raymond Cannon, Patricia Palmer and Harry De Vere. The story is the work of Belle Danaris Maniates, and Arthur Berthelet directed.

PROGRAM READER

Bessie Love has returned to the screen and will be seen on ———— at this theatre in her latest screen offering, "Penny of Tophill Trail." This dainty and attractive star won for herself a great many admirers when she appeared in a series of features under the Vitagraph banner and "Penny of Tophill Trail" is pretty sure to increase the number considerably. The story is laid in the West, but the picture is not what is generally known on the screen as "Western." It shows the West as it really is. There are no cowboys shooting each other at sight; no "bad men" or crooked gamblers, and no Indians riding in circles around the fighting pioneers. But the West always has been and always will be, the land of romance. And it is a sweet and human love story that Bessie Love, most charming of stars, portrays on the screen in "Penny," aided by Wheeler Oakman, one of the most popular of leading men.

"Penny of Tophill Trail" will have a ———— day run at the ———— beginning ————.

Advance Information on All Film Releases

(Continued from page 2976)

Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

VELVET FINGERS
(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)
Mar. 13—Fifteenth, Out of the Web....2
Mar. 6—Fourteenth, The Trap....2
Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2

VANITY FAIR MAIDS COMEDIES
Mar. 20—Running Wild....1
Mar. 6—Paint and Powder....1
Feb. 6—Oh Promise Me....1
Feb. 20—Prince Pistachio....1
Jan. 30—Whirl o' the West....1
Jan. 16—Burglars Bold....1

ROLIN COMEDIES
May 8—No Children (Snub Pollard)....1
May 1—Hurry West (Eddie Boland)....1
Apr. 24—Bubbling Over (Pollard)....1
Apr. 17—Hobgoblins (Eddie Boland)....1
Apr. 10—Push Orders (Pollard)....1
Mar. 27—Fellow Romans (Pollard)....1
Feb. 27—His Best Girl (Pollard)....1
Feb. 23—Open Another Bottle (Snub Pollard)....1
Jan. 9—The Morning After (Snub Pollard)....1

ROLIN TWO REELERS
Dec. 26—Number Please (Harold Lloyd)....2
Sept. 26—Get Out and Get Under (Harold Lloyd)....2
July 11—Higb and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO
SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Wbittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS
The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1
The Spoiled Girl....1

PIONEER FILM CORPORATION
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara)....6000
The Barbarian (Monroe Salisbury)....6000
Idle Hands (Gail Kane-Thurston Hall)....6000
Empty Arms (Gail Kane-Thurston Hall)....6000
His Brother's Keeper (Martha Mansfield)....6000
Finders, Keepers (Violet Mersereau)....6000
Out of the Depths (Violet Mersereau)....5500
Thoughtless Women (Alma Rubens)....6000
The Eternal Mother (Florence Reed)....5500
A Man There Was (Victor Seastrom)....6000
What Women Want (Louise Huff)....6000
Place of Honeymoons (Emily Stevens)....5500
Where Is My Husband (Jose Collins)....5500
Beyond the Crossroads (Ora Carew)....6000
Crimson Cross (Special Cast)....6000
In Society (Edith Roberts)....6000
Liquid Gold (Guy Empey)....6000

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Dark feather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom)....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's)....6882
The Soul of Youth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS
The Magic Cup (Constance Binney)....
Out of the Chorus (Alice Brady)....4888
The Plaything of Broadway (Justine Johnstone)....
All Soul's Eve (Mary Miles Minter)....5778
The Snob (Wanda Hawley)....4015
She Couldn't Help (Bebe Daniels)....4423
Something Different (Constance Binney)....4840
Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646

REELCRAFT PICTURES CORP.
ALLADIN COMEDIES
Tuning Up....1
Headwaiter's Heart....1

BILLY WEST COMEDIES
The Dreamer....2
Hands Up....2

BUD AND HIS BUDDIES
Mixed Twixt Wives....1
Flirty Hubby....1
Winning Winnie....1
Poor Fiddler....1
Red Hot Fireman....1
Cuba....1
Four Gun Bosco....1
Nifty Jippers....1

TEXAS GUINAN WESTERNS
The Desert Vulture....2
Girl of the Rancho....2

SUN-LITE COMEDIES
Baby! Baby!!....2

ALICE HOWELL COMEDIES
Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES
The Sleuth....1
The Chiropodist....1
The Chef....1
In the Trenches....1
Golf....1
The Mechanic....1
The Teacher....1
The Janitor....1
The Plumber....1

PARAGON COMEDIES
Tacks and Taxes....1
Artist's Muddle....1
Goof....1
Lady Bug....1
Lure....1
Fowl Bird....1
Under Dog....1
Snip....1
Cop....1
Blue Jay....1
Yap....1

BURRUD (SUNSET) SCENICS
The Mountain That Was God....1
Wind Goddess....1

MIRTH COMEDIES
Here He Is....2
Oh! Daddy....2

ROBERTSON-COLE PRODS.
SUPER SPECIALS
Beach of Dreams....5
If Women Only Knew (Special Cast)....6
Nobody's Kid (Mae Marsh)....5
Good Women (Gasnier)....6
What's a Wife Worth (Wm. Christy Cabanne)....6
See My Lawyer (Special Cast)....6
The Mistress of Shenstone (Pauline Frederick)....6
One Man in a Million (Geo. Beban)....6
Seven Years Bad Luck (Max Linder)....5
The First Born (Sessue Hayakawa)....6
Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6

SPECIALS
Aug. 15—Arabian Knight (Sessue Hayakawa)....5
Aug. 1—Life's Twist (Bessie Barriscale)....6

SUPERIOR PICTURES
Moon Madness (Special Cast)....6
Li Ting Lang (Sessue Hayakawa)....5
Heart of Twenty (Zasu Pitts)....5
Bright Skies (Brentwood)....5
The Devil's Claim (Sessue Hayakawa)....5
The Notorious Mrs. Sands (Bessie Barriscale)....5
The Brand of Lopez (Sessue Hayakawa)....5
The Woman Who Understood (Bessie Barriscale)....

SUPREME COMEDIES
June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands....1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas....1
The City of Broken Old Men....1
Recruiting in the Solomons....1
Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS
The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Saloonskin....1

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up....2
Fate's Mockery....2
Fate's Double Cross....2
Long Riders....2

HELEN GIBSON SERIES
Trail of the Rails....2
Daring Danger....2
Flirting with Terror....2
Broken Trestle....2

TUSUN COMEDIES
New Ralgia....1
A Slick Detective....1
Buried Alive....1
From Kitchen to Throne....1
Wild Women....1
Giving and Taking....1
Pa Takes a Tramp....1
Splashing to Safety....1
Cabareting Under Difficulties....1
Stranded....1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson....5
The Ranger and the Law....5
Pat O' Paradise....5
Blue Blazes....5

GASOLINE ALLEY
Leave It to "Walt"....1

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap....2
A Traitor's Vengeance....2
A Girl from the West....2
Almost an Outlaw....2
The Avenging Trail....2
Western Rays....2
Shadows of the Past....2
A Fight to a Finish....2
Trail of the Buzzard....2

SPECIALS
Witch's Lure....5
A Profligate Woman....5

NEAL HART SERIES
Knight of Western Land....2
Dead Line....2
Square Shooter....2
Out of the West....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason)....5
Cowboy Jazz....5

TWO REEL COMEDIES
Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2

MIDGET COMEDIES
(Starring Eddie Frank and Jimmie Rosan)
Beach, Birds and Bombs....2
Waffles and Wallops....2
Hashers and Mashers....2
Oh, What a Circus....2
Movies and Maniacs....2
A Tenderfoot Romeo....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
The Daughter Pays....6,294
Pleasure Seekers....5,610
Poor Dear Margaret Kirby....5,500

EUGENE O'BRIEN STAR SERIES
The Wonderful Chance....5,364
Broadway and Home....4,850
Worlds Apart....5,980

OWEN MOORE STAR SERIES
The Poor Simp....5,305
The Chicken in the Case....5,261

CONWAY TEARLE STAR SERIES
Society Snobs....5,500
Bucking the Tiger....5,000

MARTHA MANSFIELD STAR SERIES
The Fourth Sin....5,000

Release Information continued on page 2780

"THE TRAVELING SALESMAN"
(Paramount)

Fatty Arbuckle Has an Interesting Picture Here

FATTY ARBUCKLE in his latest picture, "The Traveling Salesman," seems to have caught his stride again after a dismal effort in "The Dollar a Year Man." His newest release like "Brewster's Millions," is an adaptation of a successful play, both of which have been picturized before. The picture, insofar as its characterization is concerned, is ideally suited to Arbuckle's personality, although some will say it is not entirely sure-fire because he is expected to furnish exaggerated hokum. The new screen version will undoubtedly be looked upon as better entertainment than the offering in which Frank McIntyre starred. In the first place it is a finer adaptation and the comedy points have been emphasized to better advantage. If it is disappointing to some this will be on account of developing it in a legitimate fashion instead of presenting it as a hokum comedy.

The sponsors have taken some liberties with the original which are noticeable in planting the characters and staging the picture with as many exteriors as possible. The action gets off to a good start with some train incident which places the traveling salesman in his true colors. The director deserves praise for presenting this train as realistic as a studio can make it. There is no rocking back and forth—a fault usually found. For the introductory reels, the rotund star manages to score with some individual touches which certainly get over. There is no striving to put over the comedy. Those who remember "Brewster's Millions" may have some grievance in the fact that there are no moments of broad slapstick. Perhaps had the star exaggerated his efforts it would hit a higher mark. What Arbuckle does here can be duplicated by any heavyweight actor. So it might have been better had he supplied his own brand of comedy—a brand which cannot be imitated.

The picture is taken out of its humorous development in the latter reels, relying a good deal on romance and intrigue. That it falters occasionally cannot be denied, yet somehow manages to pick up after each lapse. The poker game is a good episode and the rural incident is in the right place. The title writer committed an error, however, in stating that a heavy storm caused a "wash-out" at the crossing, with the succeeding scene showing an auto raising the dust on a country road. The star has a great time in the hand-car and manages to keep thoroughly in character. "The Traveling Salesman" affords good entertainment, is capably interpreted and directed.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bob Blake ..... Roscoe (Fatty) Arbuckle
Beth Elliot ..... Betty Ross Clarke
Franklin Royce ..... Frank Holland
Martin Drury ..... Wilton Taylor
Mrs. Babbitt ..... Lucille Ward
Julius ..... Jim Blackwell
Ted Watts ..... Richard Wayne
John Kimball ..... George Pearce
Pierce Gill ..... Robert Dudley
Bill Crabb ..... Gordon Rogers

By James Forbes.
Scenario by Walter Woods.
Directed by Joseph Henebery.
Photographed by Karl Brown.

PRESS NOTICE—STORY

Roscoe (Fatty) Arbuckle's latest picture is "The Traveling Salesman," adapted from James Forbes' amusing comedy in which Frank McIntyre starred and in which he appeared in a screen version a few years ago. It is considered a most excellent vehicle for Mr. Arbuckle, and one which affords him unlimited opportunities to put over the delightful comedy which has made him a general favorite. The story concerns a good-natured traveling salesman who stops over at a small town, where he meets the girl, who is about to be swindled out of a valuable piece of property, champions her cause, and cleverly saves the day.

The star depicts to perfection the generous-hearted, likeable drummer who scoffs at romance, but capitulates to the charms of the heroine—a heroine admirably played by Betty Ross Clarke. There is an abundance of atmosphere and the comedian goes strong as a laugh-provoker. One of the funniest spots is a poker game which proved that there is virtue in gambling at times. The picture is as humorous as "Brewster's Millions." In the supporting cast are Frank Holland, Lucille Ward Wilton Taylor, Richard Wayne, George Pearce and others. The direction was Joseph Henebery, and Walter Woods wrote the scenario.

PROGRAM READER

James Forbes' famous play, "The Traveling Salesman," has been transferred to the screen with Roscoe (Fatty) Arbuckle in the starring role. It will be shown at the ———— theatre next ————. The play was highly successful on the stage with Frank McIntyre as the star. Mr. McIntyre also played the star role in the first screen version of the play, which was produced some years ago. It is considered a most excellent vehicle for Fatty Arbuckle, and one which affords him unlimited opportunities to put over his delightful comedy. Nobody loves a fat man is an old saying, but it is disproved here when the rotund star finds romance. The picture is of the same high calibre as "Brewster's Millions." In the cast are Betty Ross Clark and others.

CATCH LINES

Fatty Arbuckle is coming to the ———— theatre next ———— with a brand new line of tricks. He is "The Traveling Salesman" in the picture of that name. Sixty minutes of great fun.

Come and see Fatty Arbuckle in his cleverest comedy, "The Traveling Salesman." The big star in a big comedy.

"I AM GUILTY!"
(Associated Producers—J. Parker Read, Jr.)

Mystery Story Carries a Trick Finish and Much Melodrama

PICTUREGOERS may rest assured that Louise Glaum has decorative titles for her productions. "I Am Guilty!" is certain to attract the eye as quickly as "Sex," or "Love Madness." Once in their seats the patrons will be placed in a suspensive frame of mind due to the dominant element of mystery based upon vengeance and crook melodrama. Since it is the object of the sponsors of this type of photoplay to keep the spectator guessing one may say that they have accomplished it here with good results. The picture does not ring true. In fact it is greatly farfetched in incident and there are a number of gaps which defy logic. The subject matter has been tried on several occasions even to the same development of plot and characterization.

That one is looking at familiar material will be realized in the planting of the neglected wife who takes advantage of her husband's absence to play with fire. He is an attorney thoroughly engrossed with his profession. When he returns home he is surprised to find his spouse acting suspiciously. She has acted in self-defense—to protect herself against a moral leper. A shot is fired after she burns her shoulder and thinking herself guilty she goes to extremes to protect the innocent victim accused of the crime. The ramifications of the plot are threaded with crisp action and startling mystery. It is a dramatic touch when a burglar hiding behind portieres places a gun in the heroine's hands without disclosing his presence. The lawyer returns home and takes up the defense of the criminal. He knows for certain that his client is innocent through the benefaction of the real culprit. Yet he cannot trace the evidence until his child exclaims that the mother has a "pretty butterfly" on her shoulder. This is the scar of the burn and links his wife as the guilty person.

The indicted person has said "find the woman with the scar and you find the real criminal!" Here is where the trick climax is employed. The husband leaves home and hobnobs with the underworld and finds the real culprit at the psychological moment, his wife indicts herself in a crowded courtroom. A former mistress of the philanderer had fired the shot out of vengeance. His wife's gun shows every cartridge in place. This is the tremendous gap in the story. Surely she must have known that some other person fired the shot, yet she allows herself to suffer untold anguish and despair. This bit rather insults the intelligence, although it has its place in piling up the mystery and building a trick finish. The picture is staged quite as sumptuously as "Sex" and exudes considerable exotic atmosphere. Some touches seem out of place and may invite criticism because of their crudities. There is a healthy punch to the picture and it is capably acted by the star and a clever company.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Connie MacNair ..... Louise Glaum
Robert MacNair ..... Mahlon Hamilton
Trixie ..... Claire DuBrey
Teddy Garrick ..... Joseph Kilgour
Lenden Hattie ..... Ruth Stonehouse
Molly May ..... May Hopkins
Dillon ..... George Cooper
The Child ..... Mickey Moore
The Dancer ..... Frederic de Kevert

By Bradley King.
Directed by Jack Nelson.
Photographed by Charles J. Stumar.

PRESS NOTICE—STORY

An absorbing mystery story, lavishly produced, with a star whose forte is emotional characterization—this is "I Am Guilty!" starring Louise Glaum. The picture will be the feature attraction at the ———— theatre next ————. The star plays the part of a neglected wife who accepts the invitation of a friend from the days of the chorus to take a last fling at pleasure. Following the party, the host meets death in a mysterious manner and as a result the wife is drawn in the web which is built around the tragedy. A burn on the shoulder, caused by a struggle with the host caused the guilt to be placed against the neglected spouse.

The situation proves to be exceptionally dramatic. Her husband returns and is employed as the attorney of the defense. Circumstances bring him into accusing his own wife of the crime. It looks hopeless and the husband gives up the case. To relate any more would be giving the picture away to the spectator. But "I Am Guilty!" is dramatic, carries the utmost in mystery and suspense, and is finely acted by Miss Glaum and a cast that includes Mahlon Hamilton, Joseph Kilgour and Ruth Stonehouse. The picture is handsomely staged. Jack Nelson directed from a story by Bradley King.

PROGRAM READER

She had been neglected by her husband. Driven to extremes she sought companionship away from home. Then she found herself involved in crime. Was she guilty of murder? She suffered untold anguish and despair. What if her husband found out. Did he find out? What of her child? Could she have an easy conscience? And what of the innocent victim who was indicted for murder? Did she go to his rescue? These questions are answered in a most dramatic fashion in the Louise Glaum picture, "I Am Guilty!" which comes to the ———— theatre next ————. There is no need of stating that it is one of the best mystery offerings ever presented. It is handsomely staged and acted by a cast that includes Mahlon Hamilton, Joseph Kilgour and other sterling players.

CATCH LINES

See the startling dramatic offering, "I Am Guilty!" starring Louise Glaum. As entertaining as "Sex" but entirely different.

Was she guilty of murder? Did she find happiness? See Louise Glaum in "I Am Guilty!"

Advance Information on All Film Releases

(Continued from page 2978)

SPECIAL PRODUCTIONS

The Greatest Love (Vera Gordon)..... 5,520
You Can't Kill Love(All Star)..... 5,500
The Highest Law (Ralph Ince)..... 5,500
The Road of Ambition (Conway Tearle)..... 5,500
The Sin That Was His (Wm. Faversham).... 5,600
Red Foam (Ralph Ince Special)..... 5,500

SELECT PICTURES

Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight

TARZAN FILM CO.

East Lynne

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5
Desperate Youth (Gladys Walton)....5
The Big Adventure (Breezy Easu)....5
The Dangerous Moment (Carmel Myers)....5
The Freeze Out (Harry Carey)....5
The Smart Sex (Eva Novak)....5
The Magnificent Brute (Frank Mayo)....5
The Unknown Wife (Enid Roberts)....5
All Dolled Up (Gladys Walten)....5
If Only Jim (Harry Carey)....5
Society Secrets (Eva Novak)....5
Colorado (Frank Mayo)....5
The Fire Cat (Edith Roberts)....5

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6

JEWEL COMEDIES

Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)

Ninth, The Opal Bracelet....2
Eighth, The Pit of Peril....2
Seventh, The Brink of Eternity....2
Sixth, The Furnace of Fear....2
Fifth, Trails of Treachery....2
Fourth, The Death Trap....2
Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Sixteenth, The Dip of Death....2
Fifteenth, The Decoy....2
Fourteenth, The Plunge....2
Thirteenth, Weird Walls....2
Twelfth, The Kidnapping....2
Eleventh, In Torture Grip....2
Tenth, The Betrayal....2
Ninth, A Race With Rogues....2
Eighth, In Merciless Clutches....2
Seventh, The Amazing Uultimatum....2
Sixth, The Colossal Game....2
Fifth, The Tide of Destiny....2
Fourth, Fires of Hate....2
Third, Perils of the Jungle....2
Second, The Plunge of Doom....2

CENTURY COMEDIES

Playmates (Brownie)....2
Dandy Lions (Century Lions)....2
The Country Heir (Harry Sweet)....2
The Kid's Pal (Brownie)....2
On With the Show (Century Lions)....2
Harem Skarem (Century Lions)....2
Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2
Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2
Leaping Lions and Jailbirds....2
Fresh from the Farm (Harry Sweet)....2
Puppy Love (Brownie)....2

STAR COMEDIES

A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1
Oh, Tessie (Dorothy Wolbert)....1
Short and Sweet (Dorothy Wolbert)....1
Movie Struck (Billy Fletcher)....1
Who Kissed Me? (Dorothy Wolbert)....1
Twin Husbands....1
No License (Billy Fletcher)....1
When Eve Fell (Wolbert-Barry)....1
Bring on the Groom (Dorothy Wolbert)....1
A Waiting Maid (Dot Wolbert)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Winning Track (Hoot Gibson)....2
The Outlaw (Jack Perrin)....2
The Empty Gun (Lon Chaney)....2
Crossed Clues (Hoot Gibson)....2
The Guilty Trail (Jack Perrin)....2
Who Was the Man (Hoot Gibson)....2
The Knockout Man (Lorraine-Perrin)....2
The Midnight Raiders (Jack Perin)....2
The Cactus Kid (Hoot Gibson)....2
The Fighting Actor (Art Accord)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Heart of Maryland....7
Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terress') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS

Her Lord and Master....6
The Vice of Fools....
The Prey....6
Cousin Kate....
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

It Can Be Done....5
Diamonds Adrift....
The Romance Promoters....5
The Purple Cipher....
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....
Deadline at Eleven....
Human Collateral....

ANTONIO MORENO PRODUCTIONS

Three Sevens....5
Three Sevens....

ALICE CALHOUN PRODUCTIONS

The Charming Deceiver....5
Princess Jones....

LARRY SEMON COMEDIES

The Hick....2
The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2
Fifth, Double Crossed....2
Fourth, A Desperate Dilemma....2
Third, A Modern Daniel....2
Second, Playing the Game....2
First, A Borrowed Life....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive....2
Fourteenth, The Frame-Up....2
Thirteenth, A Devil Fish Foe....2
Twelfth, The Infernal Machine....2
Eleventh, The Stolen Millions....2
Tenth, The Fire Curtain....2
Ninth, The Betrayal....2

"THE MAGIC CUP"
(Realart)

Pleasant Little Picture Starring Constance Binney

WHILE this picture by E. Lloyd Sheldon does not measure up to some of the dramatic offerings of the past in which the Realart star has scored, nevertheless it carries moments of appeal in its Cinderella and Prince Charming characterization. It is all very much like a fairy tale and should not be taken too seriously. If one will just take its romance and its melodramatic counterplot as something to entertain for an hour then one will not be disappointed. The star plays a pathetic scullery maid who is employed as a dishwasher in an apartment hotel. The early sequences are given up to a Christmas celebration in which she along with several other employees is made the recipient of a handsome reward. Straightway, she buys presents for the poor, being accompanied on the journey by the hero, a newspaper reporter.

The melodramatic trend of plot shows itself when the girl takes a highly valued cup to the pawnbroker. Realizing its worth the latter with his crooked companions concoct a plot to become wealthy. The oldest figure represents himself as her long lost grandfather, an Irish nobleman. A country home is established, the girl is bedecked in the latest modes, some secret paneling is installed in the house and the gullible jewelers are invited out to display their wares. The "grandfather" exchanges a string of pearls for the paste variety and the crooked work is on. Meanwhile the girl has regenerated a feeling of conscience among the crooks—one of whom is arbitrarily introduced as her own father—a man formerly a derelict. The reporter has looked up the "grandfather's" name in "Who's Who" and discovered him to be very much alive in Ireland. This seems like the baldest kind of coincidence. So the nobleman arrives in America and claims his heiress. And this girl, true to her generous nature, saves her crook family from going to jail.

There is a bid for pathos in the concluding scene which shows the girl's father dying without making his identity known. "The Magic Cup" is a new twist of Cinderella. Instead of the golden slipper it is a silver cup which lifts the scullery maid to the heights. John Robertson has made the most of the story in his direction. He has managed to keep the interest at attention through a compact arrangement of scenes. If there is any criticism to be made of his work it can be found in the manner in which he lines up the figures in opposite positions from one another. The picture is adequately staged and capably acted. There is no doubt but what it will please the average picturegoer.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Mary Molley.....Constance Binney
Bob Norton.....Vincent Coleman
Mrs. Nolan.....Blanche Craig
Abe Timberg.....William H. Strauss
Peter Venner.....Charles Mussett
The Patrician.....J. H. Gilmour
"Paste" Parsons.....Malcolm Bradley
The Derelict.....Cecil Owen

By E. Lloyd Shelden.
Directed by John S. Robertson.
Photographed by Roy Overbaugh.

PRESS NOTICE—STORY

Constance Binney is the star of "The Magic Cup," the Realart picture which comes to the ———— theatre next ———— and ————. This is a John S. Robertson production, which means it is directed by the same man who produced "Sentimental Tommy," and "Dr. Jekyll and Mr. Hyde" for Paramount. "The Magic Cup" gives to Miss Binney an opportunity to display her charming personality to its best advantage. As Mary Molley she contributes a most fascinating portrayal of the scullery maid who longed for happiness and found it by merely wishing hard enough. No matter how many clouds appeared during the day, Mary always found time to radiate cheer.

She possessed a silver cup which became a magic cup because it brought her riches, a home and romance. Mary was adopted by a pseudo grandfather—all on account of the cup. Then her Prince Charming rescued her from the clutches of the crooks. It wasn't long before she found harmony everywhere. Miss Binney is supported by Vincent Coleman, Blanche Craig, J. H. Gilmour, Malcolm Bradley and other talented players. "The Magic Cup" is charged with pretty sentiment and heart interest.

PROGRAM READER

She was a scullery maid but no matter how drab and monotonous her daily life she always managed to radiate good cheer and happiness. She possessed a silver cup which eventually brought her riches and romance. She took it to a pawnbroker in order to raise money to feed the poor. And she found herself the figure of adoption. The cup had belonged to a nobleman and was handed down to his daughter, our heroine's mother. So the pawnbroker and his evil friends saw a chance to gain a snug fortune by hoodwinking gullible merchants. How they did it—how the girl found a way out of her difficulties—how she found romance—how she found her rightful grandfather—these are a few of the details of this most fascinating romance, "The Magic Cup," which comes to the ———— theatre next ———— starring Constance Binney.

SUGGESTIONS

While this is nothing new to the screen and suggests the ancient and honorable Cinderella and Prince Charming tales, nevertheless it scores because of its surface touches. Play up its new dressing of Cinderella. Play up that it is an excellent study in the art of finding happiness. Make a play for the young and old and tell that the world is as full of romance and adventure as this sweet picture. Play up the title. Ask your patrons if they have magic cups which might lead them to untold wealth. Play up the star and tell that she is gaining a healthy following. Emphasize what the director is doing. He is considered one of the best on the screen since producing "Dr. Jekyll and Mr. Hyde," and "Sentimental Tommy." Exploit it as a novel romance which radiates happiness and good cheer.

CATCH LINES

See Constance Binney in "The Magic Cup," a picture of happiness and sunshine.

"SEVEN YEARS BAD LUCK"
(Robertson-Cole)

Unquestionably Linder's Best Picture to Date

"SEVEN YEARS BAD LUCK" is unadulterated farce of a quality that seldom reaches the screen in more than two-reel lengths and presents Max Linder in a role eminently suited for his talents. In fact the famous French comedian has never appeared to as good advantage. An artist at pantomime always, he has succeeded in eliminating almost entirely the foreign mannerisms that characterized some of his old pictures and gives a performance that has never been excelled by any farceur.

However, it is the incident and "gags" which make "Seven Years Bad Luck" such unusual entertainment. There isn't much of a story, the whole production being a series of episodes hung together with good titles, but no story is needed. We have a sneaking suspicion that the first couple of reels is an adaptation of one of Linder's old French comedies, Americanized and modernized, but this in no way detracts from the sequences as entertainment. It is new stuff to any American audience and perfectly done. Toward the end of the picture some "lion stuff" is used that is sure fire. Linder wrastles with an honest-to-goodness lioness as a child would with a pet collie and if the sequence contains any double photography it is so good that no living person will be able to spot it.

Some people who can't take their pictures any way but seriously may think that the feature is "much ado about nothing," but for those who like Lloyd, Johnny Hines, etc., this should go over as a hit. It is possible that the production might be improved by trimming some of the individual scenes a bit. There seems to be a tendency to overplay some of the gags which results in getting the laugh and letting it die down before beginning another scene.

"Seven Years Bad Luck" was written and directed by Mr. Linder. His leading woman is Alta Allen, who makes an ideal ingenue foil for the star.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Station Agent's Daughter.....Thelma Percy
Max's Fiancee.....Alta Allen
The Maid.....Betty Petersen
An Hawaiian Maid.....Lola Gonzales
The Chef.....Harry Mann
A Railroad Conductor.....Chance Ward
Max's Valet.....Ralph McCullough
A Station Agent.....Hugh Saxon
A Jailbird.....Cap Anderson
The False Friend.....F. B. Crayne
The Little Dog.....Pudgy
The Monk.....Joe Martin

By Max Linder.
Directed by Max Linder.
Photographed by Chas. Van Enger.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Seven Years' Bad Luck," a comedy featuring the famous French comedian, Max Linder. The offering is written and directed by the star, who is supported by an excellent cast that comprises Thelma Percy, Alta Allen, Betty Petersen and other well known players. For atmosphere there are a group of lions, tigers, railroad trains, country estates, beautiful women, good-looking men and a dog and monkey. The latter is none other than the famous Joe Martin.

As may well be imagined, the picture carries a story which has to do with superstition. The comedian breaks a mirror by crashing a shoe through it. Immediately he is beset by all the goblins, hoodoos and other mediums through which bad luck is wont to make a demonstration. His sweetheart breaks an engagement and Max is advised to go to another clime, warmer or colder, to rest up, and regain his balance. Max goes and his adventures and return present a series of mirth provoking episodes. The picture carries rich incident which is as original as it is amusing. The star plays his part with finesse.

PROGRAM READER

It is hard to realize just how big a jinx a broken mirror wishes on a fellow. Max Linder not only loses his sweetheart immediately but falls heir to all the misfortune ever recorded as having been visited upon one poor innocent individual. The situations are screamingly funny. Poor Max gets in deeper at every turn and in playing his role, introduces a series of new comedy tricks never before shown on the screen. He does this by keeping away from slapstick. He wrestles with lions and does other amazing stunts. The picture is "Seven Years' Bad Luck," written and directed by the star, himself. The offering will be at the ———— theatre next ————. Come and see one of the cleverest comedies of the year.

SUGGESTIONS

There are several angles to exploit here in putting this picture over with the public. The nature of the story can be made the most of in snappy advertising lines. Advising your patrons to look out for broken mirrors and other superstitious mediums can work up a lot of interest. You can play up Linder and explain that he has the cleverest comedy in which he has ever appeared. Even the title can be exploited for its novelty. For a prologue you can put over a Hawaiian dance number which would be linking up with one of the scenes of the picture. Your lobby can be exploited through superstitious mediums, putting up broken mirrors and snappy catch lines beneath them. Exploit the thrilling lion episodes. Describe it as sixty minutes of solid laughter.

CATCH LINES

Come and laugh over "Seven Years' Bad Luck," starring Max Linder. The cleverest comedy of the year.

Are you superstitious? Do you avoid walking under a ladder? Did you ever break a mirror? Come and see how misfortune fell upon Max Linder in "Seven Years' Bad Luck."

Does seven years bad luck follow the breaking of a mirror? Come and find out when you see Max Linder in the cleverest comedy of the season.

"THE BLAZING TRAIL"
(Universal)

Some Moments of Interest in Mayo's Latest

UNIVERSAL is still keeping Frank Mayo in the big outdoors, although "The Blazing Trail" does not measure up to "The Magnificent Brute" in point of entertainment. In the first place it lacks the picturesque backgrounds, although "them thar hills" lend a certain ruggedness to the story. The offering is based upon a Cumberland romance with the characterization revolving around some primitive natives and a city-bred hero who has taken up his abode in the big outdoors for the sake of the simple life. While he is a noted physician he hides his identity, being content to keep close to the soil. The story is arbitrarily developed and the sequences are mostly episodic.

The forepart of the action has to do with a mild conflict centering upon the antagonism of the natives for an education. A sweet wildflower in the person of a native daughter brings moments of heart interest in her search for expression with the doctor. His response is more sympathetic than it is romantic and it isn't until a school teacher arrives that the love interest is developed. So episodic are several scenes that the story never reaches its climaxes. A scene is shown and the action continues to the next without explanations. The hero's identity is established in due time and he is represented as being entirely successful in his experiments with a serum for blood poisoning. The big punch arrives when the heroine is made the victim of an accident at the hands of an arbitrarily introduced villain. This fellow's place in the action seems really unnecessary. When the wild mountain girl stays away from home too long, her relatives summon the midnight riders to seek vengeance. Their efforts to punish the doctor do not ring true since his conduct has been above reproach. A clansman blows a horn and the riders appear from all sides.

One might imagine there are several hundred, yet when they are seen collectively, the troupe contains no more than a dozen. It is midnight but the California sun casts a strong shadow over them. The lighting is ineffective here because a succeeding shot shows the scene tinted to the right color. The riders capture the hero but he escapes and reaches the bedside of the heroine in time to save her life with his precious serum. Another faulty touch shows a juvenile hero avenging the crime of the villain which is an attempt to dishonor her. He shoots from the rear, yet the victim is wounded in the forearm! The player enacting this role wears a trick moustache which doesn't like to behave. The star gives a rugged performance and his support includes a promising ingenue in the charming personality of Mary Philbin.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bradley Yates, known as Pickins.....Frank Mayo
Dr. Pickney Forbes.....Frank Holland
Chipmunk Grannis.....Verne Winter
Hank Millicuddy.....Bert Sprotte
Ma Millicuddy.....Madge Hunt
Talithy Millicuddy.....Mary Philbin
Carroll Brown.....Lillian Rich
Lewis Van Dusen.....Ray Ripley
Hulda Mews.....Joy Winthrop
The Village Talking Machine.....Helen Gillmore

By Mann Page and Izela Forrester.
Scenario by Lucien Hubbard.
Directed by Robert Thornby.
Photographed by William Fildew.

PRESS NOTICE—STORY

A romance of the Cumberland mountains which presents a group of primitive natives, a physician who has ostracized himself from society, and a charming school teacher is offered in "The Blazing Trail," starring Frank Mayo. This Universal picture is a fitting successor to "The Magnificent Brute" in which the star appeared recently. It carries a wealth of action, a pleasing romance, moments of heart interest and picturesque backgrounds which have been caught with remarkable color and atmosphere. The offering comes to the ———— theatre on ———— of ———— week.

The romance revolves around a young physician who, after experimenting successfully with a serum for blood poisoning, has found refuge in the Cumberland mountains where he resides with his real identity unrevealed. A mountain girl becomes attracted to him but he fails to respond to romance until a charming school teacher takes up residence there. He is instrumental in rescuing her from an adventurer and becomes involved in mountain vengeance. Suspicion rests against him but he is able to absolve himself from blame. The picture is well acted and permits the star to offer dramatic moments.

PROGRAM READER

Suppose you were highly respected in the community in which you reside and then suddenly discovered that you were suspected of crime what would you do? Suppose you found yourself confronted by night riders who were determined to punish you for a crime of which you were innocent? Would you fight? That is the situation which confronts Frank Mayo in "The Blazing Trail," the Universal picture which comes to the ———— theatre next ————. It is a production of the big outdoors, possessing marvelous scenery, vital action, a pleasing romance and considerable dash and adventure. Come and be royally entertained by this man's man of actors. See Frank Mayo.

SUGGESTIONS

If you have been meeting with success in playing the Frank Mayo pictures there is no reason why you cannot clean up with "The Blazing Trail." It is a crisp picture, one filled with good action, suspense, romance, pathos, heart interest and other dramatic element. So play up these points. Play up Mayo too. Tell that he has a fitting companion picture to "The Magnificent Brute." Use stills of the exteriors. Have an artist draw a likeness of the outdoor scenes for your lobby frames. Bill it as a dramatic romance of the Cumberland mountains. Use catch lines. Stage a prologue in harmony with the scenery. Some types could be employed for atmosphere. Exploit it as a stirring romance of the big outdoors.

CATCH LINES

Did you see Frank Mayo in "The Magnificent Brute?" Well this popular Universal star has another winner in "The Blazing Trail." Come and be royally entertained.

See "The Blazing Trail," a fascinating romance of the Cumberland mountains with Frank Mayo as the star.

"Don't Leave Your Husband"
(Federated Film Exchanges of America, Inc.)

THIS is an intimate society drama taking as its theme woman's overwhelming desire for luxury, even to the extent of leaving her home and her husband and risking her honor in an effort to obtain it. The former name of the picture was "Dangerous Toys," and it is adapted from the story by Edmund Goulding. Samnel R. Bradley directed, and the cast includes William Desmond, Margaret Clayton, Marion Elmore and Frank Losee.

While this is a story of married life, it does not attempt to be satirical after the manner of some DeMille pictures, but is out and out drama. A young wife, unsatisfied with her humble home, obtains a position as a model in a fashionable dress shop to add to the family income. There she meets her husband's employer, a roue. He, because of a series of misfortunes, is extremely cynical of woman kind. In an effort to prove to the young husband that no wife prefers love to luxury, he offers to keep the girl for three weeks and then let her make her choice. The girl finally returns to her husband, who has forgiven her, and to the simple life. The roue is convinced that true love does exist and is reunited to his wife.

The whole story, as can be seen from the above, is built up about a delicate situation. The sub-titles, of course, never make any blunt statement which would be offensive, but they are extremely suggestive. They talk, for instance, about apartments maintained by a certain class of men which "are not exactly their homes" and keeping the girl "under certain conditions." Virtue, of course, is triumphant, and the moral lesson is taught, even if the text is quite frank. It does not belong to the "family" type of picture.

The cast is capable and the interest holds up. Length, 6,200 feet.—*MATTHEW T. TAYLOR.*

"Dummy Love"
(Gayety Comedy-Educational)

A PRETTY little farce comedy with two pretty girls playing the leading roles and a few good comedians indulging in antics to keep up the interest.

Although the story is weak as to plot or whatever one might call it, the continuity is even and the action is kept in the right key throughout.

This together with pleasing direction and the selection of good exteriors and interiors gives the comedy its appealing value.

A young town chap, much in love with a vivacious young woman, finds on entering her home that she is making love to another man, whose arm is swung around her neck. The love making takes place near an open window and the jealous lover eyes with envy the scene which is taking place.

When he enters the house and in jealous hatred searches for his rival, the scenes run along at a rapid pace until the mistaken identity idea is introduced, and the wrong man accused of the "loving." It is all for naught, however, for the young man in the window was only a dummy and had been used by the young girl to excite her sweetheart's jealousy.

The comedy has a pleasing finish and should interest.—*FRANK LEONARD.*

"An Eskimotion Picture"
(Hudson's Bay One Reeler—Educational)

THIS is another one of the Hudson's Bay releases through Educational describing in story form the life of the Eskimo. Whether it is through the influences of this company that the natives willingly act the roles describing their lives on the screen or whether they are natural actors, we do not know but there really is something worth while seeing in these one reelers.

In "An Eskimotion Picture" the daily life of the native is strongly played up from the beginning to the end, the cameraman taking us into the homes, where the women indulge in the making of many household articles, out on the trail with the dogs during the first snow storm, and to the Sunday school where one of the most unique scenes ever witnessed is shown to the spectator.

This does not mean that a picture of an Eskimo Sunday school in full working order has not been flashed upon the screen before but that the natural acting of the natives is convincing as they sit or listen to the preacher or say their prayers upon the benches.

And then a real Eskimo marriage is performed before the camera, the participants being a little awkward in the beginning but plucking up courage towards the finish.

The reel is interesting from an educational point of view.—*FRANK LEONARD.*

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MAY 14, 1921

Motion Picture News

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The Roosevelt Theatre

A Special Section devoted to Ascher Brothers' new Loop theatre is a feature of this week's Motion Picture News. Chicago's newest picture palace is described in detail.

A few weeks ago we told you about the beautiful new Allen in Cleveland.

Just part of the All-Around Service rendered by Motion Picture News—news, exploitation, reviews, and equipment knowledge.

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A WORD *to the* EXHIBITORS *of* AMERICA



"The plain facts seem to justify the assertion that Cosmopolitan Productions have scored more successful pictures than any other producing organization in the moving picture business because-"

by

WILLIAM RANDOLPH HEARST

PHOTOPLAYS, exactly like magazines, books, newspapers, and other publications and productions which appeal to public appreciation and satisfy public taste, are built upon a careful study of the public's requirements, and a persistent effort to supply those needs through the medium of the highest talent in every step and stage of development.

Achievement is not haphazard; an individual accomplishment may be, but continued accomplishment always is and always will be the result of careful and competent organization, system and management.

The plain facts seem fully to justify the assertion that Cosmopolitan Productions have scored more successful pictures than any other producing organization in the moving picture business—possibly more than all the other moving picture organizations combined—during the brief period of a little over a year in which Cosmopolitan Productions has been operating as a moving picture making company.

Chance might have made one "Humoresque," but chance would not have followed it with a "World and His Wife," a "Restless Sex," a "Heliotrope," an "Inside Of The Cup," a "Buried Treasure," and a "Straight Is The Way."

Nor would chance produce the "Proxies," "The Wild Goose," "The Woman God Changed," "Get Rich Quick Wallingford," "The Bride's Play," and other productions to be seen this fall—other masterpieces of the moving picture art which are already created and on their way to successful release.

This brief article is to present to moving picture exhibitors and to the public the system and organization by which these great successes have been made and by which even greater successes will surely and continuously be made and presented for the edification and enjoyment of the public.

The system is simple. Get the best in moving picture material, in direction, in photography, in scenes and sets, in everything from the initial story through the scenario treatment, the staging, acting and production, down to the ultimate cutting, titling and editing.

In every department of activity in the world there are many that are good but only one that is best. The sincere and unceasing effort of Cosmopolitan Productions has been to associate those that are best in every phase of moving picture making in the creation of its photoplays.

Undoubtedly and undeniably the best authors in the world write for the Cosmopolitan Magazine and its associated magazines.

In the United States, in England, and in all the European countries, the fiction market is combed and practically controlled to furnish the highest quality of entertaining fiction for this group of magazines.

This entertaining and educational material—for it is instructive in the highest degree in its literary quality and in its ethical purpose—is turned over to Cosmopolitan Productions to be translated into moving pictures.

Here directors of the highest reputation, of acknowledged genius and established excellence are employed to superintend and direct the film production.

The writer of many successful plays and a man who was lately the Editor of one of America's greatest weeklies, is in charge of the Scenario Department.

One of the greatest scenic directors and scenic designers in the world devotes all his time to the general conception and detailed execution of the Cosmopolitan Productions.

And so through every department and every detail of every department, to a degree that it would only weary you to recite, super-excellence prevails; and it can only maintain its place by constantly surpassing its super-excellence.

No one individual is responsible for the perfection of Cosmopolitan Productions; but all heads of all departments contribute their full share —from the able editor of the Cosmopolitan Magazine all the way through to the administrative head, who employs the vast publicity of the Hearst publications for the promotion of the finished picture, and its introduction in the most effective way to the attention of the whole American public from Massachusetts to Georgia and from New York to California.

Everywhere power and agency work hand in hand for the highest success in production and exploitation.

And there are no engines in the United States or in the world more powerful and more far-reaching than the engines of collection, construction and distribution which the Cosmopolitan Productions control.

To phrase it in terms of trade, the raw material in fiction form is gathered from all quarters of the earth, is manufactured with the highest art and skill, and is advertised and exploited by the greatest agencies of publicity which exist today.

All this makes for success. It means success. It compels success.

And as the various cogs of the great machine come to run more and more smoothly through practice and closer contact, it will mean still greater success—a success which we trust you will share and enjoy.

William Randolph Hearst

A Cosmopolitan

"The INSIDE

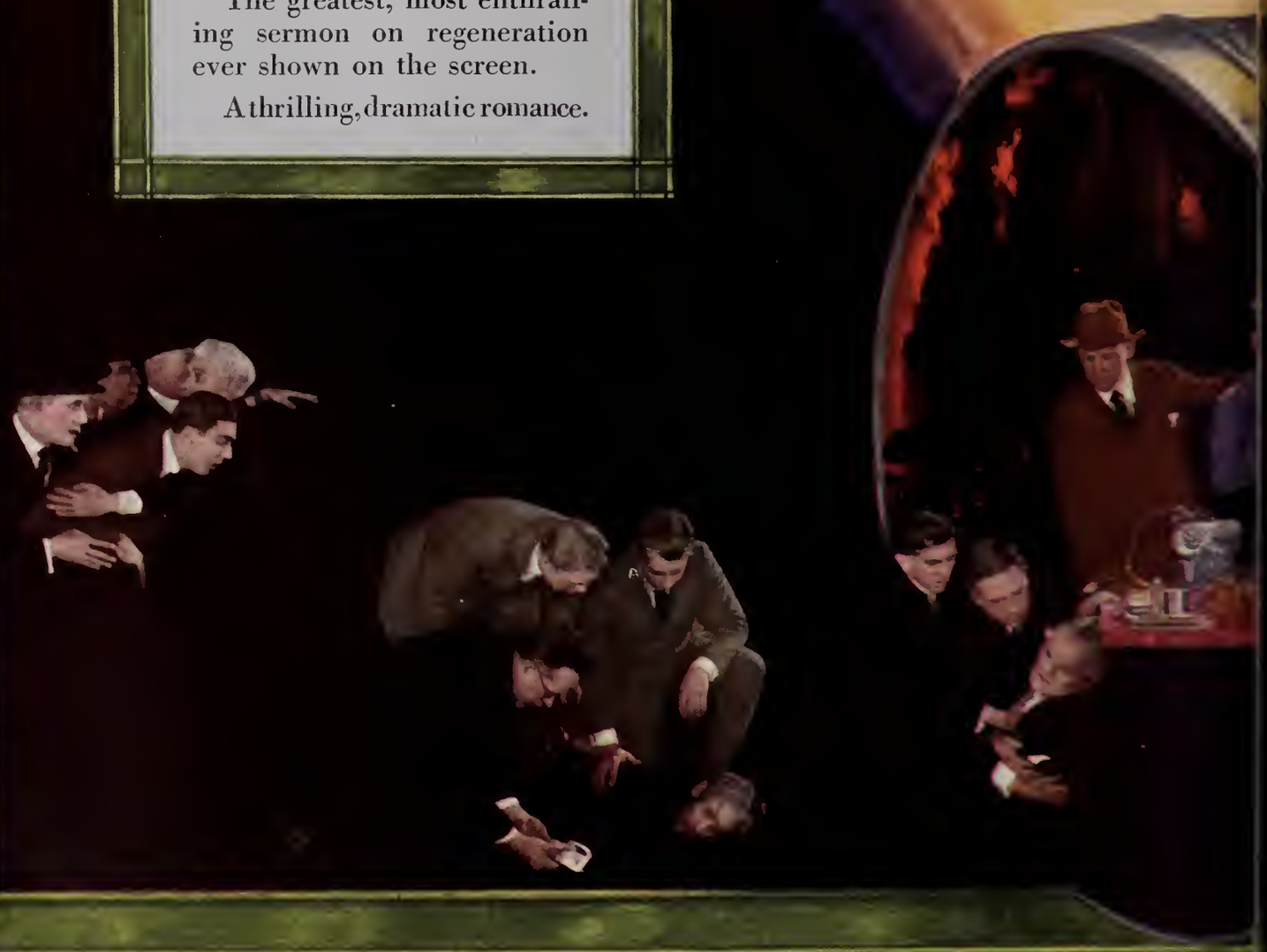
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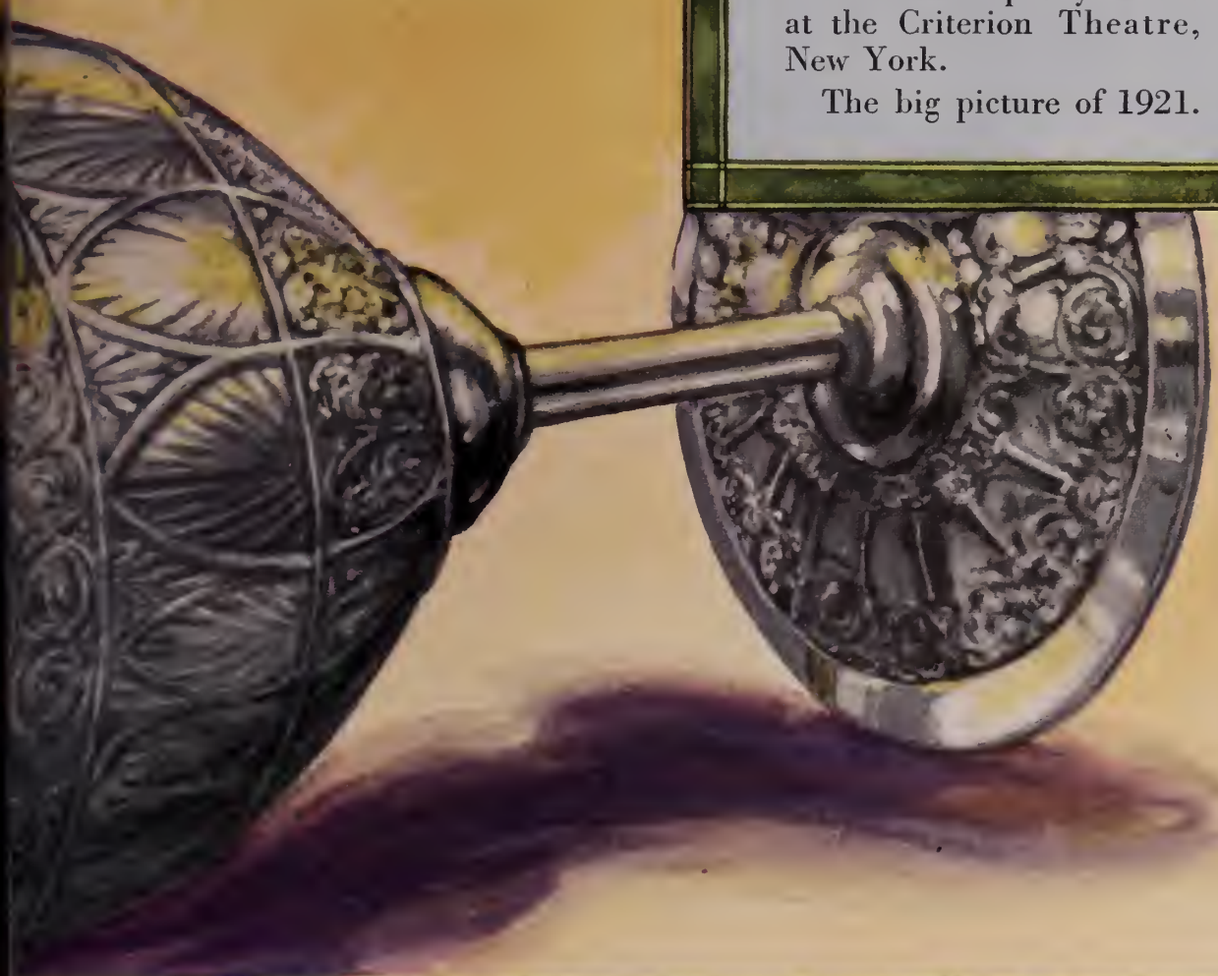
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A Paramount Picture

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INTERNATIONAL FILM SERVICE COMPANY

Production "TREASURE"

from a Story by F. Britten Austen ~ *Scenario and Direction* George D. Baker ~ *Scenes by* Joseph Urban

With

MARION DAVIES



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Cosmopolitan Productions



"STRAIGHT is the WAY"

from a Story by Ethel Watts Mumford ~ *Scenario by* Frances Marion
Directed by Robert G. Vignola

"STRAIGHT IS THE WAY" is the sort of super feature picture in which laughs and tears chase one another from beginning to end.

With a notable cast headed by

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A Cosmopolitan Production

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When a picture makes hard-boiled critics talk like that; when a picture keeps a high-priced Broadway house packed for six weeks—what will that picture do for you?

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A John S. Robertson Production . . . . . Photoplay by Josephine Lovett

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"THE best picture Arbuckle has had in ages and ages."—*New York News.*

"Much better than 'The Life of the Party.'"—*New York World.*

"The funniest Arbuckle comedy turned out yet."—*Evening World.*

From the play by James Forbes
Scenaria by Walter Woods
Directed by Joseph Henabery

A Paramount Picture

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MUCH talk about the need for reforms in policies of producing and distributing would seem to indicate that the industry is about at the end of its formative period.

Giving exhibitors a chance to have definite policies of their own is now being advocated.

Educational has been earning exhibitors' confidence by such policies while others are just beginning to think about them.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*

"Everything but the Feature!"

Educational Animal Comedies
Mermaid Comedies
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"Everything but the Feature!"

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SNEAKERS

The Most Costly Made-In-America Two-Reel Comedy

Christie's "Sneakers" cost more to produce than many features.










SNEAKERS



IN "Sneakers" Christie adds a pretentious production to his long list of side-splitting comedies.

In "Sneakers" Neal Burns and Dorothy Devore play husband and wife who both sneak out for an evening at "Canfield's," one to enjoy a game, the other to see what such a place is like. Each believes the other at home. Baby is watched over by their faithful collie. Naturally "the house is pinched." The gambling house sets are sumptuous, the complications with the cops are superb, the climax a scream.

Amid gorgeous surroundings the action is helter-skelter, pell-mell, fast, frenzied and furious. Anywhere anybody turns, there is a cop. It's a nightmare of shields, nightsticks and brass buttons.

Never was faster, funnier action shown on the screen. And it is all clean, wholesome comedy.

Contract for 24 Christie Comedies---and Boom Your Business.

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*



Hector Turnbull



Chester Franklin

Realart's Birthday Production

RUN your eyes over the gallery of distinguished people on these two pages who have been assembled to produce Realart's Birthday Production.

They have been chosen because of their exact fitness for the parts assigned them in this powerful story of an American household which is saved from ruin by a young girl's devotion.

HECTOR TURNBULL, author of the Realart Birthday Production, is no novice of the screen. It will be a long time before you will forget his picture "The Cheat", which brought you big money. Not only has Mr. Turnbull written the story, but he is watching every angle of its preparation, and will cut and title the finished product.

CHESTER FRANKLIN, director of the Birthday Picture, during his ten years of consistent success in picture production, has established success as a Franklin habit. He was the director of Bebe Daniels' first Realart picture "You Never Can Tell."

MAY McAVOY, starring in the Realart Birthday Production, after having played as leading woman and co-star in several successful pictures, achieved perhaps the greatest screen triumph of the year as Grizel in "Sentimental Tommy." She brings to the heroine role of this picture an interpretation that is marvelous for its sympathy, charm and emotional fire.



May McAvoy



Kathlyn Williams

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK



Bruce Gordon



Ralph Lewis

Story, Star, Acting, Director—All Distinguished

KATHLYN WILLIAMS is one of the most consistent players on the screen. She is a splendid emotional actress and has a striking stage presence. Among her most recent successes are "The Spoilers", "Conrad in Quest of His Youth" "The Prince Chap" and "Forbidden Fruit".

RALPH LEWIS. Yes, this *is* the Ralph Lewis who played the part of Stoneman in "The Birth of a Nation" And you saw him with Mary Pickford in "The Hoodlum", with Doug Fairbanks in "Till the Clouds Roll By" and with Clara Kimball Young in "Eyes of Youth".

BRUCE GORDON was chosen for the leading male role of the Birthday Production because of his deserved reputation on both sides of the big pond. He has played successfully opposite Miss McAvoy in "Forbidden Valley" and "The House of the Tolling Bell".

LLOYD WHITLOCK has a long record of big pictures to his credit. In recent productions he is well-known for his work as heavy in "Scratch My Back", "White and Unmarried", "Curtain" and "See My Lawyer".

GLADYS FOX, the flaxen-haired child-actress has appeared in several pictures, and was the child danseuse for two seasons with the Douglas Dancers.

Realart Star Franchise owners: you now have the opportunity to book this Birthday Production at your Franchise Price. Do it now!



Lloyd Whitlock

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK



Gladys Fox



BEBE DANIELS

"The Good Little Bad Girl"
in

"TWO WEEKS WITH PAY"

Adaped from the Saturday Evening Post story by Nina Wilcox Putnam - Directed by Maurice Campbell - Scenario by Douglas Bronston



It was some splash

Pansy O'Donnell began her "two weeks with pay" (which is another way of saying vacation) very auspiciously by dropping into a wayside puddle at the same time as a good-looking young millionaire. And when she reached the Fairview Hotel she was at once hailed as the famous Marie La Tour, "mermaid of the screen," incognito.

It would have flabbergasted anyone except Pansy, but after the first gasp she was right at home in the role—until it came to high diving, Marie's high card.

The complications which ensued and the inimitable manner in which the "good little bad girl" overcomes them makes this, beyond all doubt, the best comedy Bebe Daniels has yet produced.

REALART
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469 FIFTH AVENUE NEW YORK

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.



Mack Sennett's Comedians

in

HOME TALENT

A Five Part Comedy

Here is a real Sennett Special! Innovations of a radical nature are introduced in this five-part fun-provoking production by a cast of celebrated comedians including Ben Turpin, Charlie Murray, Phyllis Haver, James Finlayson, Kalla Pasha, Eddie Gribbon, Dot Farley, Harriet Hammond and Kathryn McGuire.

(The Roman incident incorporated in "Home Talent," photographed and directed by James Abbe).

To be released May 22.



ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A STATEMENT OF FACT PERTAINING TO THOMAS H. INCE'S GREAT DRAMA OF TODAY

"MOTHER O' MINE"

To be released by
Associated Producers, Inc.
June 5, 1921



Exhibitors everywhere will be delighted to learn that Thomas H. Ince has completed what will undoubtedly prove to be his greatest production when it is released on June fifth, next. Those who enjoyed the privilege of exhibiting "Lying Lips," the second Ince release through "A. P.," will probably be surprised when we state that *"MOTHER O' MINE" is, in the opinion of those who have pre-viewed it, an even greater picture in every respect than this big special. The production combines every element that made "Lying Lips" so successful and in addition has a stronger and more gripping theme — mother love!*

We urgently appeal to all discriminating and progressive exhibitors to make application to view "Mother O' Mine" at their nearest "A. P." exchange just as soon as prints are received by our branches. We want our many exhibitor-friends to share in the huge profits which we predict will result from the exhibition of the Ince super-special.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Romance started over a broken doll —for a man who will show compassion to a broken doll will show compassion to a wife.



THE BROKEN DOLL

AN ALLAN DWAN PRODUCTION

from the story

"JOHNNY CUCABOD"

By WILBUR HALL

Featuring

MONTE BLUE—MARY THURMAN

AND A NOTABLE SUPPORTING CAST

To be released June 12th

By

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



DAVID WARK GRIFFITH'S



"DREAM STREET"

A DRAMATIC COMEDY
SUGGESTED BY CHARACTERS
OF THOMAS BURKE

This newest production by the creator of "Way Down East," "Hearts of the World," and "The Birth of a Nation" is now booking at your nearest United Artists Exchange.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

MARY PICKFORD

BRINGS TO THE SCREEN ANOTHER OF THOSE INCOMPARABLE PRODUCTIONS THAT HAVE MADE HER BELOVED OF THE MILLIONS

"THROUGH THE BACK DOOR"

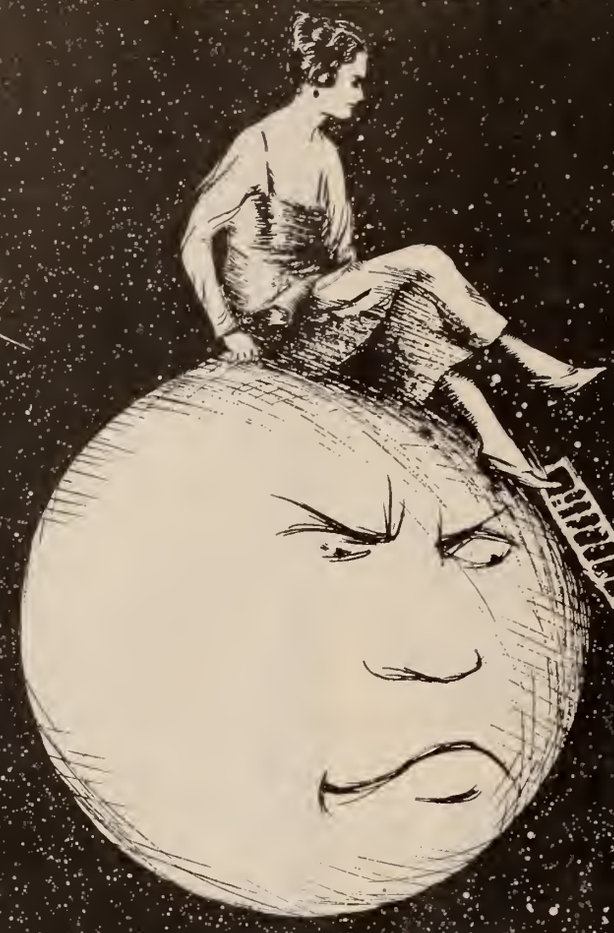
Released May Fifteenth

Direction by Jack Pickford
and Alfred E. Green
Scenario by Marion Fairfax
Photography by Charles Rosher

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHARLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT



"A YANKEE



A Ben Wilson Production





THE GODS TURNED THEIR BACKS ON BARRY WEST. ALL HE OWNED WAS HIS YANKEE PLUCK. THEN HE FLIRTED WITH MISTRESS FATE, IN THE PERSON OF A BEAUTIFUL GIRL. ▲ ▲ ▲

YOU WILL FOLLOW HIM AND HER WITH EVERY NERVE TINGLING AND THRILLED THROUGH A MAZE OF DELICIOUS MYSTERY AND MORE SURPRISES AND ACTION THAN THREE MELODRAMAS COULD GIVE YOU.

Released by

ARROW FILM CORPORATION

W.E. SHALLENBERGER, PRES.

220 WEST 42nd STREET ▲ ▲ ▲ NEW YORK

GO-GETTER

First of a Series of Four

Starring

Neva Gerber

Supported by
James Morrison

For the
Independent
Market









Ostheimer



"I was born in this hick town and I won't parade myself on Main Street for any man"



"You thought I was dead, you scoundrel, but you'll trade on my name no longer"



A spectre from the past parted the curtains. Something glittered.



"Cheat! Liar! Imposter! Tell these people who you are! That I'm the real Laura Figlan!"



She didn't care whether he loved her or not—she'd have the money anyway.

Priscilla Dean in

This is the picture in which Priscilla Dean reveals herself as the most magnificent actress on the American screen. If you think this statement is too strong, all you have to do is to see the picture.

Universal Je



He had dared to profane the only treasure left to her from her former life.



"You don't think I'm bad, do you Jimmy? Say you believe in me!"



"We're sorry, lady, but you'll have to come with us. They say you killed him"



The last wild night—defying fate and toasting folly.

Presented by Carl Laemmle

"Reputation"

Directed by Stuart Paton

The most sensational drama in which Priscilla Dean has ever appeared and yet one from which no censor has cut even as little as one foot. In those two acts you have the whole story of its marvelous direction.

Adapted by
LUCIEN HUBBARD
from Edwina Levin's
Novel
"FALSE COLORS"



"How can I say I didn't kill him? The revolver is here—who would believe me?"

el de Luxe

A one reel Special of extraordinary timeliness and tremendous box office value —

A day with

Jack Dempsey

showing the world's heavyweight champion in training for his fight on July 2nd with Carpentier.

This is the only authentic, authorized and new picture showing Dempsey in training for this fight. It will be the only one. It is so guaranteed by Jack Kearns, the champion's manager.

The newspapers are full of the coming fight. The interest is world wide. Wide awake exhibitors can clean up with this:—

The Picture of One Thousand Punches

Beware of spurious imitations assembled from old library film.

Booking only through

Pathe

Distributors



Whistling Dick,
he happy hobo
—another Will
Rogers char-
cter creation,
unnier and more
ovable than
ubilo.

A GOLDWYN PICTURE

GOLDWYN *presents*

WILL ROGERS

IN "AN UNWILLING HERO"

Adapted from O. Henry's famous story "Whistling Dick's Christmas Stocking"

Directed by CLARENCE BADGER

WET



Twenty-four Sheet Poster from the magnificent oil painting by M. Leone Bracker.

Goldwyn has never offered exhibitors a picture with bigger or better exploitation possibilities than " Wet Gold."

Only a small part of the remarkable line of accessories available with this thrilling undersea drama is illustrated on these pages.

With this sort of backing, any picture would make money—just think what " Wet Gold," the most exciting tale of adventure ever screened, will do at the box office!



Six-Sheet Poster
By M. Leone Bracker



Three-Sheet Poster

DISTRIBUTED BY GOLDWYN

A MORE THAN USUALLY

GOLD



A novelty throw-away and all-around exploitation aid with 100% attention-getting value. The bills are printed in yellow and green on stiff bond paper and look like the real thing. Order from your Goldwyn Exchange.



One-Sheet

Window Card



What lies at the bottom of the sea? It is a mystery that has puzzled and fascinated mankind since the beginning of time.

"Wet Gold," photographed by the wonderful submarine camera, takes you to the very floor of the ocean and shows you a thrilling drama of love and adventure and an exciting hunt for sunken treasure.

Ralph Ince and a fine cast of players help make "Wet Gold" a picture that is an adventure, a drama and an education all packed into six reels of splendid entertainment.



Imitation gold coins, made of heavy brass, the size and color of twenty dollar gold pieces. A small quantity is all you need to jazz up your campaign.

DISTRIBUTED BY

GOLDWYN

COMPLETE LINE OF ACCESSORIES

Motion Picture News, Inc.
729 Seventh Avenue, corner Forty-ninth Street, New York City

OFFICE OF
THE PRESIDENT

April 25, 1921

Mr. Robert E. Sherwood,
Motion Picture Editor,
Life,
17 West 31st Street,
New York City.

Dear Mr. Sherwood:

Your letter opens up a most interesting problem; a big one, too.

I could fill, I believe, the pages of Life with my reply. My own life has lost several pages by virtue of this very stiff and many-sided problem of what constitutes an efficient review.

You are unfair in your criticism of our reviews.

The reviewers on MOTION PICTURE NEWS might do their work in Kamchatka so far as any contact at any time with the business end of this paper is concerned. Any of our reviewers past or present, any advertiser -- and I believe any exhibitor reader -- will tell you that the advertising carried, or the advertiser himself, doesn't influence MOTION PICTURE NEWS reviews one iota.

These reviews are 100% honest; checking them against our exhibitors' box office reports we find them over 90% correct. I give you facts.

But we welcome Life's reviews. I read them every week. They are intelligent, sincere and fair. They are backed by the highest reputation in the publishing field for dramatic criticism and independence. I'll say this: if Life spoke well of my picture I would -- as producer or exhibitor -- advertise its opinion in big black type.

In particular the industry appreciates your serious recognition of the photoplay.

That is the trouble with the daily papers.

There are only two newspapers in New York and one in Chicago whose picture reviews are worth a continental. Some are just incompetent; others are captious. And I prefer the sloppy review to the obvious effort to be smart.

It's the audience viewpoint that counts, not the reviewer's taste, temper and literary ambition. Is not this true; and don't you always face this danger?

Sincerely yours,

W. A. Johnston

WAJ:ED

President.

ROBERTSON-COLE SUPER SPECIAL



ROBERTSON-COLE

Presents

SESSUE HAYAKAWA

in

"BLACK ROSES"

BY E. RICHARD SCHAYER

The possessor of the secret for growing Black Roses was a simple gardener—to all appearances

When

They "pulled" the old badger game on him, only to find that he was a very different man than they expected. Sessue Hayakawa in a great and new drama supported by such favorites as Tsuru Aoki and Myrtle Stedman.

The Flower of Dreadful Beauty

Announcing

THE SCATTERGOOD STORIES

Produced by
Edna Schley Productions



SOMETHING NEW-YET OLD IN THEIR POPULARITY WITH THE PUBLIC—

A series of 2 reel comedy dramas featuring "Scattergood Baines" Friend of 5,000,000 fiction lovers

Adapted from the UNIVERSALLY KNOWN

just republished

"SCATTERGOOD STORIES"

The
SATURDAY EVENING POST
COSMOPOLITAN
and AMERICAN MAGAZINE
and they are still being published

LET US PROVE TO YOU THEY ARE DISTINCTLY DIFFERENT —

Western Pictures Exploitation Company
Irving M. Lesser Gen. Mgr.
635 H.W. Hellman Bldg. Los Angeles Cal.



"JIMMY"

JIMMY CALLAHAN COMEDIES

26---TWO-REEL STAR LAUGHS---26

PRESENTING THE YOUNG SCREEN COMEDIAN

JIMMY CALLAHAN

AND HIS BIG COMEDY COMPANY, INCLUDING

FLORENCE DIXON AND LOTTIE KENDALL

A WHALE FOR STATE RIGHTS MEN

DO NOT LET ANY OTHER EXCHANGE-MAN
SECURE A CALLAHAN FRANCHISE
IN YOUR TERRITORY

DESIRABLE TERRITORIES YET OPEN

WIRE—TELEPHONE—WRITE

RELEASE DATE MAY 30—ONE EVERY TWO WEEKS

ROBERT W. PRIEST, *Pres't*

THE FILM MARKET, INC.

New Offices, No. 1482 Broadway Phone Bryant 6548

Throngs Jam New York Strand

Great lines of people pack sidewalks in front of theatre and extend a block in both directions on Broadway and 47th Street trying to get in to see show.

Theatre Packed to Capacity Sunday
Theatre Packed to Capacity Monday
Theatre Packed to Capacity Tuesday
Theatre Packed to Capacity Wednesday
Theatre Packed to Capacity Thursday

(This ad went to press Thursday night)

New York Critics Call

"BOB HAMPTON

Marshall Neilan's

"Best Neilan has ever done."—*New York Times.*
"His most elaborate production."—*New York Herald.*
"Epoch in picture art."—*New York Journal.*
"A breathless melodrama."—*New York Globe.*
"Thrilling, spectacular, noteworthy."—*New York Mail.*
"Full of life and fire. Superb."—*New York Telegram.*
"First class thriller."—*New York Sun.*
"Some picture."—*New York Tribune.*

That's Another Powerful Reason Why

Like Crowds at World Series

Joseph Plunkett, managing director of the Strand, says:

"It's a big success. The crowds are exceptional and everyone is enthusiastic about the picture. A fine box office attraction. Marshall Neilan has made another triumph."

D F P L A C E R"

Biggest Production

Randall Parrish's Great Story
Scenario by Marion Fairfax

Photography by Jacques Bizeul and David Kesson
Art Director, Ben Carré

A First National Attraction



Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

There'll be a Franchise everywhere

W. C. Shaeffer, Vaudette Theatre, West Point, Ga.—"Any exhibitor can take a First National franchise, use his head, do a little consistent work and whip any kind of opposition."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.



They Can't Resist Her!

Some Vamp was Cleopatra,
Some Vamp was Sheba's Queen,
Yea, Helen and Casandra,
And modern Janes you've seen;
When Connie starts to vamp 'em,
She shoves 'em 'cross the Styx;
She lamps 'em, vamps 'em, clamps 'em,
With new and nifty tricks.

Your patrons will find all the newest and niftiest, the pepiest and zipiest, tricks in love making in Joseph M. Schenk's presentation of the sprightly comedienne,

CONSTANCE TALMADGE

in

"Lessons in Love"

Adapted from Douglas Murray's Play,
"The Man from Toronto"

A Chet Withey Production

Photographed by Oliver T. Marsh
Tech. Director, Willard M. Reineck

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative
David P. Howells, Inc.
729 Seventh Ave., New York City

Motion Picture News

VOL. XXIII MAY 14, 1921 No. XXI

Fight—And No Quarter!

A HOUSTON, TEXAS, newspaper prints at length, omitting no details, the story of a picture which the local censors excluded altogether from the picture theatres of the city.

The picture, says the newspaper, is a powerful preachment of a moral that should be told. But that is not the point. We could give a thousand examples equally pertinent.

The point is that the law permits a story to be told in type and not in pictures.

And we cite this instance simply because it goes to the root of the matter and slaps us in the face with the bare and intently abhorrent fact of censorship.

The makers of newspapers, magazines, books, plays, posters, etc., are accepted by society as amenable to the law.

Under censorship the maker of motion pictures is rejected by the law, made a social pariah adjudged uncontrollable by the penal code of the Federal Government and the police powers of the community and state; he is deprived of what we style the inalienable right of citizenship, namely his right to defend himself before a jury of twelve of his peers.

That's censorship!

That is its vile indictment. That is the bare truth about it; and nothing more need be said.

Who in this industry wants to acknowledge this brand upon his forehead? Who will?

It is high time, it seems to me, to arise as American citizens, if as motion picture people we feel—for some reason—no such urge; if, as business men, we feel no shame over what is nothing more or less than a broad and continuous stigma of criminality.

Are we engaged in a business so obnoxious that the laws and courts of the United States are ineffectual against us with all their long established machinery for the protection of the public welfare?

Are we engaged in that sort of business?

But above all, are we that kind of American citizens?

Of course, we know that the thing is grotesquely ridiculous.

We know that censorship is being advocated by a handful of people everywhere who don't know what censorship is.

We know that the public doesn't know what censorship means, doesn't ask for censorship though this same public has arisen en masse and demands that the makers of motion pictures realize their huge responsibility or else be properly regulated.

We know that existing State censorship laws have never been truly tested even as to their constitutionality.

But that doesn't mitigate the bald truths—first that censorship is aimed at us everywhere; and secondly that censorship is something no man in this business can bear and yet consider himself a decent citizen of this country.

We've got to fight censorship—FIGHT it.

Not with bird-shot; but with high explosives.

We've got to uproot it, destroy it stem and branch.

There's no compromise; not with censorship.

But to do this we must get out of our shells; stop defending ourselves, stop forbearing, stop everything save the fixed principle that censorship is something no free man will bear.

We've got to fight and give no quarter.

And two ways are immediately open to us.

One is to attack—with the right preparation—the constitutionality of censorship statutes of Ohio, Pennsylvania, Kansas and Maryland.

The other is to tell the public just what a monstrosity censorship is.

WM. A. JOHNSTON.

Announce Robertson-Cole Plans for Future

IN view of the various reports which have appeared in different motion picture magazines and newspapers in connection with the suspending of production at the Robertson-Cole Studios, Inc., R. S. Cole, of the Robertson-Cole Company, to correct these erroneous reports, has issued the following announcement regarding the plans of his company for the future.

"It is quite true that production at the Studios was discontinued April 9th, in view of the fact that by day and night "shooting" they were able to complete in a very short period of time productions starring Pauline Frederick and Sessue Hayakawa, and Directors' Productions directed by William Christy Cabanne and L. J. Gasnier.

"With these productions their entire releasing schedule up to September 1st, the beginning of the fall season, has been completed, thus making it possible to curtail on productions, with the saving resultant therefrom, and to devote the following weeks in the completion of their plans for the productions to be released and offered to exhibitors for the season of 1921 and 1922.

"The Studios will resume producing between May 15th and June 1st, when Pauline Frederick, William Christy Cabanne, L. J. Gasnier and Henry King will commence their work on new productions. It will be impossible to resume with Sessue Hayakawa until about July 1st, owing to his very serious illness, from which he is now recovering.

"With an idea of better serving the exhibitors throughout the United States, various changes have been made in the personnel of the Robertson-Cole Distributing Corporation, both at the General Offices and throughout the various Branches.

"In addition to the stars and directors now under contract and option, Robertson-Cole Company are negotiating with two or three ingenues, with the expectation of gradually developing them into Stars with big box-office values, and will from time to time make further announcements as to their plan of producing for the coming year."

Walker to Take M.P.T.O. Message across Nation

Senator James J. Walker of New York, national counsel of the Motion Picture Theatre Owners of America, was scheduled to address the exhibitors of Southern California and Arizona at a mammoth mass meeting held in Walker Auditorium in Los Angeles, Friday, May 6.

This meeting is the first of a series to be held during Senator Walker's trip through the country to start an intensive campaign to offset the present blue law agitation. The senator will also report to exhibitors everywhere the activities and accomplishments of the organization since the convention held in Cleveland last June, and lay plans for the preparation of a legislative campaign to be launched in Washington during the present session of Congress.

The officers and executive committee of the Motion Picture Theatre Owners of America will meet in Washington D. C., May 17, at the Hotel Washington. At this meeting will be discussed the problems now confronting the exhibitors and full and complete plans made for the national convention in Minneapolis early in July.

Lasky Makes Announcement on Arrival in East

Jesse L. Lasky on his return to New York from the Coast this week announced that John S. Robertson, the director, and Josephine Lovett, continuity writer, will sail for London this week for the purpose of conferring with Sir James Barrie in the matter of filming his play, "Peter Pan." Mr. Lasky also announced that Wallace Reid will arrive in New York about May 16th to co-star with Elsie Ferguson in "Peter Ibbetson" under the direction of George Fitzmaurice. In speaking of Cecil DeMille's "The Affairs of Anatol," now being titled, Mr. Lasky stated that he considers this subject "the biggest thing we have ever done."

New York Incorporations Reach High Figures

Motion picture companies incorporating in New York state last week passed the million dollar mark in capitalization, the nineteen companies representing a total capitalization of $1,356,000, the individual companies ranging all the way from as low was $1,000 to as high as $600,000, the greater number, however, being between $25,000 and $100,000. These companies include:

Greater Arts Pictures, New York City, $100,000, Morris R. Black, Benjamin Farber, James J. Blanchard; Blossom Realty corporation, New York, $10,000, M. H. Feldstein, Eman. Schoenzeit, Nathan Rothenberg; Western Pictures corporation, Nyack, $20,000, Bert Lubin, H. G. Kosch, A. H. Sawyer, New York; Clafra Corporation, $1,000, New York, C. J. Bannigan, Frank Bullen, Jersey City, A. M. Schutte, New York; Inter-County Theatres Corporation, $600,000, Brooklyn, Max and Adolph Barr, Nathan Stern, Brooklyn; Tony Sarg; H. M. Dawley, Inc., $10,000, Isaac Schmal, Benjamin Abraham, Sylvia Taubenhaus, New York; Rollo Sales Corporation, $10,000, S. J. Rollo, Charles F. Hahn, Edward A. Pinchon, New York; All-Story Films corporation, $50,000, C. J. Harris, George B. Bender, E. S. Merrill, New York City; Graphic Presentation corporation, $10,000, R. W. Chubb, New York; Carl W. Painter, Brooklyn; Irving Reynolds, New York; Longacre Film corporation, $5,000, B. H. Bernstein, Abraham Bernstein, Rae Seixas, New York; Castlebridge, Inc., $100,000, Philip Kobbe, Woodruff Sutton, W. H. Adams, New York; Blue Jay Comedies, $50,000, H. B. Moore Max Reich, L. E. Cawley, New York; S. R. Z.—Panorama Amusement Co., Brooklyn, $20,000, Elie Schachnowitz, Mayer Rosenthal, Barnet Zuckerman, New York; Monumental Film Corporation, $225,000, Martin Muller, Edward J. Vollbehr, G. E. Menzel, New York; Mayo Productions, $10,000, George Hilgenstuhler, J. H. Minderman, H. M. Manney, Brooklyn; Charles Nordlie, Inc., $25,000, William H. O'Brien, M. E. Cassidy, J. E. Benjamin, New York; Films of Industry, $60,000, N. H. Friend, C. S. Hervey, M. L. Lesser, New York; McKinley Playhouse, $25,000, J. E. Malino, Mr. Godfrey, B. B. Mead, New York; Marconi Amusement corporation, $25,000, Gabriel D'Amato, James Fennimore, F. L. Frugone, Brooklyn.

Metro Moves N. Y. Offices

Metro Pictures Corp., of New York, announces the removal of its offices from the Longacre Building to the recently completed Loew Building at Broadway and 45th street.

John E. Maple in N. Y.

John E. Maple, general manager of the Northwestern Film Corporation, of Sheridan, Wyoming, is now in New York.

Kohn Loses Suit Against National Film Corp.

According to court decision, there is no first-class or standard quality to a motion picture comedy. This ruling was given by Judge J. P. Woods of the Superior Court of Los Angeles, following the hearing of the damage suit of Marion Kohn versus The National Film Corporation of America for $112,000 damages for an alleged breach of contract.

Kohn made a contract with the National for the production of a series of comedies, and after several were produced he brought suit for the amount and set an attachment for the full amount of damages as asked. That was in July 1920. The contract set forth the pictures were to be "first class, standard, saleable comedies." In instructing the jury, Judge Woods stated the defendant had proved the comedies were saleable and that Kohn and his attorneys had failed to prove they were not first class or standard.

In commenting on the decision, an officer of the National stated they would now bring suit for damages for $100,000 against Kohn for attachment on their property finances in banks, which attachment, they claim, was injurious to their welfare for a period of several weeks.

Changes Among Goldwyn Branch Managers

Goldwyn announces three changes in the personnel of its branch exchange managers which have already gone into effect.

J. A. Koerpel, the efficient and enterprising manager of the Seattle branch exchange, has assumed charge of the Boston exchange, succeeding D. J. Horgan, resigned.

W. E. Banford, formerly manager of the Salt Lake City office, where he made an excellent record, has been placed in charge of the Seattle office, succeeding Frank Bernardo, acting manager.

C. Knickerbocker, formerly a member of the sales staff in the Goldwyn Chicago exchange, has been promoted to the management of the Salt Lake City branch.

Richrath to Be Secretary of F. B. Warren Corp.

Paul J. Richrath, who for five years has been associated in motion picture enterprises with F. B. Warren, has resigned as purchasing agent of Associated Producers, Inc., to become secretary of the new F. B. Warren Corporation. In his new post, Mr. Richrath will perform the duties of a purchasing agent as well as those of corporation secretary.

Mr. Richrath was purchasing agent for the Goldwyn organization when Mr. Warren was vice-president in charge of sales. When Mr. Warren left to become a vice-president of the W. W. Hodkinson Corporation, Mr. Richrath went along to take charge of that company's traffic detail.

Flag Must Be Displayed in Pennsylvania Theatres

Governor Sproul, of Pennsylvania, on April 30, attached his signature to the newly enacted bill that requires that the American flag must be displayed on all theatres and other places of public entertainment or gathering, except churches, during the period when such gatherings are being held.

Under the terms of this bill, which is now on the statute books of the state, no public meeting of any kind can beheld on the street corners or in a theatre unless the national colors are displayed.

The responsibility rests with the owners, lessees or managers, in the case of theatres.

The new law even goes so far as to specify that the flag to be displayed may be no smaller than 52 by 66 inches and the penalty for violation of the law is a fine of not more than $100.

Coast Showmen Fight for Standing Room Nights

Vigorous opposition by California exhibitors is being given to a proposed law introduced in the California legislature and which has already passed the lower house of that body which would prohibit theatres from selling admission unless seats are provided. This would mean that theatres would no longer be permitted to allow those who wish, stand to see a picture or even stand for a time waiting for a seat.

Representatives of the Motion Picture Theatre Owners of America, Northern California division, the Allied Amusement Industries of Northern California and other interests are endeavoring to press their claim of the injustice of such a measure before the legislators at the state capitol in Sacramento. All proposed censorship measures have been definitely killed.

Nixon-Nirdlinger Refit Milford, Del., Theatre

Announcement is made from the offices of the Nixon Nirdlinger Circuit of the improvement and alteration of their new Nixon Palace theatre, Milford, Del. The house will be elaborately refitted with ornate decorations, a Kimball organ, and will hereafter be known as the Nixon theatre, operated in conjunction with Nixon's Opera house, Dover, Del., and the other theatres of the Nixon Nirdlinger Circuit.

"Birth of a Nation" to Run Two Weeks at Capitol

For the second time in the history of the Capitol Theatre, N. Y., popular demand has compelled S. L. Rothafel to hold the current presentation over for another week's run. In this instance it is Griffith's American classic "The Birth of a Nation" which was first introduced to the public six years ago.

A Deserved Tribute

PRISCILLA DEAN deserves much more than passing credit for her fine dramatic work in "Reputation." It is not too much to say that in point of emotional effect her work in this picture has not been exceeded by that of any other screen actress. A new type of story has evidently brought forth in her a new and wide scope of talent. In "Reputation" a powerful screen story has been developed with skill and sureness of direction. The casting is excellent and there are some fine bits of character work, and some telling effects. "Reputation," with its wide audience appeal, should prove one of the strongest pictures of the season.

WM. A. JOHNSTON.

New Orleans Shows Latin-America Trade Growth

Reports from New Orleans indicate that that city is rapidly building up a large export trade with Central and South America. The Fox Exchange recently received an order from the China-Japan-American Trading Co., of Nicaragua for forty-eight reels a month, and the local branch of the Williamson Co. is making a number of Central American scenic films, and have camera men in Yucatan and Honduras. They report a big export business in small features and comedies made over with Spanish titles.

This company in March finished and shipped 222,000 feet of short subjects, 104,000 of which went to Argentine, and the balance to Mexico and Central America.

No. Carolina Raises Hoover Fund $2,692 More

In North Carolina, the motion picture theatres raised $3,709.24 for the Hoover Fund. In the original statement of returns from various states, the theatres of North Carolina were credited with $1,016.50. The additional amount of $2,692.74 has been reported to Charles C. Pettijohn, acting chairman of the Motion Picture Division of the Hoover Relief Campaign. The report came from H. B. Varner, of the Lyric theatre, Lexington, N. C., who was regional chairman for North Carolina in the recent Hoover drive.

The motion picture industry's contribution to the Hoover Fund has now passed the $2,700,000 mark. Mr. Pettijohn says there is reason to believe that it will exceed $2,800,000 before all the belated returns have been received.

Appreciation of Sympathy

Mrs. D. J. Grauman, widow of the late theatrical magnate, and her son, Sid Grauman, wish to express through this publication their appreciation for the beautiful floral tributes, and the hundreds of letters and telegrams which they received during their recent bereavement.

Samuel Goldwyn Against Import Restrictions

Returning from a three months' tour of England, France, Germany and Italy, Samuel Goldwyn, president of the Goldwyn Pictures Corporation, declares there is no need to check the importation of motion picture productions.

"Producers of other nations have made pictures for an appeal only on their own soil," he stated, "but the American industry has become prosperous because it made pictures for the world. Restrict America's pictures to our own country and you put us in the same isolated position as those countries which have not yet learned to make productions of universal interest."

"There is no sound argument, economic, artistic or otherwise which favors a restrictive movement against films made abroad. We have nothing to fear from Europe in the matter of competition. We have already seen the cream of the German product in American theatres. The average standard of European pictures is far below ours. And even if Europe is to produce great photoplays, America wants to see them and to benefit by them. No matter what countries in Europe exercise a restriction, we should keep our barriers down. We do not restrict books, plays, operas or paintings from Europe, and there is less reason for us to restrict motion pictures. Perhaps on motion pictures depends a greater world understanding.

"As for Germany, it is no exaggeration to say that less than two per cent of the German pictures will be fit for presentation here. Italy is the leading producer in Europe."

Saxe Brothers Plan New Milwaukee Theatre

Another new down town Saxe house will soon be erected in Milwaukee, according to an announcement made by the Saxe Brothers this week. They contemplate the erection of a 2,000-seat house and an arcade building 150 by 200 feet at the corner of Sixth street and Grand Avenue. When completed this will give Saxe Brothers six down town Milwaukee theatres and fourteen theatres in Milwaukee and the state. It is expected that the new house will be completed within the year.

CLARA SMITH HAMON has arrived in Los Angeles and announces her determination to make a picture of her sensational career in the face of the opposition of the picture industry.

She will probably change her mind. The public doesn't want such a picture and the public through its police powers alone, has ample means of protection whenever or however such a picture may attempt a showing.

So far as the picture industry is concerned, no exchange and no theatre will lend itself to the exhibition of the proposed picture, unless such an exchange and such a theatre is willing for the sake of a single sensational picture, to make itself a renegade in the eyes of the industry at large and alienate itself from any co-operative relations with the industry at large.

WM. A. JOHNSTON.

Censorship Has Been Defeated in Thirty-One States

New York Bill Still Pending; Anti-Blue Law Victory in Wisconsin

A SURVEY of legislative activities during the season now coming to a close discloses the fact that censorship legislation has been defeated in thirty-one states. The states most recently repudiating legalized censorship are Rhode Island, Michigan, Wisconsin and California. In Ohio, a measure further controlling the exhibition of pictures was defeated. Other states which have rejected proposed censorship measures during the closing legislative season are: Colorado, Delaware, Idaho, Indiana, Iowa, Maine, Minnesota, Missouri, Montana, Nebraska, New Hampshire, New Jersey, New Mexico, North Carolina, North Dakota, Oklahoma, Oregon, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Washington and Wyoming. Censorship was also defeated in the District of Columbia.

In New York the Lusk-Clayton measure is still awaiting action by Governor Nathan Miller. Judge Almet F. Jenks has been busy during the past week preparing a brief attacking the constitutionality of this measure, which was recently passed by the New York legislature. Judge Jenks' brief was to be filed with the Governor on Wednesday of this week. An alternative proposal has been submitted to Governor Miller by the leading producing and distributing companies which proposes his appointment of a commission for the purpose of investigating the entire censorship situation before the adoption of censorial regulation by the state.

In Ohio, a measure known as the McCoy bill sought to prohibit the showing of all pictures depicting crime in any of its phases. This legislation, had it become a law, would have paralyzed the picture industry in the state.

In Wisconsin, the senate committee on public welfare recommended unanimously the proposed censorship measure, known as the Bennett bill, be indefinitely postponed. At the senate hearing held last week a strong opposition developed against the measure which had but meagre support. Robert Hess, of the Milwaukee Film Exchange, read a letter from District Attorney Zabel, of Milwaukee.

"If it be said," wrote Zabel, "movies contribute to crime and create criminals, then I desire to say that as district attorney of the most densely populated county in Wisconsin, that I have never had brought to my attention a single criminal case in the vast number of cases I have prosecuted each year, where the committing of the crime or the beginning of a criminal career of the offender was due to motion pictures.

"I have never yet had brought to my attention in this county a single moving picture which was in the least suggestive or immoral.

"I do not believe there is a single member of the legislature who would be willing to permit some reformer at Pumpkin Center to sit as a censor and regulate the amusement which the rest of the state is to enjoy."

Others who appeared against the bill at Madison are: Dr. Samuel Atkinson, National Association of Motion Picture Interests; Robert Hess, Milwaukee Film Exchange; M. J. Quigley, New York, publisher of the Exhibitors' Herald; Joseph Harris, Milwaukee, an operator; and Henry Ohl, Jr., State Federation of Labor.

The action of the senate committee on public welfare in recommending the bill for indefinite postponement has resulted in its death as far as the present legislature is concerned.

The Wisconsin Assembly has also voted to indefinitely postpone action on a bill (243A) to prohibit the showing of any picture or theatrical act which, "shall injuriously reflect upon the proper and rightful progress, status, attainment, or endeavor of any race or class of citizens, calculated to result in arousing the prejudice in or feeling of one race or class of citizens against any other race or class of citizens."

Two other bills affecting motion picture theatres have been introduced in the Wisconsin Assembly. One would prohibit the price of a first balcony seat to be greater than 75 per cent. of the price charged for a main-floor seat; nor the price of a second balcony seat to be greater than 62½ per cent of the price charged for a main-floor seat; nor the price of a third balcony seat to be greater than 50 per cent. of the price charged for a main-floor seat. The other measure introduced, known as the Higgin's bill, provides that no theatre shall sell tickets unless a seat is available at that time.

At the same time that the anti-censorship forces were busy at Madison, Wis., opposing any adoption of state censorship, blue-law advocates were sustaining a striking defeat in the case of B. C. Brown, proprietor of a motion picture theatre at Viroqua, Wis., who was arrested on a charge of violating the old state blue law by keeping his theatre open on Sunday. The jury before whom Mr. Brown was tried brought in a verdict of not guilty.

The victory scored by Manager Brown, of Viroqua, was probably the greatest ever won in Wisconsin by the motion picture men. Mr. Brown was arrested on a complaint based on a petition circulated by the W. C. T. U. and it was signed by about two hundred persons. This petition stated that the movie theatre was not a necessity and therefore was operated on Sunday in violation of an old law dated back in the 60's, which seeks to regulate the activities of people and business on Sundays, and which states what enterprises may or may not operate on Sundays.

The defense attorneys argued that Brown in running his theatre on Sunday was merely doing so in the pursuit of liberty and happiness, and that the majority of the people really desired this theatre open on Sunday. The verdict of the jury in this case is hailed by all the liberals as demonstrating conclusively that the people as a whole do not want the blue laws enforced in Wisconsin.

In Michigan, following a bitter fight, the senate refused to take the bill from committee, thus putting a quietus upon the censorship agitators there for at least another year.

Victory has crowned the banners of the motion picture industry in Pennsylvania in the fight against all the burdensome tax measures proposed in the 1921 session of the legislature.

That body adjourned on Thursday, April 28, without having enacted a single one of these menacing tax bills, which, had they all been enacted, would have squeezed all the profit out of the picture business in the Keystone state.

As the legislature cannot meet again for two years, unless in special session, the industry is freed from the handicap of throttling taxation that had threatened it since the lawmakers first assembled last January.

Nat'l Ass'n Thanked for Aid in Censor Fight

F. H. ELLIOTT, secretary of the National Association of the Motion Picture Industry has received the following letter from the Wisconsin Exhibitors Association, in which the National Association is thanked for its aid in the recent censorship fight:

"Dear Mr. Elliott:

"As president of the Wisconsin Exhibitors Association permit me to express to your organization the grateful appreciation for the co-operation in our fight against censorship of motion pictures in Wisconsin.

"You of course have already been advised of the result, the Committee of State Affairs unanimously recommending an indefinite postponement on the bill.

"Mr. Atkinson who spoke in behalf of your organization made a splendid address and an effective one.

"Let me again express our gratefulness for your co-operation.

"Sincerely yours,

"Wisconsin Exhibitors Association
(Signed) Joseph G. Rhode, president.

The two most forceful factors that brought about this happy ending to the fears of Pennsylvania picture interests, were, first, the persistent efforts of the representatives of the industry, in large measure through the instrumentality of the newly formed state branch of the Motion Picture Theatre Owners of America in opposing the objectionable bills at committee hearing and in other ways at the capital; and secondly, the factional fight that sprung up within the Republican party in the closing hours of the legislature. This fight resulted in the ousting of Robert Spangler as Speaker of the House, and the election in his stead of Samuel Whitaker, as speaker. This caused such a congestion of bills on the calendars toward the close of the session that, at the very wind-up it was possible, within the allotted time, to put through only those bills that were of most political importance to the victorious administration faction.

Fortunately for the motion picture industry the bills it opposed were practically all among those that were not reached in time to be reported out on the floor of the legislature, and consequently they died in various committees of the House and Senate.

In fact the only bills relating to the motion picture industry that were enacted were the McConnell bill, more than doubling the annual payroll of the State Board of Censors and its employes; the general appropriation bill with its clause providing $174,520 to pay the salaries and operating expenses of the censorship board for the next two years, as compared with $133,000 in the last two; and the bill which requires all theatres to display the American flag at all times during performances.

Great Increase in Imports Statistics Show

THAT the American motion picture producer is meeting with real opposition by foreign competition is indicated by an analysis of the imports and exports that has just been made by the Washington Bureau of the National Association of the Motion Picture Industry. The figures were obtained from the Bureau of Foreign and Domestic Commerce.

For eight months ending February of this year, the total footage of positive film imported was 3,137,422. During the same period in 1920, the amount was 1,649,085. From these figures it shows that the imports were nearly doubled during the past eight months. The amount of negative film imported has also been more than doubled during the same period. For eight months ending February, 1921, the United States imported 1,372,842 feet, while in the same period there was imported 665,669 feet.

Our exports during the same period shows a decrease this year over last. We exported during eight months ending February, 1921, a total of 108,825,976 feet of positive film, while during the same period in 1920 we exported 112,591,288.

The United Kingdom is still our best customer, with Canada second, Australia third, and France fourth.

Kansas Governor Sees Eventually Death of All Official Censorship

HENRY J. ALLEN, governor of Kansas, is another of the country's leaders who is an ardent film fan. Governor Allen also believes that the public is more demonstrating its ability to be its own censor. "There probably will be," said the Governor, "more official censorship before there is less, but ultimately the people at large will be recognized as competent to decide what they shall and shall not see. Then all the picture men will give their patrons what they want, which is clean and wholesome, but entertaining films. The trend to-day is in that direction undeniably and it will continue."

Governor Allen, however, does not believe that the time has come when censorship should be abolished utterly, but he is willing to admit that censors often make mistakes. He believes that official boards often fall into the errors of believing that every picture should be educational.

Speaking of adopting names of sub-titles which work an injustice to the picture, the Governor said that producers are gradually learning that the public is neither illiterate nor vicious, and that, far from proving of box-office value, suggestive misnomers actually keep people away from the theatres.

The Governor's favorite star is Charles Ray. He believes that this star's productions are invariably entertaining and artistic and that he is at once a real man and a genius.

Dr. Crafts Willing to Co-operate with Industry

Further communication between Benjamin B. Hampton and Rev. Dr. Wilbur F. Crafts has arisen following the recent sermon delivered by Dr. Crafts at the Immanuel Presbyterian Church in Los Angeles.

Mr. Hampton stated that there was some misunderstanding following the publication of the sermon in the press. He again urged that the producers and Dr. Crafts' organization, The International Reform Bureau, co-operate, and suggested that the first step in this direction would be the preparation of a memorandum in which Dr. Crafts' position would be stated clearly.

Dr. Crafts in his answer stated that he wished to co-operate with the industry and believed that the thirteen standards agreed upon by the National Association were sincerely adopted. The problem, he said, was to impose these standards upon all producers. Dr. Crafts explained that he published his Federal Commission plan, not as something to be introduced in Congress, but merely for the consideration of the public, reformers and producers.

He also stated that he favored censorship only as a little better than nothing until some other more efficient method of improving the motion pictures can be put into operation.

Suitable Studio Gowns Offered at Thrift Sale

At Everybody's Thrift Shop, 114 East 59th Street there is being offered for sale slightly used clothing, and household articles of all sorts. Many gowns suitable for studio use are being offered.

The profits are devoted entirely to welfare work.

Brilliant Publicity Chief of Ass'd Producers

Al Lichtman, general manager of Associated Producers, Inc., announces that he has appointed Arthur M. Brilliant to be director of publicity and exploitation for that company.

Propose Change in Kansas City Censor Ordinance

An amendment to the Kansas City censorship ordinance, drawn by motion picture producers, exhibitors and a joint committee of citizens, was introduced in the upper house of the city council last Tuesday night. It was referred to a committee.

The amendment provides that any twenty or more resident adults of Kansas City who have witnessed the entire picture or particular serial episode, which has been deemed objectionable, may appeal from any action of the city censor in passing the picture, or parts thereof, by filing a written application for an appeal.

The amendment is the outcome of a previous amendment which motion picture exhibitors recently were successful in getting past both houses of the council, but which was vetoed by Mayor Cowgill when about 20,000 club women brought their political influence to bear upon the matter.

Restrict German Imports Says Jos. M. Schenck

Joseph M. Schenck, president of the Norma Talmadge and the Constance Talmadge Film Companies, and producer of many feature and special productions, takes a very firm stand on the question of the importation of German films into America, and allies himself with those who believe in making every effort to abolish the German made picture. He says:

"I have three reasons for my decided prejudice against German pictures. First of all, an influx of such films in the United States would throw thousands of our own picture players, directors, technical experts, property men, stenographers, bookkeepers, secretaries, and executives connected with film companies out of work, because it would be absolutely impossible for the American producers to compete with the German producers.

"My second reason for not favoring the German picture is because of the present restriction on the importation of American made pictures into Germany."

Parent Teachers Ass'n Favors Cooperation

National Convention Declares Against Legalized Censorship; Brady Addresses Body

THE National Congress of Mothers and Parent Teachers' Association at the final session of their annual meeting, held in Washington, D. C., unanimously adopted a resolution advocating closer cooperation between their organization and the producers and exhibitors of motion pictures. This, in their opinion, rather than state censorship, is the solution of the means to bring about a better class of motion pictures. This action was the result of the activity of the delegates from Ohio and Pennsylvania who declared that legalized censorship in those states has been a complete failure and that the results could only be obtained by close cooperation between the organization and the picture industry.

William A. Brady, president of the National Association of the Motion Picture Industry, addressed the Congress. Mr. Brady quoted President Harding's view of the influences of motion pictures:

"I do not in any way minimize my high regard for the great art involved in the splendid work of the silent drama or the musical stage, but the coming of the silent drama has revealed to us an agency for education which no human being could reasonably conceive a quarter of a century ago. We have no single avenue for the dissemination of information equal to that of the motion picture. I do not know that anyone now has an approximate measure of the possibilities which may come. Pictures are very convincing things. I confess that sometimes the camera fools us more or less, but, as a general proposition, it is a very dependable agency of the truth, and it has the facility for conveying essential educational truths to the remotest parts of the world.

"Nothing is more remarkable than the enlarged enjoyment of the drama through picture distribution. It is only a few years ago that the rural community saw very little of the drama, and much of what it saw was not to be taken as a very creditable example of the best in dramatic art."—President-elect Harding, speaking at Marion on August 24, 1920.

Mr. Brady declared that the motion picture was the greatest single force for good in the country today and that it was fast supplanting the printed word. He gave a history of the industry and of the great things that it was accomplishing.

"More than seven thousand schools and colleges to-day are teaching their scholars by the aid of the motion picture machine and I predict that within five years that there will be a motion picture projection machine in every school room in this country," he said, "The text book will continue but it will fast be supplanted by the influence of the motion picture. More than five thousand churchs to-day have realized the tremendous power of the motion picture and have installed projection machines in their churches."

Mr. Brady criticized the professional reformers during the past year and declared that they were "profiteers in morality." He declared that the motion picture industry welcomed the cooperation of the Congress of Mothers and Parent Teachers' Association because, he declared, that the whole future of the industry rested with the mothers of the country. He told of the plan of the producers to eliminate the objectionable pictures from the screen and of the thirteen points that had been agreed upon by the producers which were now being carried out. Mr. Brady was questioned at some length by speakers from all sections of the country.

Mr. James Maddox of Columbus, Ohio, President of the Ohio Exhibitors' League was the next speaker. Besides being an exhibitor, Mr. Maddox was a representative of the Parent Teachers' Association from that state. Mr. Maddox proposed that the Congress appoint a committee to cooperate with the exhibitors and producers and that this committee meet at an early date in New York to formulate their plan of cooperation. He declared that a state and county committee should be appointed and they in turn should report to the national committee.

Following the three committee meetings at which Mr. Brady spoke, resolutions were unanimously adopted condemning politically appointed censor boards and recommended the adoption of the new set of standards proposed by the National Association of the Motion Picture Industry. The only sentiment for legalized censorship came from a small group of women from states which have had no experiences with censorship boards.

Meeting of Universal Managers in Chicago

President Laemmle to Formulate Fall Policy After Conferring with Branch Chiefs

THE biggest gathering of Universal officials held in many months will take place Sunday and Monday, May 7 and 8, at the Chicago offices of the Universal Film Exchanges, when Carl Laemmle, president of Universal, will confer with his district and branch chiefs from all over the country regarding Universal 1921 Fall policy.

Mr. Laemmle, who now is in New York, will be accompanied to Chicago by Harry M. Berman, General Manager of Exchanges for Universal; P. D. Cochrane, Exploitation Director, and other officials. Among the high Universal sales officials who will await him in Chicago are Herman Stern, district manager for Canada; E. J. Smith, district manager for the Atlantic Division; Art Schmidt, district manager for the middle West, and other district managers.

Many innovations in Universal release schedules are promised for next season as a result of the forthcoming conference. It is reported that Universal plans radical changes in the handling of its short subjects, and that an adjustment in its feature and super-production releases is contemplated. Mr. Laemmle, it is understood, intends to question his sales chiefs thoroughly on these changes before actually making any sudden shift in Universal's present release methods.

The main attraction of the convention will be devoted to Universal's promised Jewel productions. There are now four super-productions under way at Universal City, at least two of which will be ready for early fall release. They are "Foolish Wives," the von Stroheim spectacle of Monte Carlo, which is in its last month of actual production work, and "Fanny Herself," the new Tod Browning Production, being filmed from Edna Ferber's story of that name. Two Universal-Jewels are just being put into production. One is Priscilla Dean's new special, "Conflict," adapted from Clarence Buddington Kelland's novel of that name, and the other is Harry Carey's first Universal-Jewel production, yet unnamed. The release date of "Conflict" and the Carey picture are said to be problematical at this time, since actual production on them may last well into the fall.

Mr. Cochrane, Universal's exploitation expert, will spend considerable time during the Chicago convention, furthering the exploitation of Universal's latest Universal-Jewel release, "Reputation," starring Priscilla Dean.

He will outline plans to the assembled exchange managers by which they are to exploit the picture in their territories and tie-up with individual exhibitors in the proper presentation of the Dean special.

Mr. Laemmle recently returned from Universal City, where he personally supervised the production work at the West Coast studios for several months. He will discuss with his sales managers the merits of the Universal pictures he has seen in the making, and will solicit their advice as to the needs of exhibitors who favor Universal pictures.

HARRY REICHENBACH has landed again—this time by re-making the map of New York so that the official city signs read "43rd Street Dream Street." Dream Street trolley cars and a flag-bedecked street were other features of the exploitation. Matinee receipts to the Starving China Fund aided in greasing the wheels.

Mailing List an Asset

How Montana Exhibitor Booms Light Business by Use of a Mailing List

WHEN endeavoring to work out methods which will bring the days of the week, which are ordinarily poor from a business standpoint, the earlier days of the week particularly, up to the standard more nearly equal to the Saturday and Sunday business, many exhibitors overlook the fact that they only need a few stunts which will work regularly. After they have several such exploitation stunts worked out, it is a comparatively simple matter to pull one stunt each week, and Monday and Tuesday crowds are assured. But, of course, it is no cinch to hit upon exploitation stunts which are capable of being worked with assured success at regular intervals.

Albert Nadeau, manager of the Bluebird theatre in Anaconda, Montana, Associated First National sub-franchise holder, believes that a mailing list is one of the most potent means of getting extra business on light days, when used in the right way. He has found that his mailing list is a sure fire stuff once every two or three weeks to build up his early week audiences. After some experiences with them, and after discussing the mailing list as a business builder with many theatre managers (a great portion of whom declared it was a failure), he delved into the possibilities of the use of mailing cards in an effort to discover what was wrong when the mailing list would not work and applied his discoveries to getting up and using such a list at the Bluebird.

One source often used to obtain a mailing list in a small town is the telephone directory. Another is to get a list of the memberships of various local lodges and fraternal orders. Nadeau knew of these and realized the advantage of the wide scope of both, but decided there was too great a waste in broadcasting cards and letters to poker hounds, rummy experts, bridge fiends, three-cushion billiard players, diddle and cootie crawl stars and others who have as much interest in the movies as they have in whether Ibsen is appreciated by the King of Hades.

In order to get a list of residents who attended the theatre, he stationed a girl at the door, who asked patrons for their names and addresses. It took the girl six weeks to get a one thousand two hundred list of names, but every one of those one thousand two hundred names represents a family of movie fans who are really interested in knowing what is going to be shown at the Bluebird, and it eliminates a great deal of the "waste circulation" of the average mailing list. The list is small but the theatre is also small and the town itself has a population of but seven thousand six hundred.

After getting the names he had addressographed stencils made in order to facilitate the sending out of cards and letters.

After that he says it was a matter of "shooting square" with his patrons. It took nearly three months to work up a mailing list audience.

The first time the list was circularized the response was not noticeable in the Monday and Tuesday audiences. The second time was but little better. The third time its effect became noticeable and after that each time it was used added materially to the attendance until now all that is necessary to assure him excellent audiences for the first two days of the week is a card, telling his patrons that a film which he thinks they will like will be shown at the Bluebird on those nights.

Nadeau attributes the success of his use of the mailing list to three things.

First, he does not overwork it.

Once every two or three weeks and sometimes at longer intervals is all that he uses it. It avoids the "daily card from the movie" becoming so stereotyped that it will be thrown into the waste basket without being read.

Second, he "shoots square" with the patrons on his mailing list (and with all other patrons for that matter), and has never tried to make a "killing" on a picture that was not of excellent quality.

He sees every picture on which he uses the mailing list before sending out the cards and never sends them out on an inferior play. The people have come to recognize that they can trust him and believe that when he recommends a play that it will be well worth seeing and consequently they come.

"Sellingout" the mailing list on one inferior picture, he declares, would ruin its value. Now when a card comes from Bluebird, his patrons read it because they are sure the show will be good, but if he were to use it on a picture which was not up to standard, those who saw the film would be mighty doubtful of his recommendations ever after.

Third, he selects pictures on which he uses a mailing list for their general appeal.

Naturally, in a mailing list of this sort, it is impossible to select the particular star or kind of play certain patrons are interested in, whether they would rather see Flossie Florence, the Swaybacked Swede, or Cecile Scissorbill or which one likes to see a custard pie decorating the countenance of a fat man, Wild Bill holding up Bill Cody's stage with seventeen miles of cayuse chases following, or whether they prefer Shapely Susie's legs.

So he picks pictures which will have some appeal to the various patrons who like all these variations. It must be one with a strong plot, good acting, considerable comedy and a few thrills. While this just about describes the "ideal" film there are quite a number, Nadeau finds, which qualify for the classification. "Class" pictures using the adjective "class" in the sense that they appeal to one element only, he uses for midweek stuff, for the 'dyed-in-the-wool' fans who follow the fortunes and the pictures of some actors, such as Charles Ray and Constance Talmadge, who with good advertising are always sure to pull the crowds during the middle of the week.

Marshall Neilan's "Go and Get It" was one of the best for this general appeal and incidently one of those which helped in building up the mailing list business. The card was not arranged as well as it might have been but it pulled the crowds, they went away satisfied and when they got the next card, read it and came to see the show.

Nadeau's card had across the top in a twenty-four point DeVinne caps type in two lines: "The City Editor said to the Young Reporter," below this in ten point light face, ulc., "Three nights ago Dr. Ord, the famous surgeon, was found dead in his laboratory with his back broken and not a mark on his body. The next night night the District Attorney suffered a similar fate. Last night the same thing happened to one of the most prominent judges in the country. The city is panic-stricken. Thousands of people are fleeing. We must have that story 'Go and Get It.'" Then in twelve point blackface, lowercase "Marshall Neilan's" below this in ten point light again "Wonder Story of Newspaper Life" and "Go and Get It" in twenty-four point DeVinne capitals; "Opens tonight for two days only (Friday and Saturday")) in ten point light face and "Bluebird" in thirty-six point DeVinne capitals at the bottom.

The card was not flashy or striking, but it got the business—which is all that can be asked of any exploitation stunt. The film satisfied them and of course they came back when he next sent out a card.

This is in keeping with Nadeau's avowed purpose of catering to "constructive business." "Trust 'em so well this time they will come back next time," is his method. He has a reputation among the film salesmen of being the keenest buyer for a small theatre in the Northwest, but when he does occasionally pick a lemon he "pipes down on the advertising, takes his loss and takes a little more care next time he buys a film.

A card which followed was far better. He had a girl address all the cards and then write a little note just the size of a postcard.

"Dear Friend: Just a word to give you a friendly tip. I was in Spokane last week and saw a picture that made me hold my breath and that thrilled me all over. I'd hate for you to miss it. The picture is called 'Rider's of the Dawn.' It's taken from the Zane Grey story The Desert of Wheat and is splendid. I'm told this play is to be shown at the Bluebird theatre today and tomorrow. I know you enjoy a thrill so see it." It was signed with the initials M. P. F.

He had a photoengraver make a plate from this note and asked the printer to match with the ink used in printing as nearly as possible the ink used in writing the addresses.

The printer did an excellent job and it was difficult to determine whether the card was printed or really written. As a matter of fact, Nadeau had to settle several bets as to whether the card was written with a pen or printed. But it got over big.

With this method of handling his mailing list he has built up this class of business to such an extent that his Mondays and Tuesdays every two or three weeks are assured by one stunt, and by the use of others he keeps the early days of the in-between weeks up to a comparatively good standard.

Coast Players Merge with Actors' Equity

Meet in Los Angeles to Celebrate Amalgamation Coast Membership of 1,800

PLAYERS of the West Coast film colony auspiciously celebrated the merger of all the principal actors' associations with the Actors' Equity Association of New York at a meeting held in the ballroom of the Ambassador Hotel on April 23, Shakespeare's birthday anniversary.

For several months plans for the formation of the three associations and a merger with Equity have been under way, and the movement became successful when, by a vote of the members of the three different bodies recently, a joint meeting was held and resolutions adopting the merger were unanimously carried. Officers for the conduct of affairs of the West Coast unit of the Actors' Equity were selected to serve from May of this year until May, 1922. The merger becomes effective May 1.

The officers for the year are Dewitt Jennings, chairman; E. C. Joy, business manager and secretary, and the members of the Advisory Board are W. H. Crane, Richard Bennett and William Courtleigh. The organization also has a board of eleven directors.

The organizations merged were the Actors' Association, Photoplayers Equity Association and the Screen Players Association, which gives the West Coast unit of the Equity a membership of about eighteen hundred.

Frazier Shaw is acting as West Coast field representative of the Equity. At the invitation of the West Coast unit Secretary Frank Gilmore of the Equity Association of New York came to Los Angeles and was the principal speaker at the Ambassador Hotel meeting. Chairman Dewitt Jennings called the meeting of about fifteen hundred to order and after briefly stating that the purpose of the meeting was for all of the film colony, including writers, cameramen, directors, and producers to learn the purpose of the Actors' Equity, he introduced William Courtleigh as chairman of the meeting. Mr. Courtleigh in turn introduced Frank Gilmore, W. H. Crane, Bert Lytell, Fred Niblo, Lawrence Grant, Lillian Gilbert Parker, Samuel Merwin, Frank Keenan, Charlie Murray, and other speakers.

The address by Gilmore briefly summed up the work of organizing the Equity and its growth to a membership of 15,000, the activities of the association with respect to anything detrimental to the film industry, the organization's attempts to prevent the passage of censorship in New York, and he was most complimentary to the players of the West Coast Film Colony for the aid given the association in the past and several times referred to the association as being "One For All and All For One."

"Most of our members of the West Coast are engaged in work for the screen and a danger confronts them today of far more importance to them than censorship or Blue Laws," Mr. Gilmore said. "Over in Europe the wage scale is much lower in all lines than in America, and I am told they can make films in interior Europe for about one-fifth the cost of the American producer because of the low wage scale. American distributors have been to Germany and purchased films and they are now being shown to the American people. The distributors will reap a great harvest on the pictures that have been brought here, and so inviting is the field for big money-making that American distributors, we are given to understand, have contracted for many more films to be brought to America from our former enemies' lands. The bringing of these films will create another condition of overproduction and the actors of America will suffer unless some step is taken by the American Government to prevent free entry of these films in this country. I am glad to say the Equity Association officers are doing everything possible to protect the American actors' conditions and we now have in Washington men who are working on laws that will protect the American screen artist, if passed."

Mr. Gilmore remained in Los Angeles until Wednesday when he left for Washington and the East, after meeting all of the officers and many of the members of the newly formed West Coast unit of the Equity.

Dutch Film Magnate in This Country

Louis C. Barnstyn, president and managing director of the Wederlandshe Bioscoop Trust of Holland, commonly referred to as the Dutch Film Trust, has arrived in this country for a brief visit. Mr. Barnstyn was accompanied from Holland by his brother, J. C. Barnstyn, of the British and Continental Trading Co., at whose offices he will make his New York headquarters during his short stay in this country.

Mr. Louis Barnstyn's journey to this country is primarily to acquire additional product for the Nederlandshe Bioscoop Trust for physical distribution throughout Holland. He will also devote a good portion of his time here to the study of American methods of photoplay presentation.

A chain of fifty theatres' modernly constructed and equipped, to be erected at vantage points throughout the length and breadth of Holland, and to be completed and ready for operation by 1922 is one of the gigantic projects of the Dutch Film Trust. The present theatres in the chain of playhouses owned and operated by the Nederlandshe Bioscoop Trust amount to fifteen; and Mr. Barnstyn states that this number will be enlarged to fifty by the latter part of 1922.

Censor Bill Introduced in Florida Legislature

A bill for the regulation and censorship of motion pictures in the State of Florida, has just been introduced in the House of representatives at Tallahassee, Florida.

Upon word of the bill being introduced, C. D. Cooley, president of the Exhibitors League of Florida, at once got busy with wires to exhibitors all over the State, and they will fight the measure to the best of their ability.

Carr and Schad of Reading Hold Annual Dinner

The annual dinner and entertainment given by the directors of the Carr and Shad theatre-circuit of Reading, Pa., to their employees was held last week in the Reading Odd Fellows' Hall. More than 125 covers were placed for the occasion, and an elaborate entertainment program added to the zest of the banquet. H. J. Schad, president of the organization, was the toast-master. John H. Cook and Paul E. Glass were in charge of the banquet and entertainment details. During the dinner the Dixie Serenaders, with Elmer Dusenberry leading, furnished quartet numbers. A number of surprise acts by members of the Carr and Schad organization were staged after the banquet, including a double quartet comprising Messrs. Stimel, Hendricks, Haines, Heinly, Cook, Glase, Clay and Henke.

"Cincy" Operators Renew

Following a series of conferences between members of the Greater Cincinnati Exhibitors' League and the Moving Picture Operators' Union, an agreement was reached whereby the operators continued in effect the wage contracts which expired May 1. The operators' decision was the result of the action of high union officials in advising that the agreements be renewed without the 10 per cent increase which had been demanded. It was understood present agreements will continue in effect until September 1, and that the union will sign up for that period without increases in pay.

I. W. McMahen, president of the Greater Cincinnati Exhibitors' League, stated that about twenty exhibitors, controlling most of the houses in Cincinnati and neighboring cities, are affected by the agreement.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Max Goldstine, who will offer a spring and summer season of motion pictures at Orchestra Hall, starting with "Passion" on May 9th, plans to make the music setting for these pictures notable. He has engaged Walter Blaufus to take charge of the music and the celebrated violinist, George Bass, will be first violin in the orchestra of symphony soloists. Negotiations are pending with a famous organist to take charge of the organ during the picture season at Orchestra Hall.

Neal Hart, popular star of Pinnacle Productions' Western features, was in Chicago last week for several days and from here went to Indianapolis to attend a meeting of the officers and stockholders of Pinnacle Productions. He reports that he regards "Black Sheep" as the best picture of his career and states that the plans of Director Hurst assure that the forthcoming Pinnacle releases will be splendid pictures. Mr. Hart is returning to the coast at once to resume production.

Charlie H. Christie, en route back to the coast, paid Watterson R. Rothacker a visit at the Chicago Rothacker Laboratories. He told of big plans he and his brother Al E. Christie have for future Christie Comedies. While at the Rothacker plant he viewed tests which were made of several of the girls in the Chicago Journal's beauty contest by which some Chicago girl will get a job in Christie Comedies. He waxed enthusiastic over the several examples of the Windy City pulchritude. To Mr. Rothacker, who will be one of the contest judges, he outlined his idea of the type of girl who would make the ideal Christie comedienne.

The big new moving picture house which is to be erected on Lincoln, near Belmont avenue, is to be a Lubliner & Trinz theatre. This is the theatre project that was conceived and the ground bought by Emil Stern, general manager of Lubliner & Trinz, and the entire leasehold and ground has just been purchased by Lubliner & Trinz from Mr. Stern at what is reported to be a handsome advance.

Douglas D. Rothacker has returned from a tour of Southern Illinois and Missouri, where he was working on an industrial. Edward O. Blackburn, director of Rothacker industrial pictures, is in New York City this week. Ricardo Bidelo, representative of the Argentine Railroad, was at Rothacker's Chicago laboratories editing a film portraying the industries and resources of this South American country, which he will exhibit at American colleges.

Sidney J. Goldman, who recently resigned as Chicago manager for Associated Producers, Incorporated, has been elected a vice-president of the F. B. Warren Corporation which has been organized to enter the national distributing field. Mr. Goldman will be in charge of the central section of the United States, where he is widely and favorably known, for the new company. Before taking up his new duties he will spend a month in California.

The Interstate Film Service, which has been located at 63 E. Adams street, has moved into its new office located at 730 S. Wabash avenue, where they will have improved facilities for handling their business.

Exhibitors Poster Service Company, of Cleveland, Ohio, have taken over the Southern Ohio territory for the distribution of Synchronized Scenario Music Company scores and Strand Features, Incorporated, of Detroit, have contracted for the Michigan and Toledo territories.

Pathe to Distribute Reel Showing Dempsey's Training

EXCLUSIVE rights to the only motion picture that will be made of Jack Dempsey in actual training for his coming epochal fight in defense of his heavyweight crown against Georges Carpentier, have just been obtained by Pathe Exchange, according to the latter's announcement.

Acting for Jack Kearns, manager of Dempsey, and the heavyweight champion himself, Fred C. Quimby assigned to Paul Brunet for Pathe, the distribution rights to a one-reel subject entitled "A Day with Jack Dempsey." The reel will show Dempsey's training routine from the time he arises in the morning until he retires in the evening.

Under the terms of the contract, Dempsey will not pose during his training for the fight for any motion picture organization or individual up to the day of his fight with Carpentier.

"A Day with Jack Dempsey" was made under the supervision of Jack Kearns, Dempsey's mentor, and Mr. Quimby, who directed the actual photographing of the production. In order that the picture might be absolutely correct in every detail of the training, Mr. Kearns personally supervised the work of Dempsey and his sparring partners. The pictures were made at Dempsey's training quarters in New Jersey.

Pathe will begin the distribution of "A Day with Jack Dempsey" as soon as prints can be rushed from its Bound Brook factory.

In order that the widest distribution might be obtained on the subject, and that every exhibitor will have an opportunity to profit from this very timely topic, Pathe will issue 200 prints.

It is considered a picture that will advertise itself, and in many respects is regarded by Pathe as the greatest single reel attraction it has ever handled.

Exhibitors who desire to play "A Day with Jack Dempsey" will have to get their requests in early, for Pathe expects a record-breaking demand between now and the day of the fight, July 2nd.

"Deception" Starts Run in Boston

"DECEPTION," Paramount's big European production, which not only established a new record for a week at the New York Rivoli but has the distinction of being the first picture ever to play three weeks at that theatre, opened an indefinite engagement at the Colonial theatre, Boston, Tuesday evening, May 3. Dr. Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theatres, went to Boston to supervise the presentation on the opening night.

The entire presentation, exactly as it was given at the Rivoli, including prologue, settings and orchestral accompaniment, has been duplicated for the Boston theatre.

One of the most successful runs in the history of Boston is predicted for "Deception," for it has been favorably passed upon for Sunday presentation by the Department of Public Safety, being one of the very few non-religious pictures so favored.

Increasing Demand for Speedco Arc Control

For the purpose of analyzing the arc control situation in Chicago, the E. E. Fulton Company, manufacturers of the Speedco Arc Control, recently made an incomplete survey of the city for the purpose of completing their records on Speedco installations. The results are interesting.

The first installation of any size was found to have been in 1916 when twelve Speedco Arc Controls were installed in the Jones-Linick & Schaefer circuit. At about the same time a battery of two Speedcos were installed in the Jackson Park theatre. Investigation showed all fourteen to be operating in 1921 as efficiently as in 1916 after practically constant use for five years.

During the war Speedco manufacture was practically at a standstill but recently a revival in production has enabled the Fulco Sales Company of Chicago, as distributors in the home territory, to complete the following installations since January, 1921: Three Speedcos in the Kedzie Annex theatre, followed by two in the Kedzie (vaudeville and pictures); two in the Elmo theatre, two in the Garfield theatre, two in the Oakley, and two in the Dearborn theatre.

Business Booming for Bartola Music Co.

Mr. Dan Barton, of the Bartola Musical Instrument Company, who has recently returned to Chicago headquarters after a trip through the Central West, reports that the organ business is booming, despite the dullness in other lines, and that his company is working overtime to supply the demand for its instruments.

The Hostettler Circuit with a chain of houses throughout the states of Iowa, Nebraska and Kansas, are equipping their theatres with Bartola Musical Instruments and instruments now are being installed for the Hostettler Circuit in Hastings, Nebraska, Grand Island, Nebraska, and Shenandoah, Iowa.

E. C. Beatty, general manager of the Butterfield Circuit with a string of houses through Michigan and Ohio, has closed contracts with the Bartola Musical Instrument Company for instruments in Bay City, Michigan, and Battle Creek.

"The Lotus Blossom" for National Exchange

From the offices of National Exchanges, Inc., comes the announcement that it is to release "The Lotus Blossom," a feature picture now in the course of preparation, in which Lady Tsen Mei, a Chinese film actress, is to be starred.

Music and the Picture

Why Managers Should Not Try to Become Conductors

By Charles D. Isaacson

IF a manager is a musician that is one thing; but if he happens to be a manager with a good musical director at his right hand, then what I have to say today may be of some value.

I have learned many things since taking hold of this department of music for the pictures, and one of them is that over-zealous managers may reduce highly trained musicians to the state of defeated servants. Without question I could cite ten cases of theatres, where the musical director, entering the service, fresh, buoyant, enthusiastic, full of ideas, was met with opposition, arbitrary methods, and was turned into a weak, servile, order-follower.....In a fairly large theatre here in the East, I was the witness of just such a condition. The conductor, at the head of a large orchestra is unquestionably one of the best musicians in the service. He had certain fine ideals, planned his entire season with a sense of proportion, unity, development. He understood the scoring of films, knew how to augment and reduce his orchestra for all occasions, had an unusual method of interpolating singing and dancing numbers. Everything was going beautifully until the manager one day became intensely interested in the music. It was alright for him to be interested in the results of the musical fork, but now he began to put his hands into the making of the music. He was not a musician, and moreover he didn't know one note from another; one composer from another. He was a good film man, he had come from one of the smaller cities where he had made good. Inspired no doubt by the Musicialities of Rothafel, Riesenfeld et al, ths manager now began to assume musical airs too. Into the program crept the line: "All music selected under personal supervision of....." (mentioning the manager's name). The manager switched the engaging of soloists from the musical director's office to his own, and the programs began to suffer. Pretty but voiceless singers were engaged; artful but inartistic dancers were billed. Then the music came to the manager's desk. In several months, the manager had been studyng his tradepapers, had been following regularly his more successful rivals and had digested inefficiently a great deal of musical talk. The things he started to shoot at his poor conductor, were stupid and hurtful to business..... At first, the conductor stood his ground, argued, tried to persuade his manager of the fallacy of his attitude, but finally gave up. The fight was too strenuous, he was in the minority, his was the lesser voice—so he swallowed his wrath, waited upon the manager for orders and kept his ideas to himself, while he followed directions, with a half-sneer on his lips, which communicated itself to the musicians and their playing.....Bad, very, very bad!

Now not for one moment would I have it thought that I advocate a differentiation between musician and manager. I think that the musician who simply goes ahead irrespective of his manager and the house policies, is unworthy. Conferences, discussions, unanimity of opinion are necessary at all times. House policies must be determined which cover the type and character of music desired, the standards to be sought. I have seen the pendulum swing the other way. I will agree that the manager is more likely than the musician to have his job at heart, that there are many players of instruments who think only of their violins, organs, etc., without having a general spirit of the whole ensemble of the film, music and box office in mind. I have observed musicians in theatres who would have been fired by me instanter! They were almost as bad as the musician in the theatre who was proud, who had taken a job in pictures because he was in bad circumstances, but who was dadblamed if he'd prostitute is intellect by looking at the screen. The musician who is doing the film industry a favor by "accepting" employment won't be with us very much longer. The musician who cannot realize that he is as much at home and in dignified surroundings—as dignified as any in the whole musical world, doesn't belong. He doesn't belong. Rauss mit him!

Nevertheless I would bear down on the point I seek to impress. Give the musical leader a fair chance—give him a liberal free hand. Allow him to exercise his judgment, his musical experience. Permit him to call upon his memory, his acquaintanceship with musical masterpieces past and present. If he is worthy of his place, he is worthy of being responsible for the music. Hold him strictly responsible for it. That attitude will put him on his mettle.

After all when you come right down to it, who is better equipped to suggest the music and the musicians, and the soloists and the programs than the man who has given his life to it?

I am reminded of the story of the advertising writer. It seems that everybody knows more about writing advertisements than the man who has devoted himself to the study of such matters. Anybody who can string words together imagines he can set up an advertisement and anybody who can read feels himself capable of cutting, trimming, revising and generally mutilating a perfectly good piece of selling copy... I remember some years ago when "The Exploits of Elaine" was the sensation of serial filmdom, that Arthur Brisbane wrote some advertisements. Now it must be admitted that Mr. Brisbane with his seventy-five thousand dollars a year salary (or it is one hundred thousand now?) can write editorials. But after William Randolph Hearsf had compared Mr. Brisbane's advertising copy with the kind submitted by his then advertising copy-writer (salary one hundred simoleons only per week), W. R. H. turned to Arthur Brisbane and said, mischievously, "I think you and I, Arthur, had better attend to our own business and leave ad-writers to take care of their own salvation. You can't write ads, Arthur, and neither can I. But this boy can.....Go ahead, young man, with your series".....Pass to the advertising copy department.....—No thanks, that's aldight, gentleman, no thanks. I was the said hundred dollar advertising copy-writer and I've been waiting all these years to get the story into print!

Everybody who can whistle a note, who knows the difference between Yankee Doodle and the Funeral March of Chopin, believes himself capable of deciding the destinies of music for the film. Now I will change that statement. Not everybody. Because I've seen many managers who are ideal executives and inspirations for their musical conductors. I will tell you what they do—what is their procedure.

As soon as a feature picture is signed, a memorandum goes to the musician's office. The conductor keeps over his desk a large sheet which bears the current week's program, the coming week's, and the next and as far as he can go—sometimes four weeks ahead. The feature is written into its place, the comedy and the educational and any other subject that is scheduled. Provided with this information the conductor seeks to unify his entire program with the proper atmosphere of music. He picks his overture, suggests his interpolated solo numbers, dance and song divertisements, etc., and confers with the manager. He tells what added musicians he will need, if any, what soloists, what special drops, suggestion for the prologue, etc. Oftentimes, the manager can't agree with the suggested program—it's too similar to the preceding week, or it overbalances, or it doesn't seem to have the strength, or it is too high-brow, or something of the kind. Generally the musical ideas are O.K.'d at once. There is no friction. The musician is open to suggestions and criticisms. The manager doesn't lose control. He is a real executive and he compliments the conductor and sends him off on air, each time.

I will tell you something, managers, about musicians. They are the most sensitive creatures on earth. From the greatest prima donna down to the youngest second violin, the susceptibility to praise is primeval and unbelievable. A kind word, a statement of praise, is worth more to the musician almost than his salary. Oh, I

(*Continued on page* 3089)

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
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CLASSES
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C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
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EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Love Special—

Great picture that played to big business. (South.)

Fair picture; fair receipts. (East.)

The Easy Road—

Thomas Meighan always a big favorite at this house. Business good, despite first warm spring weather. (East.)

Thomas Meighan. Despite poor picture, attendance was on an average. (East.)

The Witching Hour—

A very fine version of a very fine play. Splendid acting throughout. Good business in a week of general poor business. (East.)

Sacred and Profane Love—

Here's a picture the men liked better than the women. Very good business. Production and cast of highest. (Middle West.)

Straight Is the Way—

Slow, dull, tiresome. Business ditto. It was a very ordinary "crook story," with the usual sweet-faced, fair-haired mother as the "reforming influence"—and it just didn't go over; that's all! (South.)

The Gilded Lily—

Big every day and they all liked it. (West.)

Exceptional fine settings and surprise features of story appealed strongly to our audiences, and we did good business with this picture. (Middle West.)

Beau Revel—

Great story. Story good; closely knit—but Lewis Stone and Florence Vidor gripped the attention from start to finish. Stone's work immense. (South.)

What Every Woman Knows—

Went over fair to fair attendance. (West.)

Proxies—

Just an average program picture. Nothing to get excited over (South.)

Forbidden Fruit—

Started out big, but did not stand up. (West.)

The Kentuckians—

Just average for us at the box office, but Monte Blue made many new friends and the picture was well liked by those who saw it. (West.)

The Dollar a Year Man—

This picture was not particularly good and box office returns on it were only fair. (East.)

Sentimental Tommy—

An excellent production in every way. Box office figures very satisfactory. (East.)

The City of Silent Men—

An out of the ordinary picture; had to keep it over a second week. (East.)

FIRST NATIONAL

Sowing the Wind—

Inconsistent in spots and about an average picture, but it surely gave us chances to advertise and our business was splendid. (Middle West.)

Only fair for both box office and as to pleasing qualifications. (West.)

This is awful. Five reels would have been plenty for the plot; instead they've used eight. The only thing that saves it is Miss Stewart, who is as appealing as ever. (Middle West.)

Mama's Affair—

Surprised Connie's friends, and, while it was entirely different, they liked it. Went over big. (South.)

One of the best vehicles Constance Talmadge has ever had. It is something more than pure farce, having a logical idea behind it. An excellent box office attraction. (Middle West.)

Scrambled Wives—

Marguerite Clark is below her standard in this picture, but she is always a good drawing card here. Packed houses all week, due largely to Bryant Washburn's personal appearance at each performance.

The Kid—

Well received. Chaplin's vulgarity deplored, but that trait of his appears to be overshadowed by his acting. (East.)

My Lady's Latchkey—

Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's Love, Honor and Behave, which went good. (East.)

Bob Hampton of Placer—

Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy

Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest. (Middle West.)

The Oath—

Held up consistently all week. Audiences liked it. A good box office attraction. (East.)

Trust Your Wife—

Went over good and drew satisfactory crowds. (West.)

The Passion Flower—

A second run, helped considerably by the fact that the play of the same name was in town too. The tragic ending spoiled it for many fans, but business was brisk all week. (East.)

Jim, the Penman—

Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts. (Middle West.)

REALART

The Little Clown—

Fair production that brought fair returns. (West.)

A gem of a picture. Played to exceptionally big matinees. (East.)

The Plaything of Broadway—

Nothing great about the picture, but it is a creator of public interest and filled my house all week. Offers a good field for exploitation. (Middle West.)

Ducks and Drakes—

A good picture. They liked this one and went away and told their friends about it. Business was good. (East.)

GOLDWYN

Prisoners of Love—

Pleased our patrons and drew good business. (West.)

Attracted in a pleasing manner and netted quite pleasingly. (East.)

Going Some—

A sure bet for a week's run—snappy; full of life and interesting. A good house all week. (Middle West.)

The Branding Iron—

This pleased pretty nearly everyone and brought excellent returns. (East.)

Boys Will Be Boys—

Average Rogers picture and only a fair business getter. (Middle West.)

ASSOCIATED PRODUCERS

A Small Town Idol—

Held it over for a second week to box office returns almost as much as the first week. If it had not been for two days of hot weather we would have beaten the first week. Picture, curiously enough, appealed here mostly to men. (Middle West.)

Well liked, drew fine and receipts pleasing. (East.)

I Am Guilty—

Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in. (East.)

A Perfect Crime—

Originally booked for week, but pulled on Wednesday, warm weather partly to blame for unsatisfactory business. (East.)

UNIVERSAL

Outside the Law—

A bit improbable in spots, but on the whole a good picture. Priscilla Dean is up to her usual standard. (Middle West.)

SELZNICK

The Pleasure Seekers—

Mediocre as an attraction. Business fair. (East.)

A Chicken in the Case—

Fine picture. Brought us good business. (West.)

VITAGRAPH

Black Beauty—

Excellent production. Made special play to the kiddies and cleaned up. (South.)

A very good picture, but it didn't draw any too well. Business was only fair. (East.)

HODKINSON

The Leopard Woman—

Good box office bet that pleased a little better than average. (West.)

East Lynne—

We were disappointed. Less than usual matinee and night crowds. (Middle West.)

METRO

A Message from Mars—

Very good picture which the popularity of Bert Lytell helped to put over big at this house. Played to exceptionally good business for week. (Middle West.)

PATHE

What Women Will Do—

A well told story—a good drawing card—large house all week. (Middle West.)

STATE RIGHTS

Straight from Paris—

"Hush" and story old and hackneyed. Miss Young's beauty and gowns the only redeeming feature. (South.)

Kazan—

Great picture that did a fine business. (West.)

The Light Woman—

Fair picture that did only fair business. (East.)

When Dawn Came—

A picture that pleased all and did very good business. Lends itself to possible exploitation. (East.)

PROGRAMS FOR THE WEEK OF MAY 7TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

California Theatre—
Overture—"A Hunting Scene."
Current Events—Fox and Kinograms.
Organ—"My Mammy."
Educational—A City That Never Sleeps——Bray.
Vocal—Trio sings "Sempre Libera," from "Traviata."
Solo by Rose Lovebird, "Goodbye, Sweetheart."
Feature—The Little Fool—Goldwyn.
Comedy—Sneakers—Christie Educational.
Next Week—An Unwilling Hero.

Miller's Theatre—
Second week of "Behold the Man."
Next Week—The Cabinet of Dr. Caligari.

Kinema Theatre—
Overture—"Sinbad Medley."
Scenic—Scenes in the West Indies—Bruce.
Current Events—International News.
Vocal—Grand opera selections.
Special—The Lee Kids in The Dixie Madcaps.
Memories.
Tenor solo with two dancing girls, also appearing.
Feature—Not Guilty—First National.
Next Week—The Passion Flower.

Superba Theatre—
Current Events—International News.
Vocal—Little Crumbs of Happiness.
Special—Crooked Clues—Hoot Gibson.
Comedy—On With the Show—Century.
Feature—Dangerous Moments—Gladys Walton.
Next Week—Reputation.

Mission Theatre—
Ninth week of "The Four Horsemen of the Apocalypse" closed Wednesday and Mary Pickford's "Through the Back Door" began an indefinite run.

Alhambra Theatre—
Seventh Week of The Kid.

Grauman's Rialto—
Second week of The Gilded Lily.

Grauman's Theatre—
Overture—Vienna Beauties Waltz.
Current Events—Pathe Weekly and Topics of the Day.
Scenic—Japan—Pathe.
Organ—"My Heart Is a Bungalow for Two."
Vocal—Metropolitan Quartette in selections.
Cartoon—Selected from Paramount Magazine.
Feature—The Home Stretch—Douglas McLean. Given with an atmospheric prologue with a racing stable stage setting and horses and jockeys. The jockeys do a specialty song and dance number. Other numbers follow. A novelty film showing McLean conducting the orchestra from the screen is jected.



A circus ad getting over the atmosphere of "The Little Clown," a Realart picture. Used by Clune's Broadway theatre of Los Angeles

Clune's Broadway Theatre—
Educational——Movie Chats
Organ—"Little Crumbs of Happiness."
Current Events—From Selznick and Kinograms.
Comedy—Money Talks—Christie.
Vocal—"Just for You Alone," rendered as soprano solo.
Feature—The Outside Woman—Wanda Hawley.
Next Week—The Magic Cup.

Symphony Theatre—
Overture—"Faust."
Current Events—Fox News.
Cartoon—The Vacuum Cleaner—Mutt and Jeff.
Instrumental—"Tomorrow Land." Rendered by organ, cello and violin.
Feature—Love—Louis Glaum.

Ambassador Theatre—
Solo Prologue—"Pagliacci."
Special—One-act play The Clock, with Olga Grey, Arthur Carew, Pat Calhoun and Edmund Hayes.
Current Events—Kinograms and International.
Feature—The Passion Flower—Norma Talmadge.

Tally's Theatre—
Overture—"Cupid Song."
Current Events—Kinograms.
Vocal—Soprano solo, "Now I Lay Me Down to Sleep," with violin duet as an accompaniment.
Feature—Uncharted Seas—Metro.
Next Week—Black Beauty.

SEATTLE

Blue Mouse Theatre—
Overture—"Serenade."
Comedy—She Signed by the Seaside.
Current Events—Fox News.
Feature—The House That Jazz built—Realart.
Next—The Message From Mars.

Coliseum Theatre—
Overture—"Stradella."
Current Events—Pathe News.
Cartoon—My Hero.
Feature—The Oath—First National.
Added—Hans Hanke, solo pianist.
Coming—The Passion Flower.

Liberty Theatre—
Orchestra—"My Mammy."
Current Events—Jansen and Von Herberg News.
Comedy—Bang—Educational.
Scenic—Wildest Wales—Educational.
Feature—The Love Special.
Next Week—Proxies.

DENVER

America Theatre—
Vocal—"Just Keep a Thought For Me"—Baritone solo by Henry Klotz.
Current Events—International News.
Comedy—The High Sign—Keaton Metro.
Feature—Fickle Women—David Butler.
Next Week—Snowbound.

Rialto Theatre—
Overture—"Baby."
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Comedy—Torchy Mixes In—Educational.
Feature—The City of Silent Men—Thomas Meighan.
Next Week—Sentimental Tommy.

Rivoli Theatre—
Overture—"Jolly Robbers."
Cartoon—The Hard Shell Game—Mutt and Jeff.
Current Events—Fox News.
Educational—Juggernauts of the Jungle.
Feature—A Small Town Idol—Associated Producers.
Next Week—Black Beauty.

SAN FRANCISCO

Strand Theatre—
Special—Eugene Di Rubni, "Mental Wizzard," presenting an original number.
Comedy—Back from the Front—Christie.
Cartoon—Mutt and Jeff—Fox.
Current Events—Kinograms.
Feature—I Am Guilty—Louise Glaum.
Next Week—The Mountain Woman.

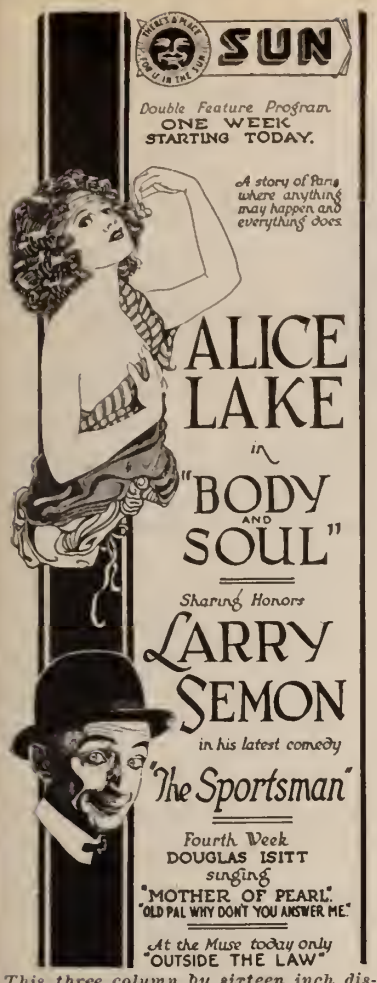
California Theatre—
Orchestra—"Always."
Current Events—Selected strips from all releases.
Orchestra—"The End of a Perfect Day," and "Sweet and Low."
Comedy—Hard Luck—Buster Keaton.
Organ—"Because," from "Jocelyn."
Special—Vocal and orchestra rendition of the San Francisco "booster" song, "My San Francisco."
Feature—The Dollar a Year Man—Roscoe Arbuckle.
Next Week—Proxies.

Imperial Theatre—
Orchestra—"Dodge Brothers March."
Current Events—Strips from all releases.
Orchestra—"Pucciniana" and "I'll Keep on Loving You."
Scenic—Eskimotion—Educational.
Special—Popular songs by pluggers from a San Francisco publisher.
Feature—What Every Woman Knows—Paramount.
Next Week—Sentimental Tommy

Tivoli Theatre—
Comedy—Just in Time—Educational.
Scenic—In Dutch—Educational.
Orchestra—Selections from "Carmen" and "La Paloma."
Vocal—William F. Myers sings "Two Grenadiers" and "Armourers Song," from "Robin Hood."
Feature—The Passion Flower—Norma Talmadge.
Next Week—One Man in a Million.

Rialto Theatre—
Feature—The Heart of Maryland—Vitagraph.
Orchestra—"Missing Mammy's Kissing.
Comedy—Sleepy Head.
Feature—The Offshore Pirate—Metro.

Frolic Theatre—
Feature—The Big Adventure—Universal.
Novelty—The Empty Gun.
Comedy—On with the Show—Century.
Current Events—International News.



This three column by sixteen inch display for "Body and Soul" is by N. N. Freudenfeld, advertising director of the Sun theatre, Omaha

Vocal—"Sweethearts," from "Maytime"—Solo by Carolyn Dodd.
Next Week—The Dangerous Moment.

CHICAGO

Tivoli Theatre—
Topical Events.
Specialty—Miss Gertrude Morgan in "The Bubble Dance."
Literary Digest.
Specialty—Mr. Thomas Conkey and Miss Edith Decker, stars of "Spring Maid" and "Fiddlers Three," in "A Bit of Musical Comedy.
Organ solo—"Just lLke the Rose"—Jesse Crawford.
Scenic.
Specialty—An excerpt from "Il Trovatore," and "Grand Fantasie."
Feature—Lionel Barrymore in Jim the Penman.
Comedy—Torchy Mixes In.
Coming Feature—Love's Penalty.

Woodlawn Theatre—
Woodlawn Grand Organ—"Down South."
Pictorial Review.
Comedy—Astray in Steerage.
Overture—"Jolly Robbers."
Feature—Proxies.
Intermission—"Oh Boy."
Coming Feature—Forbidden Fruit, starring Agnes Ayers.

Barbee's Theatre—
Universal Weekly.
Comedy—Harold Lloyd in Now or Never.
Specialty—Bryant Washburn in person giving talk on Movies and Movie Folks.
Feature—Gertrude Olmstead in The Big Adventure.
Coming Feature—When Dawn Came.

Randolph Theatre—
Organ selections.
Comedy—Moonshine.
Feature—The City of Silent Men, Featuring Thomas Meighan.

Ziegfeld Theatre—
Incidental Music by orchestra.
Pathe News.
Literary Digest.
Comedy—Rush Order.
Feature—Will Rogers in Boys Will Be Boys." Second Week.
Coming Feature—The Cabinet of Dr. Caligari.

Pantheon Theatre—
International News.
Pantheon Topics and Travel.
International News.
Specialty—Lew Cody in person.
Overture—"Southern Rhapsody."
Comedy—Astray in Steerage.
Specialty—Violin solo by Harry Gillman, "The Gypsy Dance."
Feature—George Arliss in The Devil.
Coming Feature—Proxies.

DETROIT

Adams—
Overture—"Masaniello."
Current Events—Free Press Weekly.
Comedy—Get Rich Quick Edgar.
Vocal—Roy Dieterich, tenor.
Feature—What Every Woman Knows.
Next Week—Constance Talmadge in Lessons in Love.

Broadway Strand—
Current Events—International News.
Vocal—"Giannina Mia," sung with scenic effect by Ruth Kellog Waite.
Educational—Sunny South of England—Burton Holmes.
Special—"Miserere"—Arranged for trombone and cornet.
Feature—The City of Silent Men—Thomas Meighan.
Comedy—Bang.
Next Week—Too Many Wives.

Madison—
Overture—Slavish Marche.
Topical Review—Pathe News.
Vocal—Henry Kelly, baritone.
Feature—Straight from Paris.
Comedy—Hard Luck—Buster Keaton.



This display for "Billions" was used by Loew's Valentine theatre, Toledo



Artistic quarter of a page on "The Gilded Lily" used by the Ohio theatre, Indianapolis

Special—Miss Young in person on Tuesday and Friday.
Next Week—The Sky Pilot.

Washington—
Overture—"Merry Wives of Windsor."
Current Events—Fox News.
Cartoon—Mutt and Jeff in A Hard Shell Game.
Vocal—Helen Hofer, soprano.
Feature—The Heart of Maryland.
Comedy—All Wrong—Clyde Cook.
Next Week—Tom Mix in the Hornet's Nest.

PHILADELPHIA

Stanley—
Overture—"Sakuntala"—Goldmark—Played by Stanley Symphony Orchestra.
Directed by Sidney Lowenstein.
Stanley News—Compiled from all the weeklies of the world and edited by the Stanley Company.
Comedy—Tony Sarg's Almanac—The First Circus.
Vocal Number—Capitol Quartet.
Elizabeth Ayres, Louise Scherer, Peter Harrower and Alva Bamberger.
Scenic—Scenes in Scotland.
Piano Selection—Grieg Concerto—Played by Ampico Reproducing Piano.
Feature—What Every Woman Knows—Wm. DeMille.
Next Week—Bob Hampton of Placer.

Stanton—
Overture—"Carneval"—Dvorak.
Topical Review—First presentation of happenings selected from all weeklies.
Cartoon—A Hard Shell Game.
Vocal Selections—Kathryn McGinley, soprano.
(a) Jewel Song from "Faust"—Gounod.
(b) "Who Knows"—Ball.
Feature—The Nut—Douglas Fairbanks.
Next Week—The Misleading Lady—Bert Lytell.

Areadia—
Feature—The Home Stretch—Douglas McLean.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—The Haunted House—Metro.
Next Week—Too Wise Wives—Paramount.

Victoria—
Overture—Excerpts from "Carmen" Bizet.
Feature—Outside the Law—Universal.
Current Events—Pathe News.
Comedy—Astray from the Steerage.
Next Week—The Star Rover.

Palace—
Feature—Godless Men—Goldwyn.
Current Events—Pathe News.
Topics of the Day—Literary Digest
Next Week—I Am Guilty.

Regent—
Feature—Extravagance.
Cartoon—A Hard Shell Game.
Scenic—The Red Trail's End.
Next Week—The Man Who Had Everything.

Capitol—
Feature—The Off Shore Pirate.
Comedy—Neighbors.
Current Events—Select News.
Topics of the Day—Literary Digest.

BALTIMORE

Rivoli—
Overture—"Martha."
Current Events—Rivoli News of the World.
Special—Franceska Kaspar Lawson, soloist:
(a) "Swiss Echo Song" (as sung by Jenny Lind.)
(b) "Carry Me Back to Old Virginy."
Feature—Jim the Penman—Lionel Barrymore.
Comedy—Short and Snappy—Christie.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.

Parkway—
Overture—Selections from "Marta."
Current Events—Parkway Special News and Pictorial Review.
Prologue Special—Johnny Jones, title role player in Goldwyn "Edgar" series, and his mother in matinee and night skit.
Feature—Straight is the Way—Matt Moore and Gladys Leslie.

New—
Overture—Songs of Scotland.
Current Events—Pathe News and Review.
Special "Consolation," by Liszt—H. A. Boehme, organist.
Feature—Beau Revel—Florence Vidor.
Comedy—The Greenhorn—Medley.

Ford's—



Loew's Columbia theatre, Washington, D. C., is sponsor for this nine inch by three column display on "The Faith Healer"

Ford's—
Overture—Classic and Popular Hits.
Prologue—Signe Paterson and the Royal Hawaiian Quartette.
Feature—The Woman Untamed—
Comedy—She Sighs by the Seaside—Mack Sennett.

Wizard—
Overture—Popular and Classic Airs.
Current Events—Pathe News—Topics of the Day.
Feature—Straight is the Way—Matt Moore and Gladys Leslie.
Comedy—Paramount Cartoons.

Strand—
Overture—Operatic and Popular Tunes.
Current Events—Kinograms.
Feature—The Other Woman—Helen Jerome Eddy.
Comedy—Christie.

PITTSBURGH

Liberty Theatre—
Current Events—International News.
Comedy—Striking Tires.
Feature—The Oath.
Next Week—Bob Hampton of Placer.

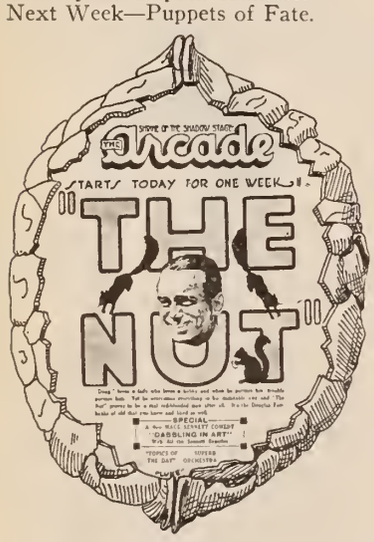
Regent Theatre—
Current Events—Fox News.
Feature—Straight From Paris.
Comedy—High and Dry.
Next Week—His Greatest Sacrifice.

Savoy Theatre—
Current Events—Fox News.
Feature—Straight From Paris.
Comedy—Easy Street.
Next Week—His Greatest Sacrifice.

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—The Passionate Pilgrim.
Comedy—In Bad.
Next Week—Deception.

Cameraphone Theatre—
Current Events—Selznick News.
Novelty—Prizma Views.
Feature—Roads of Destiny.
Comedy—Getting the Money.
Next Week—Out of the Chorus.
The Great Lover.

Loew's Lyceum Theatre—
Current Events—Loews News Weekly.
Novelty—Baseball Score.
Feature—A Message From Mars.
Comedy—Wampum Hunters.
Next Week—Puppets of Fate.



The above ad on United Artists' "The Nut" used by the Arcade theatre of Jacksonville, Florida



Miller's theatre in Los Angeles, used this attractive display to advertise "Straight from Paris," an Equity picture, to start it on its second week

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topical Tips.
Comedy—Wet and Warmer.
Next Week—Hampton of Placer.

Blackstone Theatre—
Current Events—Pathe News.
Scenic—Bruce Educational.
Feature—The City of Silent Men. (Second Week.)
Comedy—The Wampum Hunters.
Next Week—The Other Woman.

Minerva Theatre—
Feature—The Heart of Maryland.

CLEVELAND

State—
Overture—"Sixth Hungarian Rhapsody," by an Ampico, reproducing Mischa Levitski, with full orchestral accompaniment.
Current Events—Pathe Weekly—Topics of the Day.
Scenic—Prizma.
Comedy—Hard Luck—Buster Keaton.
Specialty—Mr. Conway, tenor, singing, "The Rose of Picardy" and "Macushla."
Feature—Sacred and Profane Love with Elsie Ferguson.
Next Week—Norma Talmadge in The Ghost of Yesterday.

Allen—
Overture—"Days of '61," arranged by Musical Director Phil Spitalny.
Current Events—International News—Kineto Review, the Oil Fields.
Soloist—Soprano, singing a medley of songs of yesterday.
Feature—The Heart of Maryland.
Next Week—Reputation

Stillman—
Overture—"Suppe's Light Cavalry.
Current Events—Pathe News.
Comedy—Take Your Time—Vanity Comedy.
Feature—The Witching Hour—Starring Elliot Dexter.
Next Week—Same.

Park—
Overture—"Summer Night's Dream," rendered as a xylophone solo by Mr. Haber, with orchestra accompaniment, under direction Homer Walters.
Current Events—Pathe News—Pathe Topics.
Comedy—Hard Luck, with Buster Keaton.
Scenic—Will o' the Wisp—Bruce Scenic.
Feature—Mary Miles Minter in The Little Clown.
Next Week—Elaine Hammerstein in The Miracle of Manhattan.

Metropolitan—
Overture—Selections from "The Fortune Teller."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—No Children—Snub Pollard Comedy.
Feature—I Am Guilty—Louise Glaum.
Next Week—The Sky Pilot.

Strand—
Overture—Selections from "The Serenade."
Current Events—Ford Weekly.
Comedy—No Children—Snub-Pollard.
Feature—I Am Guilty—Louise Glaum.
Next Week—The Sky Pilot.

Knickerbocker—
Overture—"Nabuchdonosor," by Verdi.
Current Events—Fox News.
Comedy—Breaking Into Broadway—Harold Lloyd.
Feature—The Light Woman, with Helen Jerome Eddy.
Next Week—Black Beauty.

CINCINNATI

Walnut—
Current Events—Pathe, No. 36.
Topics of the Day—Literary Digest.
Comedy—The Haunted House—Buster Keaton.
Feature—Paying the Piper.
Next Week—The Passionate Pilgrim.

Strand—
Overture—Selections from "Carmen."
Current Events—Pathe, No. 37.
Comedy—Hey Rube—Christie.
Feature—Straight Is the Way.
Next Week—The Easy Road.

Gifts—
Current Events—Fox, No. 33.
Feature—A Small Town Idol.
Next Week—The Love Flower.

Palace—
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Feature—Society Snobs.
Next Week—Message from Mars.

Capitol—
Overture—Excerpts from "La Boheme."
a. "Rudolph's Narrative," tenor solo.
b. "My Name Is Mimi," soprano solo.
c. "Musetta Waltz," soprano solo.
Capitol News & Events Novelty—
a. "An Afternoon with "Manki San" and "Yankee Land."
b. Pathe News.
Novelty Organ Solo—"Sose."
Feature—Prisoners of Love.
Song Presentation Picturesque—"Cherry Cherokee."
Comedy—A Monkey Hero—Joe Martin.
Next Week—What Every Woman Knows.

MINNEAPOLIS

New Garrick—
News Weekly—Cinema Periodical composed of Kinograms and other news strips.
Musical—"Romanza" composed by William Warvelle Nelson, director New Garrick Orchestra and played by New Garrick Trio, Emmanuel Etolurow, Violin; Michael Varalleo, Harp, and E. J. Dunstadter, organist.
Comedy—Crowning Torchy, a Sewell Ford Comedy with Johnny Hines.
Scenic—Dixieland, a Kineto Review.
Feature—Thomas Meighan in The Frontier of the Stars.
Next Week—The Barbarians.

Blue Mouse—
News Weekly—Fox News.
Novelty—Film Osophy by Luke McLuke.
Feature—Roscoe Arbuckle in The Dollar a Year Man.
Comedy—Larry Semon in The Rent Collector.
Next Week—Clara Kimball Young in Straight From Paris and in person.

New Lyric—
Cecil B. DeMille's Forbidden Fruit. No special features on program worthy of mention. Have cut all prologues.

WASHINGTON

Crandall's Metropolitan—
Feature—Man-Woman-Marriage—First National.



Display for "Li Ting Lang" sponsored by the Alhambra theatre, Los Angeles



The California theatre of Los Angeles used this display to advertise "Don't Neglect Your Wife." Dimensions—five-column by eight inches in depth

Loew's Palace—
Overture—Old Time Favorites.
Feature—Without Limit—Metro.
Current Events—Pathe News—Topics of the Day.
Comedy—None.
Next Week—Sacred and Profane Love.

Moore's Garden—
Feature—Madonnas and Men (Jans) accompanied by a stage race between four horses.

Moore's Rialto—
Overture—"Pique Dame."
Current Events—Fox News.
Feature—Reputation—Universal.

ATLANTA

Howard—
Overture—"Rienzi"—Played by the Howard Theatre Concert Orchestra—Vincent Kay and Enrico Leide directing.
Howard News and Views.
Solo—R. Hemery, concert violinist, playing "Caprice Viennoise."
Howard Theatre Comedy Presentation.
Feature—Madonnas and Men—All-star independent feature.

Rialto Theatre—
Overture—Rialto Orchestra, playing medley of new dance "jazz" music.
Burton Holmes Travelogue.
Fox Comedy—Title to be announced later.
Feature—Wanda Hawley in The House That Jazz Built—Realart.

BUFFALO

Shea's Hippodrome—
Overture—Sally.
Vocal—Selections from "Sally"—Sung by Eldora Stanford.
Stage setting, scenic background for soloist.
Feature—The Passion Flower—Norma Talmadge.
Comedy—The Janitor—Sunshine.
Current Events—Hippodrome Review.
Next Week—Anita Stewart in Sowing the Wind.

Shea's Criterion—
Overture—"Dance of the Hours"—Ponchielli.
Vocal—Selections by J. L. Davis, concert tenor.
Feature—What's Worth While—Lois Weber.
Comedy—Hurry West—Hal Roach.
Special—Wild Men of Africa.
Current Events—Criterion Pictorial.
Next Week—Zena Keefe in—Proxies.

Mark-Strand—
Overture—"Stradella."
Current Events—Latest Pathe News.
Feature—Hands Off—Tom Mix.
Comedy—Moonshine—"Ham" Hamilton.
Next Week—Gilded Lies—Eugene O'Brien.

Palace—
Feature—I Am Guilty—Louise Glaum.

KANSAS CITY

Newman Theatre—
Overture—"Joan of Arc."
Newman News and Views.
Organ selections—"I Never Knew," by Gerald F. Baker and Quentin Landwehr, organists.
Vocal No.—"Care Nome," by Miss Sherry Marshall, coloratura. (Special stage settings with song.)
Exit March—"I Never Knew."
Feature—Man, Woman, Marriage," with Dorothy Phillips.
Next Week—Sentimental Tommy.

Liberty Theatre—
Overture—Special selections, by Liberty Symphony Orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—Rolin.
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Reputation, with Priscilla Dean.
Next Week—Isobel.

New Royal Theatre—
Overture—Popular selections—New Royal Orchestra, Lewis M. Forbstein, director.
Royal Screen Magazine.
Organ selections—L. Flint and Mrs. H. E. Bassford.
Special Number—Prologue, "Blue Jeans," George U. Kadel, tenor. (Special stage settings with prologue.
Exit March—"Treasure Isle."
Feature—The Old Swimmin' Hole," with Charles Ray.
Next Week—Small Town Idol.

Doric Theatre—
Overture—Selections from "Eileen."
News—International.
Comedy—The Country Heir—Century.
Special Number—Ogden and Benson, "The Personality Boys."
Organ Selections—P. F. Stevens.
Feature—All Soul's Eve, with Mary Miles Minter.
Next Week—Puppets of Fate.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's Orchestra.
Screen Magazine.
Comedy—Restless Sex.
Exit March—"Crooning."
Feature—The Devil's Garden, with Lionel Barrymore.
Next Week—The Home Stretch.

ST. LOUIS

New Grand Central Theatre—
Overture—Selections from Indian operas.
News and Views—Topics of the Day and Pathe.
Organ Solo—"The Land of Sky Blue Water—Yost.
Prologue—Indian set featuring a group of American Indians especially imported from Glacier National Park, including Chief Two-Guns-While Calf.
Feature—Bob Hampton of Placer.
Comedy—Buster Keaton.

West End Lyric—
Same program as that of Grand Central.
Overture—David Silverman's Orchestra.

Missouri Theatre—
Overture—Sarli's selections.
News Events—Fox and Pathe.
Topics of the Day—Digest.
Vocal Solo—Grant Kimbell.
Paramount Magazine.
Special—Views of St. Louis World's Fair taken by direction of William Goldman, commemorating seventeenth anniversary of Louisiana Exposition.
Feature—Inside the Cup.
Comedy.

William Fox Liberty—
Overture—Hochman's Orchestra.
Current Events—Fox Weekly.
Organ Solo.
Feature—One Man in a Million—George Beban.
Comedy—Work—Charles Chaplin revival.

BROOKLYN

Mark Strand Theatre—
Screen Scenic with Piano solo.
Bruce Scenic Water Trails minus subtitles with John Hammond, pianist, playing Sinding's "Rustle of Spring."
Overture—"Capriccio Italien" (Tschaikowsky.)
Dance of Springtime.
Three girls as fairies dancing about an apple tree in full blossom before blue neutral drop. Music was Coate's "Miniature Suite," dancers were Grace Eastman, Florence Rogge and Erminie Matthews. Choreography was by Paul Oscard.
Mark Strand Topical Review.
Excerpts from Puccini's "La Boheme."
In attic set Joseph Sheehan, Sheehan Grand Opera company, sang tenor solo "Rudolph's Narrative" in English with organ accompaniment. In Paris exterior night scene Dorothy Bell, soprano, sang "Musetta Waltz" with organ. Preliminary music by Mark Strand Symphony Orchestra.
Outdoor Film—Adventures of Bill and Bob series—Catching a Coon.
"Southern Memories" A Dixie Music-Dance Novelty.
Levee scene, cotton field back drop. Jackson Kinsey, baritone, as aged negro sings "Old Black Joe"; three cotton picking girls in eccentric dance; negro mamy with babe in cradle sings "Doan Cry Ma Honey" and Mark Strand Quartette concludes with "Old Folks at Home."
Feature Film—Jackie Coogan in Peck's Bad Boy.
Vocal "Yesterday and Today" (Spross) Ruth Watson, contralto.
Comedy Film—Johnny Hines in Torchy Mixes In.
Organ Solo—"Spring Song" (Mendelssohn.)
Edward Napier and John Hammond, organists.

ST. PAUL

Capitol Theatre—
Overture—"Orpheus."
Capitol Digest—Includes: Current Events, Pathe and International News.
The Geysers of Yellowstone Park—Pathecolor.
Ferguson and Mitchell:
1. "My Dreams"—Tosti. Bernard Ferguson, baritone.
2. "The Road to Paradise" (Maytime)—Romberg. Mary Mitchell, soprano. Bernard Ferguson, baritone.

Sneakers—Educational.
Guy Woodward—Violin Solo.
1. "Prelude Deluge"—Massenet.
2. "Spanish Dance No. 8"—Sarasate.

Wallace Reid in The Love Special.



Four column by seventeen inch display on "The Old Swimmin' Hole," used by the Liberty theatre, Seattle

Exhibitors' Service Bureau—Pages 3038-3050



Artistic lobby display for "Without Limit," originated by C. C. Deardou rff, manager of the Sigma theatre, Lima, Ohio. Story appears on th following page

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
O. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
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Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
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W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



A self explanatory exploitation stunt for "The Smart Sex" pulled by the Frolic theatre

Pocket Edition Chaplins Parade in Harrisburg

No matter where one looked in Harrisburg, Pa., during the week of April 4, they were almost certain to be confronted with the sight of a "pocket edition" of Charley Chaplin strutting along the street.

The people of Harrisburg were not long in finding out the meaning of this enormous crowd of little Chaplins for everybody was handed a card on which bore the inscription, "Meet me at the Victoria theatre, week of April 4, and see 'The Kid.'"

A week previous to the opening performance of "The Kid," Hopkins placed lines in his regular advertising asking for 500 "kids" who desired to become Charley Chaplins. In order to stimulate the youngsters to action, Manager Hopkins offered rewards for the best make ups and agreed to furnish the moustache but not the costumes. So rapid did the response come in that on the Saturday previous to the Monday opening, it was found that over 500 youngsters, and not all of them boys either, had responded to the advertisement and signified their entry for the prize.

It is needless to say that lessons were cast aside for the afternoon school hours, at any rate as they were not allowed to appear after 7 o'clock in the evening.

Neat Lobby Display Idea for "Prisoners of Love"

The manager of the Hippodrome, Fort Worth, Texas, put up a very effective theatre front display for the showing of "Prisoners of Love." The front of the theatre was made to resemble the walls of a prison by means of four strips of beaverboard about ten feet high by three wide, painted to represent stone walls. These four strips were placed at equal distances apart across the entrance arch, leaving three open spaces, two leading to the entrance doors, and the middle opening to the ticket booth.

Near the top of each strip of beaverboard a window, in the shape of a heart, was cut out, with three perpendicular bars across each. Behind the bars was the head of Betty Compson printed in colors on the "Prisoners of Love" broadside sent out by Goldwyn.

Above the doors opening into the orchestra were placed two shields with a heart outlined upon each. Above the entrance, through the prison wall, to the ticket booth was a large cut-out heart with



Here is C. C. Deardourff's "Madonnas and Men" ballyhoo when this picture played the Sigma theatre, Lima, Ohio

the title of the play painted upon it. On each side of this heart, supporting it, were cut-out figures of Cupid. At the base of three of the beaverboard strips were potted plants upon little tables.

This theatre front display was so effective that crowds gathered in front of it, a large proportion of which bought tickets to see the picture. Only the customary billing and newspaper advertising was done, but the photoplay did an excellent business for the entire showing.



Window display on "The Gilded Lily" arranged for the showing of this picture at the Metropolitan theatre, Grand Forks, N. D., of which F. M. McCarthy is manager

Sigma Theatre Lobby Display Very Pleasing

Simple, inexpensive, but eloquent was the lobby display arranged by Manager C. C. Deardourff, during his recent engagement of "Without Limit" at the Sigma theatre, Lima, Ohio. Knowing that almost everyone has some spirit of gambling in his make-up, Deardourff played the gambling instinct in his display. Large playing cards dangled from the electrically lighted marquee. Over the marquee was built a roulette table, a cut-out scene from the picture, flanked by a deck of playing cards. It was all in bright colors, and could be seen way down the street. Note the absence of cut-outs in the lobby. Deardourff didn't want to divide the public attention between a series of cut-outs and his big cut-out display, so he had only enough to indicate the type of picture shown and left it to the cards and to the marquee display to tell the story.

A cut showing the lobby display appears on the opening page of Service Bureau section.



Showing how the Liberty theatre, Fresno, Cal., exploited its recent showing of "The County Fair"



Stage setting and characters taking part in the original prologue presented for "Peck's Bad Boy," playing a world premiere last week at the New York Mark Strand theatre

Plunkett's "Peck's Bad Boy" Prologue

A very effective prologue was staged by Joseph Plunkett, managing director of the New York Mark Strand theatre, for the world premiere of "Peck's Bad Boy." The stage setting used, as shown by the accompanying cut, depicted an alley scene.

As the curtains opened, the stage was entirely black with the exception of an orange and deep blue calcium light. Blue border lights dimmed barely brought the Strand quartette into view.

With the stage too dark to get an idea of the setting or the singers, the quartette sang "Shandon Bells," without an orchestral accompaniment and only the sound of the chimes striking at intervals.

As the quartette sang the last few notes of "Shandon Bells" the lights were raised, revealing an alley scene, and the singers in ordinary working clothes. A second's pause and then a pane of glass was crashed. Another second, and another pane of glass in one of the windows was seen to fall to the stage floor. A policeman rushes into the scene, and the singers shout:

"There he goes," and point down the alley. As the singers shout, they swing into the chorus of the song "Peck's Bad Boy," written by Paul M. Sarzan, and which Mr. Plunkett has introduced. This song will be published and put at the disposal of all exhibitors. The song is cued into the score of the picture.

As the quartette finishes the chorus of "Peck's Bad Boy," the singers fold their hands in church-like fashion and sing very hymn-like "Heaven bless our little lamb," at which the curtains draw together and the picture fades into view.

Old Time Exploitation Stunt Rejuvenated

The good old exploitation friend of the tank town one nighter, the herald that advertised the show only when it was held to the light so that parts of the letters printed on both sides of the paper appeared, has been revived by Max R. Doolittle Paramount exploitation man at Des Moines.

When "The Gilded Lily" was playing E. H. Helmt's Rialto, Doolittle drew a design for a hand bill that when held to the light as was stated in plain United States in a subhead, made a complete announcement of the picture's run in Des Moines.

Doolittle improved somewhat on the old way of doing the trick. His design merely cut portions of the printed matter out of the announcement. Not a letter nor a cut was left complete. When the light shone through the complete announcement was readable.

Spectacular Exploitation Put Over at Indianapolis

The most spectacular exploitation campaign ever seen in Indianapolis in connection with a motion picture was staged when "Bob Hampton of Placer," was played at the Circle theatre last week.

In addition to the innumerable exploitation angles offered by the picture itself, a troupe of Blackfoot Indians who are playing in conjunction with the production in a number of the larger cities, provided still a greater opportunity for spectacular advertising.

The Indians arrived in Indianapolis three days ahead of the initial showing of the picture and were given a rousing welcome at the station. Following a dinner and other entertainment they were taken to the theatre where they thanked the audience for the welcome given.

The next day was started off with a parade through all the principal streets of the city, headed by the Indianapolis Military Band and in which scores of automobiles took part, each machine bearing huge banners reading; "welcome Blackfoot Indians."

This was followed by a reception at the City Hall, in which Mayor Charles W. Jewett took part. The Indians, after making the mayor an honorary member of the Blackfoot tribe, gave him a war dance, which resulted in considerable favorable newspaper publicity.

That evening a banquet was given for newspaper men and city officials, which also received considerable publicity.

Among the other stunts used both in advance and after the picture started, were: A bow and arrow contest in the University park; a one day's camp at the park, where the general public was permitted to take pictures of the Indians; riding the Indians through the city on horseback; a sightseeing tour of the city; lectures at the Indianapolis high schools; lectures at the Rotary Club, the Kiwanis Club and the Indianapolis Athletic club.

And of course the fact that the Indians were always about the city helped in a great way to arouse interest.



These full blooded Blackfeet Indians were used to exploit "Bob Hampton of Placer" during the picture's premiere at the Circle theatre, Indianapolis, Ind., last week

Amateur Musicians Get Inning at Newark

In securing novelties for its program the Rialto theatre in Newark, N. J., has always been a leader for its distinctive ideas and novel methods of securing soloists for its prologue features and for concert singing.

The old stunt of using local talent was tried, but with new variations; namely, holding voice trials for amateur singers, and retaining the best of them for appearance on the Rialto stage.

This time a new scheme was tried. The Rialto declared its intention of holding a composers contest, in which the best compositions turned in would be played by the Rialto Orchestra. Much valuable publicity was secured in the newspapers as the story made excellent news. The musical critic for the Newark *Morning Ledger* was invited to write an overture, and after it was completed, consented to conduct the orchestra during the rendition of his piece.

All this led to results that were tremendous, not only in replies on the contest, but in money returns as the local composer was well known throughout the city, and many were eager to hear the overture.

Small Maine City Presents "Kismet" Prologue

Another of the exhibitors to present a "harem" prologue in conjunction with the showing of "Kismet" is W. J. Clifford of the Colonial theatre, Belfast, Me.

Using one of the house interiors for a setting, Mr. Clifford provided an Oriental lounge, and potted palms and dressed up a quintet of local girls in the usual "harem" costumes.

Four of the girls reclined on and about the lounge and the fifth rendered an atmospheric dance.

The number went over for a hit and once again demonstrates that the smallest town may occasionally stage presentation numbers in city style without breaking the local bank or the importing professional talent.



Inexpensive stage setting for prologue which was originated for the showing of "The Testing Block" at the Liberty theatre, Roswell, N. M.

Grauman Presents Portion of Shakespeare Play

The anniversary of the birth of Shakespeare was observed befittingly at Grauman Cinema Temple the week ending April 23, when, in connection with the varied program, Sid Grauman introduced a bit of Shakespearian drama as a prologue to "The Witching Hour," which was the feature of the bill. The final act of Shakespeare's "A Mid-Summer Night's Dream" was enacted by a cast of thirty players with the same style settings, properties and costumes used in England when the play was first produced.

So far as is known by the writer this is the first time that Shakespearian in drama has been introduced into a motion picture theatre in connection with a film play and Grauman took full advantage of his opportunity to use this as an added attraction that would bring people interested in Shakesperian plays to the theatre. Special invitations were sent to dramatic clubs, Shakesperian classes and schools and colleges, and these invitations greatly aided in increasing the business.

Small Towner Builds Lobby Display for "Earthbound"

Manager Musselman, of the Grand theatre, Corsicana, Texas, has recently given "Earthbound" a lobby display that does credit for a city twice the size of Corsicana.



Inexpensive "Earthbound" lobby display used by Manager Musselman of the Grand theatre, Corsicana, Texas

Above is shown a cut of the lobby decorations originated by Mr. Musselman. The oval shown above the banner was made of cloth with the representation of the earth, showing the continents, painted on it by a local artist.

Below were paintings of the heads of three of the central figures in the story, with the title of the photoplay in white letters underneath the heads.

The lobby ceiling was festooned with blue cloth draping from the center of which depended an imitation globe, four feet in diameter, with the title of the picture printed across it in black type.



View of the stage setting and prologue characters, in a specialty number, staged by E. R. Rogers, manager of the Tivoli theatre, Chattanooga, Tenn., for his engagement of "Kismet"



Ballyhoo which aided Manager S. A. Goethel of the Lyric theatre, Huron, S. D., put over "Madame X"

What Paint and Beaverboard Accomplished in Texas

An attractive and inexpensive theatre front decoration for the showing of "Prisoners of Love," was prepared by the manager of the Lyric theatre, Burkburnette, Texas. Beaverboard, paint brush and a little energy were all that was necessary to turn the front of the house in to an imitation prison wall. The ticket booth stands in the center of the Lyric's lobby; a square large enough to permit patrons to get to the box office window to buy seats was cut out of the beaverboard. Just above the opening a small horizontal window was cut, with the title of the play painted in large type on a cross-piece between the two openings.

Two doors were cut through the beaverboard into the lobby. Near the outer walls of the theatre large openings, in the shape of hearts, were cut, with the names of the star of "Prisoners of Love" and of the leading man, Roy Stewart, who is very popular with the patrons of the Lyric theatre, painted above the hearts in large type.

This theatre front display attracted great attention in Burkburnette and prove a fine exploitation stunt.

Schmidt Strong for Lobby Displays

Manager George Schmidt of the Alamo No. 2 theatre, Atlanta, is one of the live wire showmen who knows the value of lobby displays.

Recently, he booked "Out of the Chorus," and, instead of playing it up big in newspaper advertising, built a lobby that created considerable talk.

A miniature stage, almost filling the lobby, was erected, with footlights, and a beautiful dark red curtain. Lettered on this curtain, was just the name of the picture, "Out of the Chorus." The curtain was half-raised, and, back of the curtain could be seen the shapely limbs of half a dozen "cut-out" bathing girls, in the traditional "front-row chorus" bathing costumes. At night, with the little "footlights" turned on, the display attracted a great deal of attention.

Wood Gives Serial Good Send Off

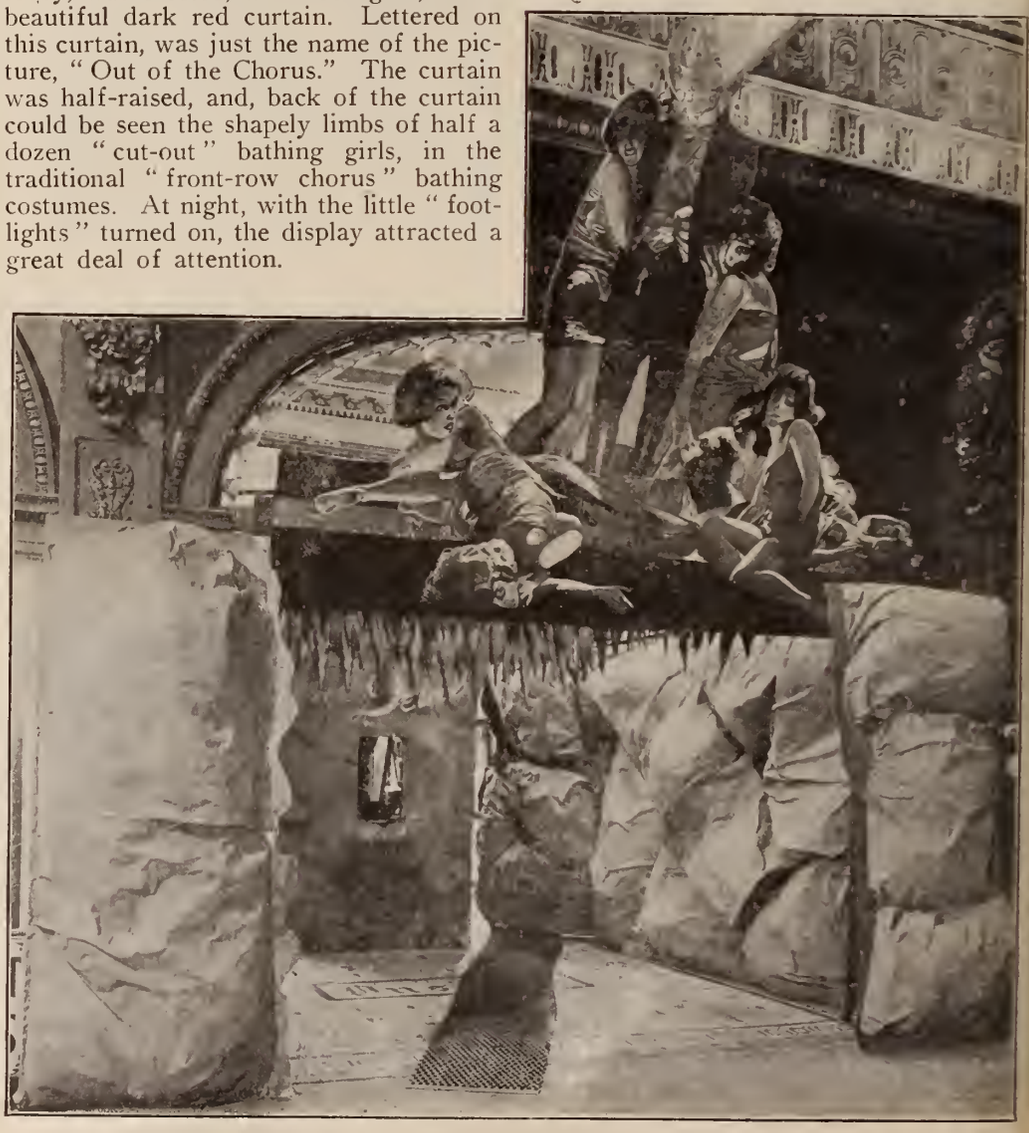
Serial exploitation is not neglected by A. J. Wood, manager of the Grand Opera House, Brunswick, Ga. In fact, Mr. Wood spends more money on the first episode of his serial attractions than he does on the average features, if we are to judge by the campaign recently put over for "King of the Circus."

"Eddie Polo balloons" were selected as an exploitation medium for "King of the Circus," but instead of giving the balloons away at the entrance of the theatre or some ordinary way, Mr. Wood planned to make the incident into an event. The balloons were released from the third story of the theatre building several days before the first episode was scheduled to run, and on a Saturday, so that all the school children could be on hand. To one hundred balloons were attached free passes to the show. All that was properly announced, and when the stunt was pulled the streets were blocked with excited youngsters, all set to get a balloon and if possible one of the passes.

The result of Mr. Wood's exploitation was capacity business for the serial's opening and many friends made for the offering.



Characters and stage setting used in the prologue for "The Devil" as presented by the Rialto theatre, San Francisco



Highly original lobby display for "The Devil" used by the Ansonia theatre, Butte, Mont.



Special hand painted banner used over the lobby entrance of the Newman theatre, Kansas City, during the run of "Lying Lips"

Sororio Does Things for "County Fair"

Lowell, Mass., Manager Makes Hit With Hokum Exploitation Campaign

The exploitation trail of "The County Fair" goes on and on. Among the latest campaigns put over is that of Thomas D. Sororio, managing director of the Strand theatre, Lowell, Mass. Here is the way he put over "The County Fair":

"First, we decorated the lobby of the theatre with all kinds of cut-outs of animals and poultry, and incidental novelties, together with the usual number of streamers, and enough rustic atmosphere to emphasize the spirit of the film without cluttering up the foyer with too much farm truck. This was done about a week before the picture was to be presented.

"Then we flooded the town with one, six and twenty-four sheets. We also distributed 10,000 circus heralds from house to house, and this, together with a thousand horseshoe stickers which were pasted on poles, windows and any other available place within the law, gave the film extensive advertising and created, a desire to see the picture. Teaser ads were run extensively in the newspapers a week ahead of the presentation of the picture at the Strand. In connection with this, we used our screen freely to advertise the picture.

"On the opening day we had the Middlesex County Training School Band of twenty-five pieces play in the lobby. We obtained the band with the understanding that the boys were to be my guests for the day. We made arrangements with the street railway company to provide cars to convey them to and from the theatre. The youngsters were a feature in themselves, and attracted as much attention as any of the incidental novelties. Just before the theatre opened on Monday we released 1,000 toy ballooons, on which were attached coupons which could be redeemed for prizes and passes.

We had previously made arrangements with the local high school for the use of their orchestra in a prologue on the stage. These pupils were dressed as Rubes, of course, and lent considerable atmosphere to the prologue.



Inexpensive window display, less than $5.00 in cost, for "The Love Light," originated by Maxwell M. Chatkin of the Electra theatre, Brooklyn

"Incidentally, I obtained the services of Pete Murray, who played the Rube comedian in one of the touring companies of 'The County Fair.' He, of course, took part in the prologue, which lasted thirty minutes. Murray also did 'sandwich' work in front of the theatre throughout the presentation of the picture.

"The Mayor of the city was invited to see the picture and liked the features, particularly the prologue, so well that he suggested that we invite the children from the orphan asylums of the city to see the picture Saturday morning. These 2,500 youngsters had the time of their young lives, and the little extra expense which enabled them to see the picture was negligible.

"Perhaps all this may be construed as small-town stuff, and maybe it is in some instances, but much of the material used in connection with 'The County Fair' could be admirably applied to the largest city in the country. The very rustic nature of the picture would preclude the charge of provincialism in the use of the Rube band, decorated foyer, toy balloons, etc. But most significant of all is the economy of these features. It cost me nothing for the band or the orchestra because these people were willing to co-operate after they had been tactfully approached.

"I might mention here that several of the newspapers in this city ran full-page ads of 'The County Fair' during the week it was at the Strand. These ads, I believe, came in matrix form. The page of ads was divided off into four two-column ads, two deep, with a big streamer in the center, 'The County Fair,' and telling where it is beneath. The ads were illustrated, and contained such as 'Wesley Barry's squeaking shoes almost caused a riot in church. This could have been prevented had they been purchased at ————.'



Window display on "Behold My Wife" which Harry Swift secured for the run of this picture at the Congress theatre, Saratoga Springs, N. Y.

Saratoga Now on the Exploitation Map

All merchants of Saratoga Springs, N. Y., are falling in line. Since Harry C. Swift, exploiteer for the Albany Paramount Exchange, broke the ice several weeks ago with a tie-up with the town's most fashionable ladies' shop, other windows have become available. With Mr. Swift's co-operation the Congress theatre recently tied up with the town's largest hardware store. The exploiter convinced them that "Behold My Wife" had an apt title to link up with a display of kitchen utensils and other household goods.

Tome's window display consisted of their line of goods, window cards hand-drawn, cut-outs from stock Paramount posters, a one-sheet and stills. Nobody passes a window tie-up in Saratoga. The stunt is too recent, and when a person passes the familiar window and sees an unusual display he stands there a while and takes it all in. Tome's want to tie up in the future, and the Congress theatre is so pleased with results that it plans to bring all the merchants around before long.

From Scrub Lady to Scenic Artist

John W. Schatt, proprietor of the Gowanda opera house, Gowanda, N. Y., whose exploitation deeds, along with those of his efficient manager, Mrs. Marie Cummings, have been told in the NEWS from time to time, is finding new ways of making money out of his theatrical venture, originally intended as a hobby.

Mrs. Cummings has made three canvas signs three by ten feet on which she puts a flat coat of alabastine, over which is painted in water color the name of the current feature with a little amateur scenery added to make the sign attractive. Mrs. Cummings' talent with a paint brush is also put to good and practical use in other directions. She takes the clean side of old one-sheets and pastes cut-out heads of stars playing the opera house upon them and then with water color makes artistic new one-sheets, a very nice imitation of complete original paintings.

The hand painted posters are placed in lobby frames purchased for the purpose. Mrs. Cummings also paints her own slides producing novelties that are way ahead of the purchased article.

And all this by a woman who a few years ago was scrub lady for the theatre.

Hopkins Pulls "Freckles" Stunt for "Dinty"

The now justly famous "freckle stunt" for putting over "Dinty" was used with the usual fine results by Floyd Hopkins, manager of the Colonial theatre, Harrisburg, Pa.

Mr. Hopkins offered a prize for the local boy who had the greatest number of freckles. The winner turned up with 213 bonafide spots to his credit and it was a small face at that.

The usual newspaper publicity and word of mouth advertising resulted from Mr. Hopkins' stunt.

Hill Makes Good Use of Bebe's Misfortune

Manager Hill of the Pickwick theatre, San Diego, Cal., made good use, in the way of publicity, of the incarceration of Miss Bebe Daniels in the Orange county jail as the result of a show of undue speed on a California highway. Mr. Hill was showing "Ducks and Drakes," featuring Miss Daniels, and he sent her a wire of condolence relative to her imprisonment. Miss Daniels replied with a message of greeting to her San Diego friends, and this Manager Hill played up well in his newspaper advertising.

Booker Uses Bag Stunt with Fine Results

The good old "Grocery Bag" stunt that the writer used way back in General Film days has been found productive of good results by G. C. Brooker, manager of the opera house, Neepawa, Manitoba, Can., in exploiting "Down on the Farm."

Just what the arrangements were by the bags were furnished to Neepawa grocers is not known, but anyway all the grocers used them.



Window display for "The North Wind's Malice" arranged in the window of the Houston Chronicle during the run of the picture at the Houston Liberty theatre



Illustrating George W. Lederer's exploitation of "Partners of the Tide" playing recently at the Rialto theatre, Passaic, N. J., as told in the story appearing below

Lederer's Teaser Campaign

Passaic Exhibitor Uses News Ads. on "Partners of the Tide" in Local Papers

If this story does nothing else it will confound the wiseacres who have frowned on exploitation because "exploitation never got a picture nothin' in this town."

Passaic, N. J. has been a city where zealous advocates of exploitation have been met with the equivalent of the above quotation and it has remained for George W. Lederer of the Rialto theatre, to prove that Passaic like any other community will react favorably to live wire showmanship.

Mr. Lederer booked "Partners of the Tide" and it was this picture that he chose for his first venture into the problem of upsetting hide bound tradition.

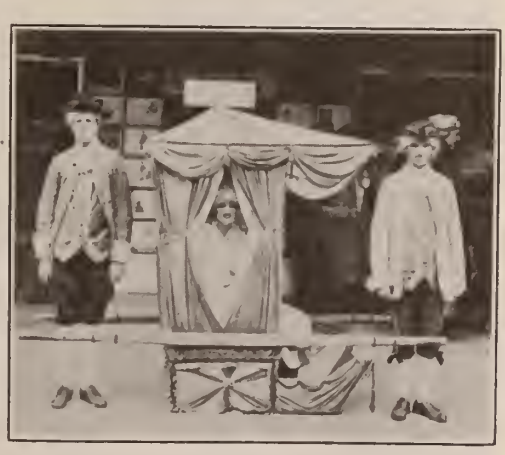
Mr. Lederer liked the original "eight punch" teaser campaign conducted by Professor Willat in the advertising section of the MOTION PICTURE NEWS to attract exhibitor attention to his film. The NEWS teasers mystified Lederer and he felt that if they had this effect upon him, they should arouse curiosity among even the stolid Passaicites.

He took the producers' eight teasers out of the NEWS *without change* and inserted them in the local newspapers, one per day, beginning eight days in advance of the opening of the picture. That is surely a new thing in advance advertising in Passaic. Then he had a man walk the streets in a diver's costume. The next smash at precedent was the billboarded automobile illustrated herewith.

Now, for three days preceding the opening of the picture the diver carried no clue to his identity. On the opening day of the film and for three days following he carried a "Partners of the Tide" window card. The mystery idea was kept up until the very opening day; scenic artists got busy in the lobby the night before the opening, but a sheet of canvas was stretched across the front of it and not until next morning did the fruits of their night toil become visible.

Passaicites found that the lobby had been transformed into the suggestion of an interior of a ship. The outer lobby doors had the legend "Cabin" painted across them and the inner ones were labeled "Grand Salon." The box office window was marked "Pursers Office." The spread that day in the papers was five columns wide by eleven inches deep, unprecedented nwspaper space for Passaic. Manager Lederer persuaded one of the editors to use a three-column scene cut on the amusements news page—this size cut had never been seen by Passaic newspaper readers excpt in amusement advertisemnts.

Th Rialto Theatre also made a concerted drive at the schools, inviting the attendance of principals and teachers to see "a thrilling but clean sea story by a representative American author, Joseph C. Lincoln."



Self explanatory ballyhoo for "Passion" put over with great success by the Isis theatre, Grand Rapids, Mich.

Newark Theatre Stages Tread Mill Horse Race

Sid Lawrence and H. A. Finter of the Newark theatre, Newark, N. J., have recently given "A Small Town Idol" a presentation that acted both as exploitation and atmosphere.

An accompanying cut will show the ballyhoo especially the horses that worked both outside and in the theatre.

The stage number was a horse race in which the usual tread bills were used in good old hippodrome style.

The number went over for one of the biggest hits ever pulled in Newark.



"A Small Town Idol" ballyhoo arranged by the Newark theatre, Newark, N. J.

Palmer Builds Inexpensive Window Display

Here is a window display stunt put over by Harry M. Palmer, manager of the Liberty theatre, Washington, Ind., for "Madonnas and Men."

The arch and wall figures were cut from lithographs on the production. The lion cage was made of one-half-inch round wood bars painted black. The walls and arch were grey. A red electric bulb concealed back of the arch lighted the display at night.

Mr. Palmer reports that the display got a lot of attention from his townspeople and that many extra dollars were coaxed into the box office as a result of his efforts.



Self explanatory "Black Beauty" exploitation stunt put over by the Sigma theatre, Lima, O.

Deardourff and Boy Scouts Advertise "Black Beauty"

C. C. Deardourff, manager of the Sigma theatre, Lima, Ohio, is making good use of what he learned about exploitation while representing Goldwyn in the Ohio territory.

Hardly a week goes by but what Deardourff puts over some stunt that gets the money for the Sigma.

One of Deardourff's latest campaigns has been on "Black Beauty." Lima Boy Scouts were corralled for a special showing of the picture and with due *eclat,* big banner and all marched all about town before ending up at the Sigma.

In addition to the Boy Scouts, Deardourff used every avenue of advertising known. He billboarded the city and all the surrounding towns. He used teaser ads preceding the large newspaper notices that ran several days prior to the opening of the picture. He also had a lady riding through town on a black horse, well placarded with the words "Black Beauty" and a specially made float, which carried big cutouts of scenes from "Black Beauty." His marquee was a symbol of good luck, with horseshoes dangling in the breezes, and a big picture of "Black Beauty."

Schmidt Has New "Ducks and Drakes" Stunt

When Manager George Schmidt, of the Alamo No. 2 Theatre, Atlanta, "Ducks and Drakes," he started to have a bunch of ducks and drakes in the lobby, but he decided that was too obvious. So he hung his lobby display on the idea displayed by the picture—the foolish little "duckling" and her telephone conversations with strange men.

On a little platform, that brought the display up to the proper height for display, he had a small stage built up. On this stage, two telephone poles, one at either end, and about the size of a fat drawing pencil, were set up, and the lines strung, out of copper wire. At the foot of the little pole on the left was a wee Kewpie doll, in bridal finery, complete even to the tiny "shower bouquet" of bride's roses and lilies-of-the-valley. The little bride held a wee glass telephone, the sort that candy stores sell, filled with pink and white candies for children. The phone was fastened to the little bride in such a way that she seemed to be enjoying the raciest of conversations.

At the other end of the wire, four full-sized Kewpie dolls in evening clothes occupied the stage. Three of the dolls were clustered about a second telephone, which was held, apparently, by a droll-looking white-wigged Kewpie, and the others were "listening in." The fourth full-sized doll reposed snugly in a big armchair, his back to the three at the 'phone. At one side stood a very small Kewpie dressed as a bell-boy, holding a tray on which were wee glasses filled with "scotch and soda" (?)

Backing up this little stage were small green cards, lettered in white, bearing catch-lines, "teasers" and the like, either lifted from the sub-titles, or suggested by the picture itself.

Cady Originates Novelty Prologue for "The Nut"

Claude E. Cady, manager of the Gladmer theatre, Lansing, Mich., and his stage manager, Edward Hopper, originated a highly effective novelty prologue number for "The Nut."

With a complete darkened stage a spotlight was made to play upon the hill in the background of the picture and gradually the head of Doug came above the horizon. After this there arose an opened nut which ate up Doug and then the squirrels appeared and tried to devour the nut. The setting brought forth applause at every performance and was a big hit. Mr. Cady exploits all features in a very novel manner.

Unique Exploitation for "Mother Eternal"

The time honored check stunt as exploitation has been given a new twist in efforts to fully publicize "Mother Eternal" playing at the Casino theatre, New York.

A check for five cents, countersigned by "Mother Eternal" is sent out on a mailing list, accompanied by a letter stating that "Mother Eternal" has fallen heir to a fortune and that she is dividing the sum among her "millions of children."



Showing Claude E. Cady's prologue stage setting for "The Nut" when this picture played the Gladmer theatre, Lansing, Mich.



Showing the stage setting and the characters which took part in the prologue which Sid Grauman, manager of Grauman's theatre, Los Angeles, staged for "The Kentuckians"

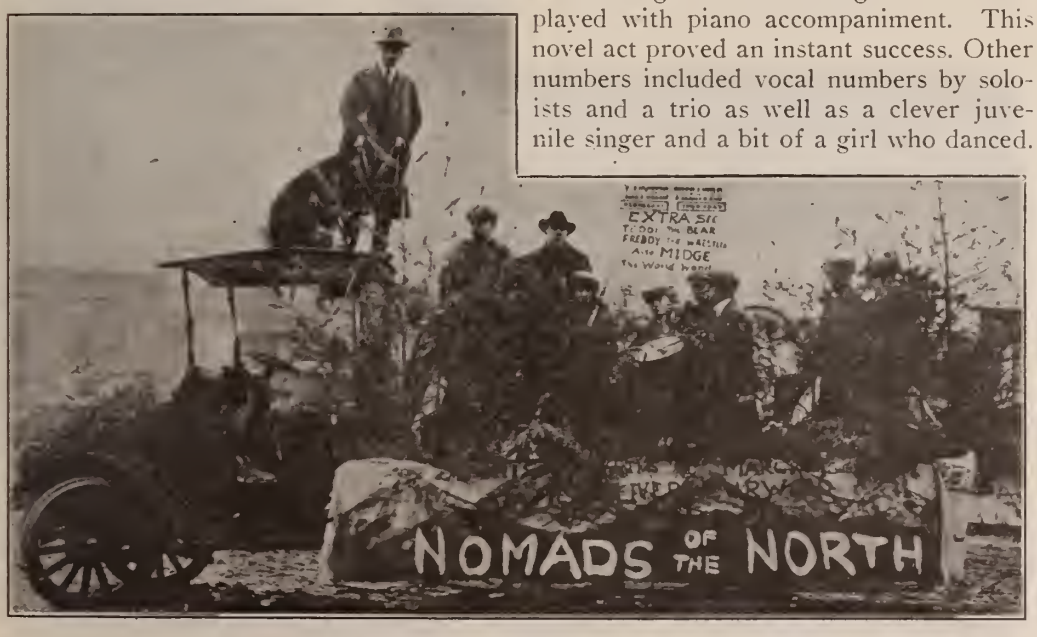
Serials Make Steady Patrons Says Dixon

Harry Dixon, manager of the Rivoli theatre, Buffalo, has had his faith in the drawing power of serials renewed.

Dixon balances his programs with worthy short subjects among which for a considerable length of time, it has been his custom to include a serial production. Sometime ago, he failed to make arrangements for a new serial and soon after box office returns began getting smaller. Dixon viewed his houses with alarm but couldn't understand the reason never having viewed the serial as much more than a filler at least not as an essential part of a program. Then it dawned upon him that he had overlooked one of the big bets for making steady patrons. A hurried trip to Buffalo's film row was the result of his deductions and soon Pathe's "Double Adventure" was on the Rivoli bill. With the initial episode the business depression began to end and the Rivoli is now playing to old time crowds, due to the fact that he is back on a serial schedule.

Grauman's Prologue for "The Kentuckians"

Ideas in presentation and exploitation that may be readily adapted by any exhibitor or at least modified to the needs of individual theatres are often found in the ideas carried out by Sid Grauman, managing director of Grauman's theatre, Los Angeles. One of this number is found in the prologue staged for the recent showing of "The Kentuckians." Mr. Grauman transformed his stage into the interior of a depot waiting room in a metropolitan city. The usual benches were there, the various types of people sat about; the magazine and cigar stands were in their proper positions; the foreigner on the way to a job in camp or field came in; the prosperous business man fidgeted about and looked at his watch. The train announcer, megaphone in hand, informed the waiting passengers all trains were late, and then the people began entertaining. A piano and talking machine were brought to center stage and records played with piano accompaniment. This novel act proved an instant success. Other numbers included vocal numbers by soloists and a trio as well as a clever juvenile singer and a bit of a girl who danced.



Float used by Peter Latchis, Manager of the Latchis Theatre, Brattleboro, Vt., for the showing of "Nomads of the North."

Robson and the Grand Give Pittsburgh Orphans a Party

The picture theatres in Pittsburgh, Pa., have always been pledged to newspaper advertising and opposed to outdoor exploitation of all kinds but when John P. Harris booked "The Faith Healer" at the Million Dollar Grand, he had so far outgrown his natural prejudice for out of the ordinary advertising that he consented to allow Bill Robinson, Paramount exploiter to stage an exploitation campaign for "The Faith Healer" that shattered Pittsburgh's oldest theatrical traditions.

Pittsburgh was holding an auto show that had for some reason outlawed the McFarlane car. To the McFarlane local manager Robson journeyed with the query of how many cars he could deliver to take Pittsburgh orphans to the Grand for a special showing of "The Faith Healer."

The answer was "A hundred thousand dollars worth" and then to make good with a vengeance, he actually furnished $150,000 worth, the cheapest in the procession being valued at $6,500.

From this an idea of what class Robson's orphan entourage really had and also that the parade wasn't so long but what the Public Safety department sent a detachment of motor cycle police to halt all traffic till the kiddies were safely by.

The orphans of all the Pittsburgh institutions were the Grand's guests for "The Faith Healer" and after seeing the show, were driven through the parks, given candy and other goodies before going back to the various homes.

Of course the cars carried banners announcing what was going on and of course the newspapers gave the event due publicity, all of which made friends for the Million Dollar Grand and brought business for "The Faith Healer."

As for Manager Harris it looks like he was converted to exploitation and from now on Pittsburgh is on the exploitation map.



Lobby display on "The Faith Healer" used by the Isis theatre, Indianapolis

Big Time Prologue Staged in Small Sized Town

When it comes to staging big-time prologues despite the small town handicaps, full recognition must be paid to Clint Pedrick, managing director of the Belvedere theatre, Pomona, California, a city with a population of 12,250.

A prologue was staged for "Passion" that required two settings and six characters. The prologue was entitled "Vanity," and the first scene represented a woman's realization that she is not really beautiful and decides to call upon her maids to aid her. She paints, powders, and bedecks herself with finery, never ceasing in her dance, while her maids in waiting dance around her handing her cosmetics or a mirror until she finally emerges beautiful indeed. This scene takes place in a boudoir set.

Finally, cymbals crash, the music score reaches a double forte dramatic height and the stage is darkened for a second. Re-lighting finds a complete transformation. The second scene shows a throne room with "Vanity" enthroned and the "Devil" and the "King" engaged in a duel over her. The "Devil" wins and Vanity is reduced to her original ugliness and then beheaded.

Jackson's "Black Beauty" Campaign

Manager James F. Jackson, of the Tudor theatre, Atlanta, recently played "Black Beauty" to a week's highly satisfactory business by making his play almost directly to children.

The picture was reviewed by the local branch of the "Better Films" society, and unanimously passed with glowing colors. So enthusiastic were the ladies of the society that each of them pledged herself to send everybody, especially the young folks, she knew to see the picture.

A beautiful coal black horse was used in a street ballyhoo, and cut-outs of Black Beauty, life-sized, were mounted on the marquee—three of them being used, one at either end and one in the center. Not a word or sign appeared on this cut-out, for it was found that the cut-out explained itself.

In the lobby, at the left, an old-fashioned boxstall was erected, with the upper half of the door swinging open, to reveal "Jessie" (a splendidly mounted cut-out from a twenty-four sheet).

Teacher's Objection to "The Kid" Capitalized

A little wrangle with the superintendent of a Clarinda (Iowa) public schools furnished S. O'Hare, manager of the Harland theatre, his exploitation cue for "The Kid."

The school teacher said "The Kid" wasn't fit to be seen and ordered Mr. O'Hare not to show it.

"What did I do?" says Mr. O'Hare. "Well, I appealed to the public through slides. First I ran this: 'It is the constant effort of the management of this theatre to run only wholesome and clean pictures.'

"The following night, I ran this slide: 'I have seen "The Kid" and do not find it objectionable in any scene.'

"The public began to clamor for the picture. But I kept up my appeal. Another night I ran this slide: 'Superintendent of schools told me not to show "The Kid."'

"Ah, two days later the superintendent came to me with a compromise to leave his name out of the affair of protest against the picture."

For further exploitation, Mr. O'Hare plastered the city and surrounding country with bill posters. A window display with a Chaplin and Jackie Coogan imitator doing a lot of hokum stunts was also used to advantage. The window was labeled "Chaplin's Day Nursery." It got a lot of attention from Clarinda theatregoers but the best exploitation was the straight laced school teacher's objections to the picture.



This "Freeze Out" lobby display is by the Standard theatre, Cleveland, Ohio



"Passion" float used to exploit this picture during its recent run at the Strand theatre, Hattiesburg, Miss.

Roswell Introduced to Its First Prologue

Roswell, N. M., was introduced to its first prologue during the run of "The Testing Block," when Fred V. Greene, Paramount exploiter for the Denver district, arranged a simple but inexpensive musical program to precede the picture.

Mr. Greene used one of the stock exterior drops and foliage wings for a country scene. In the center of the stage he built a camp fire with timber, colored electric light globes, a small electric fan and flame-colored tissue paper.

Five little children were grouped about the "fire" and sang the refrain to "Darling Nellie Gray," the musical motive of the picture. A piano played the accompaniment, while a local violinist furnished the obligato. Explanatory slides were used before and after the program.

Chinese Set for "Tale of Two Worlds" Prologue

A Chinese set was built by Purl Wilkerson, presentation manager of the California theatre, Los Angeles, for the showing at that theatre of "A Tale of Two Worlds." The set was a beautiful and effective one, with paintings of birds and landscapes in the Oriental manner upon the backdrop. In the middle were windows through which the tall buildings of a city were glimpsed.

The Oriental prelude staged in front of this drop was called "Sui Sen's Birthday Party." The dramatic soprano, Carolyn Keller Carpenter, impersonated the Sui Sen of the photoplay and sang the Chinese lullaby from "East Is West." Five Chinese dancing girls participated in this prelude and aroused much enthusiasm by their dancing. This was followed by sleight of hand tricks by a Chinese magician and a danse eccentrique.

The prelude to "A Tale of Two Worlds" was much commented upon and certainly added to the entertainment value of the picture.



Artistic lobby decorations for "The Old Swimmin' Hole" originated by Ralph Winsor, manager of the Liberty theatre, Portland, Ore.

Winsor Builds Artistic Lobby Display

Ralph Winsor, managing director of the Liberty Theatre, Portland, Oregon, put over something new in the way of lobby decorations recently when he constructed a miniature old mill and swimming hole set in his lobby as an exploitation device for "The Old Swimmin' Hole."

The novel little scene which was made mostly of papier mache, card board, stage grass, a few twigs, and plenty of glue was constructed about one of the large marble pillars in the foyer the week prior to the engagement of "The Old Swimmin' Hole." The sheer novelty of this art work attracted considerable attention and aided in stirring up interest in the picture.

Calvert Adopts New Policy for the "Short Shows"

Lowell W. Calvert, managing director of the Capitol theatre, St. Paul, and the State, Minneapolis, two of the finest Finkelstein & Ruben theatres, has adopted a unique plan for such performances at the two theatres at which the orchestras do not appear. Instead of merely dropping these numbers and shortening the show, Mr. Calvert used what he calls "extra reel" as a portion of the "Digest." This is always either a Chester Outing or a Screenic, which is released through Educational exchanges.

Mr. Calvert says that he finds that these scenic pictures are in especially great demand from business men and women who attend the two theatres either at the lunch or dinner hour. This extra reel is in addition to the regular scenic picture which is always on the bill at all performances at both theatres. For instance, last week the regular scenic at the Capitol was "An Angle in Idaho," a Screenic, and the "extra reel," "Hitting the High Spots," a Chester Outing. The previous week the scenic was "The Man Who Always Sat Down," first of the Robert C. Bruce European pictures, and a Screenic was used as the extra reel.

Both theatres use the same bill an entire week, it first being shown at the St. Paul house and the following week in Minneapolis. Elaborate musical scores are used with all the pictures, and by Mr. Calvert's plan those who attend when the orchestra is not playing really see more pictures than at the regular de luxe performances, which are given three times daily and four times on Sunday.



Showing the stage setting for a prologue to "A Tale of Two Worlds" as presented by the California theatre, Los Angeles



Stoge setting used in the prologue presented for "Passion" by the Capitol theatre, St. Paul, as told in the accompanying story

Personal Letter Idea Goes Over Again

"Mae Murray wrote him a letter," was the caption in bold face which the Des Moines (Iowa) Tribune used for a news story which included a fac simile reproduction of a letter written by the Paramount star to E. H. Helmts, manager of the Strand theatre of that city. During the run of "The Gilded Lily" at the Strand, Max Doolittle arranged for the letter, according to the time-honored plan, and the result was something that got a good story in the Tribune. Doolittle, who is an exploiter that belies his name, next assisted Mr. Helmts in effecting a window display tie-up with the largest Des Moines dry goods store.

Stills and the original letter were displayed. When the latter was first pasted up a few of the spectators inspected Miss Murray's chirography and remembered the stories in the newspapers. It caused no end of comment. Soon there was a steady throng outside of the window for the entire day. During the peak hours of noon and evening the police had to move the crowds along.

Local Ben Turpin Used at Baltimore

A local Ben Turpin helped Bernard A. Depkin, Jr., manager of Ford's theatre, Baltimore, exploit "A Small Town Idol."

Besides getting the most Ben Turpinish man to be had in Baltimore, Depkin exaggerated the man's crossed eyes with cardboard ringlets and then mounted him on a limp dilapidated horse that also was made to appear google-eyed. A little bit of paint on the cardboard did the work and while the man and horse dodged in and out of traffic, occasionally to the dismay of onlookers, no person walked by without looking twice. The stunt aided greatly in putting across the picture big.

Ballet Number Presented as "Passion" Prologuee

The stage setting which Lowell V. Calvert, managing director of the Capitol theatre, St. Paul, designed for a ballet number which served as a prologue to "Passion" is shown herewith.

Mlle. Desha presented the dancing numbers in this prologue. The three striking episodes in the life of Madame DuBarry were used as a theme.

The parted curtains revealed Desha bathed in scarlet light, dancing before the candelabra. This first dance was the "Dance of Passion," and concluded with the snuffing of one candle, depicting the death of the King.

The second dance was called the "Dance of Love," and the dancer worked in a deep blue light, her dancing subdued from the mad whirl of the previous dance, and ended with the snuffing of a second candle, indicative of the tragic end of Armand.

The third dance was the "Dance of Death," in which the dancer appeared shrouded in black, with but a tiny point of white light playing on her features from one side, and a deep scarlet light from the other. Slowly her movements grew less passionate, and the light faded, and she dropped dead at the foot of the candelabra, the last candle goes out, and leaves the stage in total darkness.

The number closed with a rosy light creeping from the floor to the top of the back drop, depicting the dawn of a new France, while the orchestra and grand organ broke into the thrilling strain of the "Marseillaise."



Showing the prize drawings in the "Black Beauty" school children stunt which George M. Krupa, manager of the Hamilton theatre, Lancaster, Pa., recently put over

"Black Beauty" Drawings Go Over Big

The now famous drawing stunt for "Black Beauty" was put over by George M. Krupa when this picture played the Hamilton theatre, Lancaster, Pa. Mr. Krupa offered six cash prizes ranging from $20 to $5 for the best drawings of "Black Beauty" and over a hundred competitors were entered. Many of the drawings submitted showed that much time and effort had been expended on them, and the winners, as shown by the accompanying cut, proved that they were clever artists. The stunt brought great returns for the Hamilton.



Lobby front for "Outside the Law" by the Frolic theatre, San Francisco

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

New Company to Make Gene Porter Novels

A NEW company, International Higher Culture Films, Inc., has recently been formed, with offices in the Union League Building, Los Angeles, for the purpose of producing the novels of Gene Stratton Porter. Production will start shortly with "Michael O'Halloran" and follow with "The Harvester." Mrs. Porter will be associated with the company and three pictures will be made each year. The company will produce at Brunton's.

A. L. Tull and R. S. Marsh, formerly of the Elgin Motor Car Corporation, are associated with the company as president and vice president respectively, and G. B. Stearns, assistant valuation engineer of the Santa Fe Railroad, is the treasurer. James S. Lawshe will represent Mrs. Porter's interests in the board of directors. Captain S. J. Bingham is engaging the production force of the best talent that can be procured. Joe August, A. S. C., who has photographed every William S. Hart picture that star has produced, is to be the chief cameraman.

Cliff Smith Organizes Producing Unit

A new independent producing unit has been formed in Los Angeles known as Cliff Smith Productions which plans to make and release to independent exchanges a series of eight 5 reel Western Subjects featuring Pete Morrison and Rita Royce. Cliff Smith is one of the best known Western Directors, having been credited with directing productions starring William S. Hart, Tom Mix, Texas Guinan, Edith Sterling, Roy Stewart and others. The company is now working on first production. C. O'D Blanchfield is in charge of sales and the business management of the company.

"When Dawn Came" in Los Angeles

"When Dawn Came," the Hugh Dierker production offered on the independent market by Producers Security Co., of New York, received its premiers on the West Coast on April 25th, when it opened at the Trinity Auditorium in Los Angeles.

An elaborate prologue is being staged in connection with the picture.

Urban Prepares New Series

New Kineto Reviews to Be Made Up of Famous LaFontaine Fables

CHARLES URBAN is rapidly getting ready a series of Kineto Reviews, which, according to reports, will be one of the most remarkable sets of film literature that has ever been translated to the screen from the classics of literature.

It will be a series of 20 reels, all embraced under the title "Modern Truths from Old Fables." The idea and the basis of the series are the old fables of La Fontaine, fables which have been read for several hundred years by children and grown folks all over the world.

Mr. Urban and Raymond L. Ditmars, of the New York Zoological Society, are co-operating in preparing the screen versions of the Fables. The actors are all animals, as, of course, they were in the text. They portray humor and tragedy, they mimic and originate, and they apparently have all the resourcefulness of many great stars. The photographing of the animals is all being done by Mr. Ditmars in his nature's laboratory out at the Zoo, and Mr. Urban personally is editing them. The titles are largely from La Fontaine himself.

Besides the rare beauty and interest of these Fables in motion pictures, there will, it is claimed, be several other distinct advantages to the exhibitor.

In the first place, their unusual appeal to children will create a patronage for the theatre that will draw the whole family. There is a quality about the fables from La Fontaine that will cause their endorsement by school teachers, clergymen and all organizations which have a particular interest in the child.

And, further, taken as they are from classics which have been pronounced incomparable for almost 300 years, they give to the motion picture theatre a defense that is most valuable in countering the attacks of people who would throttle it.

"Modern Truths from Old Fables" also bear out the contention of the proponents of the motion picture who have been saying that in time the movies would extend their field to the finest sort of classic entertainment.

New Company in So. West

Franklyn Farnum to Be Starred; Al Hart and Hamilton in Cast

THE actual construction of a mammoth studio building was begun at Tulsa, Okla., recently for the W. M. Smith Productions Inc., who will shortly make and release a series of eight western screen productions starring Franklyn Farnum and a cast including the names of "Shorty" Hamilton and Al Hart.

Several acres of land have been secured on the Sand Spring's Inter-urban line and every foot of the ground will be utilized for the shooting of scenes. It is planned to have a miniature city built near the studio and already there is a big demand for lots upon which homes will be built.

The W. M. Smith Productions Inc., plan to begin work on or about May 15, at which time the entire personnel of the company will have assembled in Tulsa. Mr. Farnum is expected to arrive here about May 10 and will confer with George Holt, who will have complete charge of the directing of all the plays.

The first three stories to be filmed by the W. M. Smith organization are "The White Masks," "The Trails End" and "Crossroads." Each production will be staged elaborately, complete even to the most exacting detail.

Franklyn Farnum is probably one of the best known western stars appearing on the screen. His vast popularity did not come about in a day or a week, but his irresistible personality plus a talent that denotes the artistry in his every effort has given him a place in the motion picture world that is said to be unequaled.

"Shorty" Hamilton is known throughout America for his humorous versatility, and it is anticipated by the producers of the Smith releases that Mr. Hamilton will go a long way in making these pictures popular.

Al Hart who starred in the Westart series of western plays will be a featured member of the cast.

The first picture will be released about July 15.

Rosalie Ashton Is with Talking Pictures Co.

Rosalie Ashton, secretary of Who's Who in America and writer of various screen and magazine stories, is now with Talking Motion Pictures as press representative and assistant to the general manager.

"Screen Snapshots" Has First Birthday

WITH issue Number 26 of Screen Snapshots, which is now being edited and titled for release during the coming week, is rounded out the first year's output on this single-reel novelty release.

Known as "the fan magazine of the screen," and produced by Jack Cohn and Louis Lewyn, Screen Snapshots has, according to Mr. Cohn, established itself as being "what the fans want."

During the past year, Screen Snapshots has showed to the public 339 luminaries of the screen—each one a star, or a director of the first rank. This number, in 26 issues, makes an average of 13 stars to an issue, including every player who has won fame of any description on the silversheet.

"Britain's Palaces" Is New Kineto Review

"Britain's Palaces," a Kineto Review is at the Rialto Theatre in New York this week.

In addition to the pure beauty of its contents, this reel is said to be of especial historical value, for the ages of English history are pretty well expressed in English architecture and the titles take care to point out the significance of all the scenes.



A scene from "The Black Panther's Cub," starring Florence Reed, to be distributed on the independent market by Equity Pictures

Weis to Handle Northwestern Product

John E. Maple, of the Northwestern Film Corporation, of Sheridan, Wyo., has just completed arrangements with Harry Weiss of Superior Screen Service, Chicago, to handle the sale of the five-reel Western feature just completed by Northwestern.

Mr. Maple states that the scenes were laid in Montana and Wyoming and that the river, forests and Big Horn mountains, where the picture was made, furnishes an unusual variety of beautiful locations, and that the story, written by Caroline Lockhart, the author of "The Fighting Shepherdess," and many other screen successes, is of intense interest.

Goulding to Direct for Pacific Film Co.

The act of taking possession of its new studio plant by the Pacific Film Company recently was the signal for the start of production of an elaborate program.

Manager John J. Hayes announced that he had signed a contract whereby Alf Goulding will become director general. Goulding comes from Pathe, where he has been successful in directing Harry Lloyd and Snub Pollard. Under his new contract with the Pacific it is said that Goulding will receive the highest salary paid to any director in the field of independent producers. Starting upon the new schedule at least one White Cap comedy will be released weekly throughout a twelve-month period.

To Announce Callahan Comedies Shortly

Robert W. Priest, president of the Film Market Inc., which will release the new series of Callahan comedies now in production at Atlantic City, N. J., states that he will announce the names of these comedies within the next two weeks.

"Hush" Scores on Broadway

Clara Kimball Young Draws Well During Run at Capitol Theatre

WINNING its way into the country's largest and most beautiful picture palace as the first independent production to be accepted on its roster, "Hush," the fifth Clara Kimball Young production completed its week-run at the Capitol theatre on April 29th. with a creditable box-office showing. For seven days of continual performance, with four turnovers a day in a theatre seating 5,000, the Equity release pleased huge audiences.

For a year Miss Young's vehicles met the fate that is the lot of other independent releases—it could not find an open date at a Broadway first-run theatre. Though admitting the value of her vehicles, the Broadway houses were so crowded with bookings that no vacancy was available. Throughout the year Clara Kimball Young was absent from the Gay White Way. The public had a year in which to forget her triumph in "The Eyes of Youth" and "The Forbidden Woman," the last two productions to have first runs in the metropolis. Evidently the devotees of the Equity star were merely watchfully waiting for her return and saving their ovation for her reappearance. The Capitol showing of "Hush" proved that Clara Kimball Young is welcome on Broadway at any time and that absence makes the heart grow fonder.

The usual opposition that "Hush" has encountered in its first runs throughout the country held sway in New York, too. The Strand, a few blocks away, heralded the personal appearance of Jackie Coogan in company with his starring vehicle, "Peck's Bad Boy." At the Rivoli "Deception," billed on posters and newspapers broadcast, ran a crowded second week, and "Fatty" Arbuckle and a Charlie Chaplin revival besought patronage at the Rialto.

The prologue arranged by S. L. Rothapfel in charge of presentation at the Capitol, was a fitting prelude to the picture. An overture by the orchestra and a striking ballet suggestive of the title, "Hush," headed the program, and was followed by an Oriental cycle of vocal selections that prepared the audience for the mood of the picture. The ballad "Hush" was sung immediately before the screening and was eminently well chosen. So effective was the Capitol showing that many exhibitors and exchangemen who attended it confessed that the picture exceeded their own high opinion of it previously entertained in its artistic surroundings.

The advertising campaign of Nat Rothstein in newspapers and subway stands was also effective in announcing the coming of the picture. Considerable attention was aroused locally by the artistic arrangement of the advance announcements. The cut of Miss Young showing her index finger at her lips won general commendation.

Kraft Leaves Equity

William M. Kraft, director of sales promotion for Equity and Joan Pictures for the past year, has severed his connection with that company and reports that he will handle some releases of independent producers for the state right market.

While with Equity Mr. Kraft assisted Nat Rothstein in preparing press books and did considerable sales work on "She Played and Paid," "Whispering Devils," "The Invisible Ray" and the Billy West Comedies. Mr. Kraft will have his offices at 1664 Broadway.

New Town and Country Series for Arrow

A NEW contract was closed this week between W. E. Shallenberger, president of Arrow, and Jack Eaton, president of Town and Country Films, Inc., for a new series of popular Sport Pictorial releases and for an alternating release to be known tentatively, as "Humor Graphic." Some other suitable brand name for this unit may be selected later.

The "Humor Graphic," as it is known at present, is said to be something new in the way of feature fillers and the nature of the subject matter has not yet been divulged by Arrow.

Initial Cummings Picture Announced

Following closely upon the heels of the bare announcement that Irving Cummings would appear in a series of two-reel dramatic stories of Canadian Northwest Police Life, the Producers Security Corporation reports that it is flooded with requests from exhibitors to tell them more about the forthcoming "tabloid super-features."

The Cummings series is a brand new series, with Cummings taking a company of players into the wilds of Canada to give each subject perfect atmosphere. The initial subject will be entitled "On The Trail" and it runs an exciting gamut of thrills with Cummings playing the role of an officer of the mounted police.

The stories are original, with each subject carrying a complete narrative. In each Cummings as Corporal Campbell, the dashing mounted trooper, handles the lead.



HALLROOM BOYS COMEDIES
featuring
SID SMITH
THE NERVIEST MAN IN PICTURES
HAVE BEEN PASSED BY THE NATIONAL BOARD OF LAUGH-LOVERS
THE PUBLIC HAS BEEN LAUGHING AT THEM FOR TWO YEARS . . . .
AND THEY WANT 'EM NOW MORE THAN EVER
BOOK AT ONCE AT ANY FEDERATED EXCHANGE
INTER-OCEAN FILM CORP. FOREIGN DISTRIBUTORS.

Associated Photo-Plays Have Morrison Series

ARRANGEMENTS were made in Los Angeles on May 3 by which the Associated Photo-Plays, Inc., of New York City will release the series of eight pictures starring Pete Morrison.

The Cliff Smith Productions, builders of the Morrison series, and Victor B. Fisher, general manager of Associated Photo-Plays, Inc., today signed the contracts by which Associated will release the entire Morrison output from the Cliff Smith studios.

The first of the series is ready, and Mr. Fisher, who will leave for New York in a few days, will bring with him the negative of the first picture.

At the New York offices of Associated Photo-Plays, Inc., it was stated that Mr. Fisher, in addition to bringing with him the negative of the first Morrison picture, would also have the negative of "The Wolverine," the first of the Spencer Productions, Inc., productions, starring Helen Gibson, to be released by Associated.

Vic Potel Returning in Comedy Series

Victor Potel, who is remembered for his brilliant work as Slippery Slim in the old Essanay "Snakeville" Comedies, is returning to the screen in fun films of the same type that gained for him so great an amount of popularity with exhibitors and the picture public while he was with Essanay.

The comedian recently entered into a long-term contract with Webster Cullison, whereby he will portray the title role in Ellis Parker Butler's popular magazine stories "Philo Gubb, the Correspondence School Deteckative."

Surrounding Potel is a cast of considerable note. Including Otis Harlan, Dorothea Wolbert and Harry Todd. Others who will be seen in the Gubb stories include Ernest Shields, Mark Hamilton, Howard Crampton and May Foster.

Several Additions to Reelcraft Units

Ollie Mack, long-time team mate of Charley Murry and known to the vaudeville audiences throughout the world as Murry and Mack, has joined the Sun-Lite Comedy unit, producing two-reel comedies for the Reelcraft Pictures Corporation.

Nancy Deavers has joined the Aladdin Comedy unit as leading lady in support of Bud Duncan, the diminutive comedian.

Joseph Baisel, long associated with Larry Seamon as assistant and continuity writer, has joined the Shiller staff and will supply stories and co-direct with one of the units. William Gilbert, one of the original Keystone Cops, is also working in the Aladdin series.

Forms Chain of Exchanges

Forward Film Exchange of N. Y. Is First Link in Sameth's Chain

THE Forward Film Exchange, Inc., the first of the chain of independent exchanges to be operated throughout the United States by the Forward Film Distributors, Inc., has been opened in New York for northern New Jersey and New York State. J. Joseph Sameth, president of the Forward Film Distributors, Inc., in announcing the opening of the New York exchange, declared that the first of the chain was but a forerunner of what might be expected from Forward within a very short time.

Samuel Freund, who established himself in the industry by his work with Paramount, Goldwyn and other companies, is manager of the New York Exchange. Joseph Joel, "of high prize fame," will assist him.

The "Shadow," starring Muriel Ostriche, written and directed by J. Charles Davis 2nd, and "Hearts O' the Range," are the first two offerings the new exchange will handle. Mr. Sameth in addition to securing the distribution rights of the Ostriche series made by Salient Film, Inc., has plans under way by which a complete yearly program will be mapped out.

"Weeks ago, I stated that there is no such thing as depression in the motion picture industry," said Mr. Sameth. "To further prove my assertions, I am opening my exchanges when all others are declaring that the time is not ripe. I contend that the right pictures marketed in a businesslike manner will be saleable at any time.

"I have three men making a survey of the United States at the present time and within a very few weeks I shall announce the opening of additional exchanges and I will leave nothing undone to organize a chain of exchanges that will be a credit to the producer, the film and the distributor."

Levey With New Exchange

System to Cover Non-Theatrical Field; Offices in 15 Key Cities

A NEW organization has been formed called National Non-theatrical Motion Picture Exchanges, Inc., to distribute motion pictures over the non-theatrical field which includes schools, churches, clubs, lodges, industrial plants, etc. This company, of which Harry Levey, well-known in the industry as a producer of industrial films, has been elected president, will distribute dramas, comedies, educational and instructive pictures.

National Non-theatrical Motion Pictures Exchanges, Inc., are establishing exchanges in Boston, Philadelphia, Buffalo, Pittsburgh, Washington, Atlanta, Dallas, Chicago, Omaha, Denver, St. Louis, San Francisco, Portland, Seattle and Salt Lake City, from which key-cities sub-stations will be conducted. The exchanges will be operated under the management of local men who are experienced in the non-theatrical field.

The first release will consist of over four hundred films which will be placed in these exchanges where they will be at the disposal of non-theatrical subscribers. The educational pictures have been produced with the co-operation and in line with the school systems for the purpose of developing courses of visual education. It is conceded that the motion picture is one of the greatest aids to modern education. Mr. Levey has no hesitancy in saying that the non-theatrical field will eventually become larger than the theatrical field.

The exchanges will have completely organized plans for special film service to Institutions, Public Libraries, fraternities, societies, and federations devoloping the field and market for home motion picture machines, establishing central film libraries, film encyclopedias, film histories and film books of knowledge without competing with the theatre.

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Big Business Reported on New Wed Series

New Wed Comedy series, featuring Rosemary Theby and Harry Myers, is meeting with success throughout the country, is said to be borne out by the reports reaching the Dominant Pictures, Inc. the distributers, from independent exchanges, exhibitors and other sources.

It is seldom that short subjects can boast of stars of the magnitude of Theby and Myers and at the time when these players are heavily featured in a production of the calibre of "A Connecticut Yankee."

First Broadway Comedy Ready for Release

The Arrow Film Corporation announces this week that the first release of the series of twelve new Broadway comedies which they are handling in the independent field is entitled "His Hansom Butler," featuring Harry Cribbon, Eddie Barry and Helen Darling, former well known players in the Christie Comedies.

The second of this series is entitled "A Designing Husband" and is now being completed at the West Coast studio.

Work has been started on the production of the third release.

Cullison Planning Four Unit Organization

With a series of two-reel comedies now in production at the Francis Ford studios in Hollywood, Cal., negotiations are being made by General Manager Cullison, erstwhile director and studio executive, whereby three new units will soon be added to his organization.

To accomodate the production activity of the different companies, Cullison has already ac quired an option on a large lot in Hollywood, where, it is stated, he intends to erect his own studios in the near future or as soon as a working staff has been assembled and all details pertaining to the various stories arranged.

Western dramas, comedies, educational and scenic pictures will be the output of Cullison's organization, it is announced.

Aywon Short Subjects Offered to Trade

Now that Nathan Hirsh, president of the Aywon Film Corporation, has closed considerable territory on his feature production, "The Lure of the Orient," he has turned his attention to the marketing of fifteen two-reel comedies starring the well-known Jimmy Aubrey and a series of six Diamond Dot Western thrillers of five reels each.

"Hush" Runs Two Weeks in Baltimore

"Hush," the fifth Clara Kimball Young production released by Equity Pictures Corp. is running for a second week at the Blue Mouse theatre, one of Baltimore's Largest screen theatres. This makes a total of eighteen first-run houses of different cities who have booked "Hush" for double its original run.

Paglin-Davidson Move

Paglin-Davidson announce the removal of their offices from 1393 Broadway to 130 West 46th Street. In order to be nearer the motion picture district due to their buying activities as state right buyers they have moved closer to the trade offices.

Callahan's Leading Lady

Lottie Kendall, Playing in New Comedy Series, Experienced Player

LOTTIE KENDALL, who is playing principal roles in support of Jimmy Callahan in his new series of 26 two-reel comedies, has a national reputation as a light opera and musical comedy star. She began her stage career when but fifteen years of age. Her progress was remarkably rapid, due to her beauty, voice, dramatic ability and extraordinary stage personality. Before she was twenty years of age she headed her own company of 104 people and had a repertoire of 140 musical productions. This repertoire included the light operas of Gilbert and Sullivan and all the leading musical comedy successes as they were released for stock and repertoire representation.

She made her headquarters in New Orleans during one half the year and in Los Angeles and San Francisco the other half, playing all the principal cities in the South, the South West and on the Pacific Coast.

In New York she played in "Veronique" and other notable productions presented by the Shuberts, and on tour played the widow in the "Prince of Pilsen," presented by Henry W. Savage. She then joined A. H. Woods and played the leading roles in his Potash and Perlmutter productions. Last season she played in Harry Frazee's presentation of "My Lady Friends" with Carlyle Blackwell.

Recognizing her ability and motion picture possibilities, Robert W. Priest, of the Film Market, Inc., had signed a contract with Miss Kendall to present her in motion pictures. When he became affiliated with Mr. Callahan, he transferred his contract with Miss Kendall to the Callahan Film Corporation.

THE following sales on the independent market were reported during the week:

Four James Oliver Curwood productions (Arrow Film) to David Mundstuk, of the Strand Features, Inc., of Detroit, Mich.

Eight Jack Hoxie features (Arrow Film) to the Strand Features, Inc., of Detroit, Mich.

"The Stranger in Canyon Valley" (Arrow Film) to the Strand Features, Inc., of Detroit, Mich.

"Headin' North" (Arrow Film) to the Strand Features, Inc., of Detroit, Mich.

"Bitter Fruit" (Arrow Film) to Lightning Photoplays Co., of Boston for New England.

"The Man Who Trifled" (Arrow Film) to Lightning Photoplays Co., of Boston, for New England.

Second Series of Jack Hoxie features (Arrow Film) to Lightning Photoplays Co., for New England.

"Diana of Star Hollow" (Producers Security Corp.) to Warner Brothers Film Exchange for Greater New York and Northern New Jersey.

"Whispering Devils" (Equity Pictures Corp.) to C. O. Brokaw, of Merit Films, of Detroit, for Michigan.

"Every Woman's Problem" (Plymouth Pictures, Inc.) to J. E. Dunne, for Delaware, Maryland, Virginia and the District of Columbia.

"Dangerous Love" (C. B. C. Film Sales) to the Standard Film Company of Cleveland, O., for Ohio, Michigan and Kentucky.

Censor-Proof Productions

Marion Fairfax, New Producer, to Avoid Sordid Sensationalism

MARION FAIRFAX, noted dramatist and screen author who recently formed her own producing company, announces that the aim of her organization is the production of censor-proof films. Miss Fairfax has written various popular Broadway plays and has personally staged a number of these productions.

In discussing the policy of her own company and the possibility of such a thing as a censor-proof picture, Miss Fairfax said: "I believe there is such a thing as censor-proof films and with the production of "The Lying Truth" and other Marion Fairfax Productions, I am endeavoring to realize my belief.

"Sex appeal has never been the vital element in either my stage or my screen plays. There are greater things than this that appeal not only to the sophisticated but to all persons who are human and of average intelligence.

"The question has often been asked me, can a story be clean and yet have the punch? Decidedly so! Sex appeal is only one of many human emotions. Even some of the most sensational of such situations can be handled in such a way as to make them inoffensive but the best method, particularly at this time, is to eliminate them.

"The motion picture industry is no weaker nor stronger than any other enterprise that paints life as we find it. In all forms of art we find the sensationally extreme, playing on the sex appeal. It is only because of the tremendous power, the globe encircling popularity of this great art that the paid reformers and publicity-seeking individuals single out the motion picture and make it their lucrative object of attack.

"I am trying to present on the screen the 'why' instead of the 'what.' In other words, it is my desire to avoid the by-ways of uncalled for sensationalism and try to stick to the straight road of reasonable dramatic construction leading up to natural punches that will register effectively for the simple reason that they offer in the minds of everyone an intimate part of the story itself and because they are dramatic and yet logical."

Film Market Moves to Larger Quarters

Robert W. Priest has leased space in the Fitzgerald Building in New York for the executive offices of The Film Market, Inc. The new quarters are large and commodious.

The growth of Mr. Priest's business has been so remarkable that it became necessary to acquire larger quarters than were available in the Times Building, where Mr. Priest has had his offices for the past seven years.

In addition to "The Supreme Passion," which Mr. Priest is distributing on the state rights plan, he is releasing, state rights, twenty-six two-reel comedies starring Jimmy Callahan and featuring Florence Dixon, star of "The Supreme Passion" and Lottie Kendall, an Al. H. Wood's star. Mr. Priest also is releasing the revised version of Rex Beach's novel-movie, "The Ne'er-Do-Well."

First Neva Gerber Release Soon

Prints of the first of the Neva Gerber series "A Yankee Go-Getter" being distributed by the Arrow Film Corporation, are being made by the Lyman Howe Laboratories, Wilkes-Barre, Pa.

Lack of space prevents publication in full this week of the story of the use of Synchronized Music Scores at the Astor. The story will appear next week.

More Allene Ray Westerns

Bert Lubin Heads New Company; Production to Start This Week

IT was announced early this week that Bert Lubin has been made president and general manager of the newly formed Western Pictures Corporation and that this company would commence work immediately on a series of semi-western society dramas.

Allene Ray, featured in Bert Lubin's previous offerings, "Honeymoon Ranch" and "West of the Rio Grande" and who rose to stardom through winning the Dame and Fortune Contest has been signed to a long term contract by Lubin and will be starred in this new series.

She will be supported by exceptional casts in each of the series. Robin Townley who directed her in her previous pictures will wield the megaphone on this series and is already picking locations for the first picture.

Lubin will sail immediately for San Antonio where the initial production will be made. He has announced that care would be taken to insure against the censorship problem in the making of the pictures, something which has been overlooked in western pictures heretofore.

"It may be surprising to some film folk" stated Mr. Lubin "that at a time when other companies are shutting down on production I am going ahead on a new series. It is only a case of taking advantage of very unusual conditions to put over something really big in program pictures. I am going to take advantage of the drop in prices of studio facilities, extras, and make pictures which would otherwise have been impossible for the regular program under ordinary conditions.

"The Western Pictures Corporation will buy only carefully selected stories, secure the best continuity writers and provide Allene Ray with support on a par with the very highest priced production casts.

"Full confirmation of this will be made when I announce the initial production and cast already under contract. Production will start on May 9th. The other five pictures will follow on scheduled time.

Three Federated Features

"Hearts and Masks" Is Latest Addition to Growing Program

THREE features and a super-animal production on the list of releases of the Federated Film Exchanges of America, Inc., have been completed already, and will be released shortly. This releasing activity, it is announced, will be continued for the next twelve months. In addition to the longer pictures, three comedies of two reels each, have been finished for Federated distribution through the twenty-two exchanges of the organization.

"Hearts and Masks," a Federated production of the famous novel by Harold McGrath, is the latest addition to the growing list of all-star Federated features. Elinor Field heads the capable cast, supported by Francis McDonald, Lloyd Bacon, John Cossar and Molly McConnell.

Other features in the Federated program are: "Penny of Top Hill Trail," starring Bessie Love, and "Dangerous Toys," featuring William Desmond. There is also the Warner Brothers' production, "Miracles of the Jungle," and three Hallroom Boys' comedies, featuring Sid Smith.

open territory

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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



A scene from the new Pearl White feature, "Beyond Price," released by Fox

Child Actress Praised by Albert Capellani

Rita Rogan, who takes one of the most important parts in Cosmopolitan Productions' "The Wild Goose" that a child actress has ever taken for the screen, is a five-year-old girl. "The Wild Goose" is a screen adaptation of Gouverneur Morris' novel and is scheduled for an early release through Paramount. Albert Capellani directed the picture.

Capellani commented on the acting of Miss Rogan as follows:

"Her acting is simply remarkable. I never expected to direct a child possessing such skill and intellectual power. She is amazingly quick to grasp and depict the import of situations and has a remarkable power to act them in the most natural way."

To Surpass Even "Lying Lips" Says Ince

"Mother O' Mine" has been scheduled for release on June 5th by Associated Producers. The picture is said to present a powerful argument against capital punishment and to handle the question in a most logical and convincing manner. It has been dramatized by C. Gardner Sullivan from the novel "The Octupus" by Charles Belmont Davis.

Thomas H. Ince writes as follows to General Manager Al Lichtman concerning this production:

"I am altogether sincere and emphatic in the opinion that it is a truly wonderful story and production, most assuredly measuring up to 'Lying Lips" in its commercial value, and going even ahead in the humanness and poignant appeal of its most timely story."

Fred Niblo directed the production under the personal supervision of Mr. Ince. The cast includes Lloyd Hughes, Betty Blythe, Joseph Kilgour, Betty Ross Clarke, Claire McDowell, Andrew Robson, and Andrew Arbuckle.

Educational Reports Representation in 90% of Theatres

STARTING with May 1, Educational Film Exchanges, Inc., announced that it was represented in fully ninety per cent of the theatres of the United States and Canada, and that in a greater portion of these houses the product of the company was shown every day during the entire week. This considerably exceeds the mark set for the drive, it is announced by the home office.

"Every print working every day" was the slogan used through the drive, and, though reports have not been received by the home office from every exchange, indications are that this has been realized. Not only were all the current releases used, but in many cases, it is stated, branches called on the home office for additional prints of older releases which had not been shown in certain territories.

Fourteen of the exchanges had already set the record of Educational pictures at every first-run theatre in their cities for as long as a week, and so in these cases it was difficult to break this record, but in each case this was accomplished by the exhibition of two or more pictures in the same theatres, it is declared. In many cases as many as three pictures are reported to have been used, and in a score of instances in principal cities first-run houses are said to have observed Educational's trade message: "Everything for the theatre except the feature." This included one and two-reel comedies, scenics, specials and Kinograms.

In New York the fact that "The Birth of a Nation" was being shown at the Capitol and "Deception" held for a third week at the Rivoli prevented the use of any other pictures at these houses. At the Rialto theatre, "As Old As the Hills," a Bruce Scenic, and "The One Best Pet," a Chester comedy, are being used. At the Strand, Johnny Hines is appearing in "Torchy's Big Lead," and the Brooklyn Strand is using "Torchy Mixes In" and "Water Trails," a Bruce Scenic. The Loew theatres are playing "Back From the Front," a Christie comedy, and "April Fool," a Mermaid, featuring Lloyd Hamilton.

Franchise for Shea Houses

Ass'd Exhibitors' Franchise Has Been Acquired by Buffalo Concern

HAROLD B. FRANKLIN, general manager of the Shea Amusement Company, has announced on behalf of the organization that the Associated Exhibitors franchise has been acquired for the Hippodrome and the Court theatres in Buffalo. In making this announcement Mr. Franklin's company joins with Sam Harding, of Kansas City, and Paul Guadanovic, of Cleveland, in allying themselves with the reorganized company. All three exhibitor interests were represented in the pioneer organization out of which the present franchise plans of Associated has been evolved.

"The Shea Amusement Company is typical of the calibre of exhibitor corporations which have been invited to join Associated, and we are glad to have men and organizations of that character holding our first run franchises in important centers," Mr. Phil L. Ryan, manager of franchises of Associated, said when announcement of the conclusion of negotiations was made.

"The Hippodrome is one of the finest theatres in the East, and under Mr. Franklin's management it has achieved a great reputation for the quality of the entertainment presented there. The production policy of Associated Exhibitors for the coming year is so well known and understood by Mr. Franklin that his selection of our picture for the theatres he manages is a compliment and an assurance to other big exhibitors.

"This franchise given Mr. Franklin the Associated series of Harold Lloyd comedies, the first of which, 'Now or Never,' is making a great impression in the big theatres in the country. It also assures his priority rights on 'The Rider of the King Log,' the big Holman Day special, which, we believe, is the equal of any picture released in the past year. We are arranging for other big pictures which will also be available under the franchise."



A scene from "Sacred and Profane Love," a Paramount picture starring Elsie Ferguson. It is a William D Taylor production

American Film Announces Two Releases

The American Film Company announces two more of its reconstructed features for early release. "High-Gear Jeffrey," with William Russell, adapted from the original "The Frame-Up" is one, and "Youth's Melting Pot," with Mary Miles Minter, adapted from "Youth's Endearing Charm," is the other.

Both of these productions have been newly titled, it is announced, and some very fine paper has been prepared for them. The new music cues provide for proper musical atmosphere.

Heavy bookings are reported by American Film on the former releases of these reconstructed features.

Ben Turpin Is Made a Star by Sennett

AN announcement from the headquarters of Associated Producers declares that Ben Turpin, as a result of his fine work in the leading role of "A Small Town Idol," has been elevated to stardom by Mack Sennett. His comedy acting in this Associated Producers release received liberal praise from the critics throughout the country.

The first production which will launch Turpin as a star is "Love's Outcast," a multiple reel comedy, which will be shortly released by Associated Producers, Inc., at a date to be announced later. He will be surrounded by a cast of players of the usual Sennett quality.

A. S. Kane Carrying Out Big Plan on Coast

REPORTS from Los Angeles indicate that the important production plans formulated upon the reorganization of the Associated Exhibitors are being successfully effected by Mr. Arthur S. Kane, chairman of the board of directors of Associated, who is now on the Coast. No official statement giving details has been given out by Mr. Kane or forwarded to the office of the company in New York, but it is reported that negotiations involving the services of two big stars and two directors are under way.

Aside from these negotiations Mr. Kane has arranged for the distribution by Associated of several pictures already completed. Announcement of the release of some of these will come in the early summer, but the productions with stars and directors in series of pictures will not be available until early fall.

Hines Will Do Feature Length Comedy

According to advices from the Master Films headquarters, Johnny Hines, the featured player of the "Torchy" comedies, released by Educational Films, is about to enter the feature-comedy field. Mr. Hines is said to have been awaiting for some time a story of proper character and a director of the right calibre to enable him to branch out into comedies of feature length. Ray Schrock has supplied the story, it is stated, and while the name of the director is not announced he is said to have been engaged and to be now on his way from the Coast. Mr. Hines states that his company will soon be three months ahead of the "Torchy" release schedule and that practically the entire summer will be devoted to the feature.

Chandlee and Laub Edit Sixth World Feature

Harry Chandlee and William B. Laub have just completed the final scene assembly and subtitles for "Suspicious Wives," the last of six special features for World Film Corporation.

CLEVER!!!

"Reputation" Is Given Premier

Large Crowd Attends Showing at Astor Hotel, New York

THE New York premiere of "Reputation," the new Universal-Jewel productions starring Priscilla Dean, was held last Monday afternoon in the Grand Ball Room of the Hotel Astor, before a large audience of newspaper and trade paper representatives, prominent figures in the New York film world, and exhibitors from the New York territory.

The presentation was strictly an invitation affair. It was accompanied by a colorful prologue which sounded the keynote of the picture and by other happily chosen exploitation effects calculated to show the visiting exhibitors the value of certain simple and atmospheric methods of enhancing the showing of the feature.

It is understood that the Hotel Astor showing takes the place of a regular Broadway showing for the Dean picture, although Universal officials say there is great possibility that a theatre will be engaged in the near future for an indefinite run of the production on Broadway.

Upon arriving at the hotel Monday afternoon the guests were met by a bevy of pretty girls garbed in costumes of the Louis XV period, with ruffled gowns and powdered wigs. This costume was in keeping with a sequence of the picture in which Priscilla enacts several scenes from a period play. The Louis XV usherettes gave a colorful atmosphere to the presentation.

An orchestra of twenty-seven pieces, led by James C. Bradford, who prepared the musical score for the picture, accompanied the showing. The music was of especial interest because of its adaptation to the rapid changes and vivid contrasts of the photoplay.

Neither Miss Dean nor the director, Stuart Paton, was present at the showing. Miss Dean is already at work on her next picture, "Conflict," and could not leave Universal City, Cal. Mr. Paton is preparing a new Universal-Jewel for production. One of the boxes at the showing, however, contained the authoress, Edwina Levin, and her guests. "Reputation" was adapted by Lucien Hubbard, Universal's West Coast scenario chief, from Miss Levin's novel, "False Colors." Niles Welch, who plays the principal supporting role to Miss Dean in "Reputation," also was at the showing.

Universal reports that "Reputation" already is booked in many key cities throughout the United States. It was released in all parts of the country on the day of the New York showing, all prints having been made in California and shipped directly to the various exchanges in advance.

Universal's exploitation department, which for the past several months has concentrated its efforts on Miss Dean's previous photodrama, "Outside the Law," will immediately start a nation-wide drive to popularize that star in "Reputation." It is expected that by summer the new Universal-Jewel will have been shown in every big city in the United States and Canada.

Campaign for "Wonder Man"

Dempsey - Carpentier Bout to Be Taken Advantage Of

WITH this country and Europe astir over the coming battle for the heavyweight championship of the world between Jack Dempsey and Georges Carpentier, the Robertson-Cole Company has launched a campaign among its salesmen as a spur to booking "The Wonder Man," in which the French pugilist made his screen debut several months ago. The competition is open to all the salesmen attached to the company's 24 branches.

According to the Robertson-Cole announcement, a ticket for a ringside seat at the big battle, together with transportation to Jersey City, N. J., where the match will take place, will be given to each of the two salesmen who obtain the greatest number of contracts for the showing of the Carpentier production between now and June 25th, when the competition ends. In addition the Robertson-Cole Company will pay the hotel expenses of the winners while they are visiting in New York, it is announced.

Charles R. Rogers, general manager of the Robertson-Cole Distributing Corporation, arranged the competition before he left the home office on a trip to the Los Angeles Studio.

"The Wonder Man," according to Mr. Rogers, is of particular interest at this time because it depicts with considerable footage the boxing skill of the poilu champion. In the big scenes in which Carpentier encounters a combative young clubman and whips him after a gruelling battle, the French titleholder is fully extended. He unlimbers the attacking batteries Dempsey will face in the arena at Boyle's Acres on July 2nd and showers blow after blow upon his reeling adversary. In the early stages of the match in which he sustains severe punishment. Carpentier shows his marvelous defensive skill. His footwork, too, is the footwork of the ring at its very best. He shows also his flying attack, in which he leaps from the canvas and sends his right crashing to his opponent's jaw. Besides the fistic skill of the French idol, "The Wonder Man" unreels an engrossing story in which romance blends with the free and easy life of the clubroom, the prize ring and the training quarters, all of which is particularly timely with the "battle of the century" approaching.



Priscilla Dean as she appears in her new Universal-Jewel production, "Reputation," which has just been released

Two Paramount Releases Set for May 8

THE PARAMOUNT releases for May 8 are the Cosmopolitan production, "Proxies," and Dorothy Dalton in "The Idol of the North."

"Proxies" was directed by George D. Baker, one of the best known of Cosmopolitan's directors, working from his own scenario based upon the original story by Frank R. and Leslie Adams, which ran in the Cosmopolitan Magazine. Norman Kerry has the leading male role, while playing opposite him is Zena Keefe. Others in the cast are Raye Dean, Jack Crosby, Paul Everton and William H. Tooker.

In "The Idol of the North," which was directed by R. William Neill, Dorothy Dalton returns to the type of Western role that made her widely popular. The story was adapted by Frank Beresford from an original by J. Clarkson Miller. Miss Dalton's leading man is Edwin August, and E. J. Ratcliffe, Riley Hatch and Marguerite Marsh.

"Four Horsemen" Opens in Boston Theatre

"THE FOUR HORSEMEN OF THE APOCALYPSE," Metro's screen version of Vicente Blasco Ibanez's famous story, which was made under the direction of Rex Ingram, opened at the Tremont Temple theatre, Boston, on May 1. This makes the fifth city of the United States in which the picture is now being shown.

"The Four Horsemen of the Apocalypse" now is showing to capacity houses at the Astor theatre, New York; the Mission theatre, Los Angeles; the La Salle theatre, Chicago, and the Garrick theatre, Detroit. Besides the premiere in Boston, Metro will introduce the Rex Ingram production to Pittsburg within a few days at the Sam S. Shubert theatre. Companies are being formed for St. Louis, San Francisco and other big cities of the United States.

"Proxies" is Booked by Three Big Circuits

After a week at the Rivoli Theatre in New York, "Proxies," the latest Cosmopolitan Production to be released through Paramount, has been booked for all the Keith-Moss-Proctor Theatres in Greater New York. It was shown last week at the 81st Street Theatre, the Fordham Theatre, and the Coliseum with an interesting prologue.

"Proxies" was written by Frank R. Adams, the well known short story writer, and appeared in the Cosmopolitan Magazine. George D. Baker wrote the scenario and directed "Proxies."

Norman Kerry and Zena Keefe, who play the leading roles have won universal praise for their work from the New York critics. Others in the all star cast are Raye Dean, who plays a charming ingenue with skill and winsomeness, Jack Crosby, Paul Everton, William H. Tooker, Marie Shaffer and Robert Broderick.

"Woman God Changed" Has Unusual Effect

In the court room scenes from "The Woman God Changed," a Cosmopolitan Production scheduled for early release, a large pendulum clock hangs on the wall. It is shown in close-ups several times during the picture, and gives the effect of the ticking out of the life of Anna Jamesen on trial for her life because of the murder of Alastair de Vries. The uncanny monotony and at the same time the fearful tensity of this trial is brought out excellently by these pictures of the pendulum, signifying the slow but sure passage of justice.

"The Woman God Changed" was adapted for the screen by Doty Hobart from the story by Donn Byrne which appeared in Hearst's Magazine. Robert G. Vignola directed this picture. Seena Owen and E. K. Lincoln play the leading roles.

Pickford Picture May 15

"Through the Back Door" Set for Early Release by United Artists

FOR many weeks exhibitors have been awaiting the announcement of the release date of Mary Pickford's next United Artists production, "Through the Back Door," which was made this week by Hiram Abrams, President of the "Big Four." The date was set for May 15th.

This is the first picture in which Miss Pickford has worked under the guidance of two directors: Jack Pickford, brother of the star and Alfred E. Green, and the production affords her an apportunity for the display of talent equalled only in such productions as "Pollyanna" and others of the class that have brought her her greatest fame.

The outstanding feature of "Through the Back Door" is said to be the delightful comedy sequences scattered throughout the picture. In the little girl role in this production Miss Pickford has a chance to become involved in innumerable complications all provocative of mirth, yet touched with that pathos which stamps this greatest of all ingenues as mistress of her art.

Surrounding Miss Pickford in this production is an unusually clever and capable cast including Wilfred Lucas, who has long held a position of pre-eminence as an actor as well as a director; Gertrude Astor, Adolphe Menjou, Elinor Fair, little Jeanne Carpenter, John Harron, brother of the late Robert Harron, Helen Raymond, Peaches Jackson, Doreen Turner and John Dromgold.

"Through the Back Boor" is the fourth production that Miss Pickford has delivered to United Artists.

Metro's May and June List

Release Dates Announced for Four Special Productions on Schedule

METRO announces four special productions for release during May and June. "Coincidence" with an all-star cast, including June Walker, will be ready for booking on May 9. "The Last Card," a picturization of Maxwell Smith's story, "Dated," presenting May Allison in the stellar role, will be released May 23. "Home Stuff," in which Viola Dana plays the leading role, has been scheduled for release on June 6th. On the 20th of June will be released "Fine Feathers," produced by Maxwell Karger from Eugene Walter's powerful stage play of a few seasons ago. "Fine Feathers" presents an all-star cast.

The cast for "Coincidence" includes, besides June Walker, Robert Harron, Bradley Barker, William Frederick, Frank Belcher and June Terry. The photoplay, a story of youthful love by Howard E. Norton, was scenarioized by Brian Hooker and directed by Chet Withey.

Supporting Miss Allison in the Bayard Veiller production of "The Last Card," are Al Roscoe, Stanley Goethals, Frank Elliott, Irene Hunt, Dana Todd and Wilton Taylor.

In "Home Stuff" Tom Gallery plays opposite Viola Dana. Albert J. Kelley directed the picture. The cast includes, Josephine Crowell, Nelson McDowell, Priscilla Bonner, Robert Chandler, Aileen Manning and Phillip Sleeman. The cast of "Fine Feathers" includes Clarie Whitney, June Elvidge, Thomas W. Ross, Eugene Pallette and Marburton Gamble.

Goldwyn Production News

New Reginald Barker Picture to Be Titled "The Poverty of Riches"

THE next Reginald Barker production, it is announced by Goldwyn, will be "The Poverty of Riches," an original photoplay by Leroy Scott, author of "Partners of the Night." The scenario originally bore the title of "The Mother" which has been discarded in favor of the more impressive title. The continuity was prepared by Arthur F. Statter. Leatrice Joy will play the leading part while John Bowers will have an important role.

Tom Moore is on the home stretch of his forthcoming starring vehicle, "Beating the Game," by Charles Kenyon, under the direction of Victor Schertzinger.

Wallace MacDonald, well known screen star and leading man, has been engaged by Goldwyn to play an important part in support of Will Rogers in the picturization of Edward E. Kidder's popular old play, "A Poor Relation," which Clarence Badger is directing.

One of the big stages of the studios was converted into a hospital last week for scenes in Mary Roberts Rinehart's original photoplay temporarily entitled "The Glorious Fool" which is progressing rapidly under the direction of E. Mason Hopper.

After a week in New York taking scenes for "The Grim Comedian," Rita Weiman's first photoplay for Goldwyn, Frank Lloyd and his company returned last Saturday to the studios at Culver City. Four members of the cast accompanied him on the trip east—Phoebe Hunt, one of the latest recruits from the stage, who is making her first screen appearance; Jack Holt, well-known leading man, loaned to Goldwyn for this picture; Gloria Hope, and John Harron, brother of the late Bobby Harron.

Lists "Buried Treasure" Among Six Best

Miss Annalee Vernon, well known as a New York critic of motion pictures, has made a list of the six best photoplays released in April, and she classed "Buried Treasure" with Marion Davies, the Cosmopolitan Production, as one of those six pictures.

"Buried Treasure" is reported to have won praise through the country because of its beautiful settings its theme of reincarnation. With Marion Davies in the cast are Norman Karry, Anders Randolf, Edith Shayne, Earl Schenck, John Charles and Thomas Findlay. George D. Baker directed the picture and wrote the scenario from a story in Hearst's Magazine by F. Britten Austen, the well-known English novelist.

Motion Picture League Endorses Charles Ray

"Charles Ray is one of the pioneers in proving to the motion picture public that clever, wholesome, pictures carry a universal appeal which is filling the theatre and bringing a permanency to the motion picture industry."

This sentence is contained in a report just issued by Mrs. Adele F. Woodward, president of the National Motion Picture League, an organization represented in every state of the Union, with club women, college professors, school principals and teachers, and community workers forming a large part of its membership. The League sends out weekly nearly 1500 bulletins containing a list of pictures recommended by its reviewing committee in New York.

United Artists to Add to Foreign Offices

The second delegation to be sent to Europe by Hiram Abrams, to look after the distribution of the "Big Four" product, sailed Saturday, April 30th for France on the Celtic, where, within a fortnight, offices will be opened in Paris, from which point the distributing of this organizations' productions will be handled in the future.

Guy Croswell Smith, well known in the film export business, and who has been located in Europe for the past number of years, headed the delegation and will have charge of the distribution organization in Continental Europe. Palmer Cushing, who accompanied Mr. Smith, will assume the duties of treasurer of the European organization.

They ARE CLEVER

Young But Producing Winners



Ben Turpin, who is being starred by Mack Sennett in "Love's Outcast," to be released by Associated Producers, Inc.

June Mathis to Break Another Record

June Mathis, who already has established many screen precedents, is about to break one more record through an arrangement just made by the scenarioist at Metro's West Coast studios. Since she has undertaken the task of supplying two complete producing units with screen stories for special Metro productions, and serve as scenarioist for both the Maxwell Karger and Rex Ingram productions.

Althouh Miss Mathis is known through her literary efforts for many of Metro's most successful films, she gained world wide prominence through her writing of the screen version of Ibanez' "The Four Horsemen of the Apocalypse," a Rex Ingram production.

Maxwell Karger, whose most successful Metro productions have borne Miss Mathis' name as scenarioist, insisted that he had a prior claim upon the product of her prolific typewriter. She herself settled the discussion.

"I will pryoide scripts for both units," she said.

And, just to show that she meant what she said, Miss Mathis is preparing two unusual stories for the two producer-directors. A Balzac story—the details and even the title of which are being carefully safeguarded by both Mr. Ingram and Miss Mathis—is in the process of preparation now. "A Trip to Paradise," a fascinating story, practically has been completed and now is being filmed by Mr. Karger with Bert Lytell in the stellar role.

What's CLEVER!!!

Cosmopolitan Turns Out Big Products in Brief Space

IN a statement just issued from the headquarters of the Cosmopolitan Productions there is submitted a brief resume of the production activities undertaken by this organization since its inception. It is declared that "In the short time since its organization Cosmopolitan Productions has scored more notable successes than any other motion-picture producing organization in the world." "Humoresque" is pointed out with special emphasis as a product of this company and as a picture "which has crowded every motion-picture theatre where it has been shown." The statement continues as follows:

"'The Restless Sex,' with Marion Davies, a Robert W. Chambers story, was a screen achievement of the first order. The settings for this picture were made by Joseph Urban, and the setting which Mr. Urban designed for the pageant scene known as 'The Ball of the Gods' has become famous throughout the country. 'The Restless Sex' was one of the most popular stories Robert W. Chambers ever wrote when it appeared in the *Cosmopolitan Magazine*, and on the screen, it achieved even greater popularity. The picture was directed by Robert Z. Leonard.

"Robert G. Vignola directed 'The World and His Wife' for Cosmopolitan Productions. The story is based upon a dramatic poem by Jose Echegaray, the famous Spanish author, and the scenario was written by Frances Marion, who adapted "Humoresque" to the screen. This picture contained an all-star cast, among whom were Alma Rubens, Montague Love, Pedro de Cordoba, Gaston Glass, Margaret Dale and Charles Gerard. The settings were designed by Joseph Urban.

"'The Passionate Pilgrim,' a screen adaptation of Samuel Merwin's famous novel which appeared in *Cosmopolitan Magazine*, was also screened under the direction of Mr. Vignola. Matt Moore, Rubye de Remer and Julia Gordon were in the cast of this picture.

"'Heliotrope,' a screen version by George D. Baker of the story by Richard Washburn Child, which Mr. Baker also directed, and was a great Cosmopolitan success. Mr. Child is an author, editor and lawyer of great reputation, and he was President Harding's personal adviser during the campaign for the Presidency. 'Heliotrope' was described by many reviewers as the 'brother' picture to 'Humoresque,' inasmuch as the theme of the story concerns father love.

"Winston Churchill's greatest novel, 'The Inside of the Cup,' was next produced by Cosmopolitan Productions. This story of corruption in certain churches and in certain financial circles has revived the discussion which the publication of the story caused when it ran serially in *Hearst's Magazine*. It is now running in the biggest theatres of the country and is drawing immense houses. Directed by Albert Capellani, it has been declared by all admirers of the book to be a perfect screen version of Winston Churchill's masterpiece.

"'Straight Is the Way,' which Frances Marion adapted for Cosmopolitan Productions from the story by Ethel Watts Mumford called 'The Manifestations of Henry Ort,' is a clever crook story, in which Matt Moore, Gladys Leslie, George Parsons and Mabel Bert play interesting parts. Robert G. Vignola directed.

"'The great success of 'Buried Treasure,' with Marion Davies, which is getting indefinite runs in all the large cities of the country, is only a proper tribute to its great merit. 'Buried Treasure' is one of the most magnificent pictures ever screened. It is a story of reincarnation by F. Britten Austen, the famous English author, which appeared in *Hearst's Magazine*. George D. Baker wrote the scenario and directed it. It is a fitting vehicle for the great beauty and charm of Marion Davies.

"The settings of the pirate ship scenes and the Spanish settings are some of the most magnificent settings Joseph Urban ever designed. Norman Kerry, Anders Randolf, Edith Shayne, Earl Schenck, John Charles and Thomas Findlay support Miss Davies.

"Proxies," the latest release of Cosmopolitan Productions, is called the fastest moving motion picture story ever screened. It contains an unusual and clever story filled with thrilling scenes. The story was written by Frank R. Adams for the *Cosmopolitan Magazine* and was adapted for the screen by George D. Baker, who also directed the picture. Norman Kerry and Zena Keefe play the leading roles. Others in the cast of this picture are William H. Tooker, Marie Shaffer, Raye Dean, Jack Crosby and Paul Everton.

A. P. Announces Coming Issues

GENERAL MANAGER AL Lichtman of Associated Producers, Inc., announces for general release during the month of May and June what he declared to be a formidable and promising array of special productions.

The schedule announces Mack Sennett's "Home Talent," a full length special, for May 22nd; "I Am Guilty," a J. Parker Read, Jr., production featuring Louise Glaum, for May 1st; "Mother O' Mine," a Thomas H. Ince production dealing with a theme of universal interest, for June 5th; "The Broken Doll," an Allan Dwan special, for June 12th; "The Foolish Matrons," a Maurice Tourneur special with an all-star cast, for June 19th; "The Ten Dollar Raise," a J. L. Frothingham production, for June 26th; and a two-reel gem of comedy by Mack Sennett entitled "She Sighed by the Seaside," for May 8th.

"In offering to exhibitors these unusual productions I am firm in the conviction that here is an array of pictures that cannot fail to make an impression upon any audience," said Mr. Lichtman.

"Exhibitors who have already played Sennett's 'A Small Town Idol' know by experience what drawing power these great comedies have. In 'Home Talent' we submit an attraction that is in every respect just as sure fire. Ben Turpin, who needs no introduction, is in it, of course, and so are the rest of the famous Sennett fun makers. Every exhibitor knows that the fact that it is a Sennett Comedy with Ben Turpin in it is enough for any audience.

Lichtman Names the Subjects on May and June List

"'I Am Guilty!' J. Parker Read, Jr.'s, production featuring Louise Glaum, strikes a new high note of artistic excellence. It shows Miss Glaum in the best role of her career, a sympathetic, appealing part that will win her thousands of new admirers. The story of 'I Am Guilty' is big and fine in its elemental appeal and I have every reason to believe that it will make a hit anywhere.

"'Mother O' Mine,' a Thomas H. Ince production, deals with a theme that is close to the hearts of people of every degree. Its appeal is tremendous because it concerns a weakness in the social order of things that affects every person individually. This production comes up to the highest standard ever set by Mr. Ince and will long be remembered as an example of the ideal motion picture.

"In 'The Broken Doll,' an Allan Dwan production, Associated Producers offers to exhibitors a splendid feature of undoubted quality, one of the greatest attractions of the year. This production has been made with the usual care and fidelity to truth that characterizes all of Mr. Dwan's pictures, and from the sales point of view it leaves nothing to be desired.

"Maurice Tourneur's 'The Foolish Matrons' is a box-office picture from the ground up. Not only has it a superb title but the story, the cast and the production as a whole make it a rare bit of screen art. It is one of Tourneur's finest pictures and its box-office value is tremendous as any live showman can tell at a glance.

"The Ten Dollar Raise,' a J. L. Frothingham production, is another superior feature that will add cash and glory to any exhibitor. It is a comedy drama of throbbing, pulsing life by Peter B. Kyne.

"Sennett's gem, 'She Sighed by the Seaside,' is a feature in itself. While only two-reels in length, it deserves the headline position on any bill. It proved its great value recently when it played to capacity houses for three solid weeks at the New Symphony theatre in Los Angeles.

Pathe News Reel Opens in Big Circuits

WITH the complete details worked out on one of the biggest booking deals ever closed by a motion-picture concern, practically every Keith theatre, and every theatre allied with the B. F. Keith interests in the United States, began exhibiting the Pathe News on May first.

In New York the Pathe News enjoyed its premiere exhibition at the Palace, Colonial, Alhambra, Riverside, Regent, Eighty-First Street, Orpheum, Halsey, Royal, Hamilton, Fordham, Jefferson, Harlem Opera House, Bushwick, Greenpoint and the Prospect.

In Chicago, first runs were shown at the State Lake, Majestic, American, and Lincoln Hippodrome; in Boston, at B. F. Keith's and the Boston; in St. Louis, the Grand, Rialto, and Orpheum; in Albany, Proctor's Grand, Leland, and Harmanus Bleecker Hall; in Cincinnati, B. F. Keith's, and the Palace; Cleveland, B. F. Keith's; Toledo, B. F. Keith's; Philadelphia, B. F. Keith's and the Grand Opera House; New Orleans, the Orpheum and Palace; Washington, B. F. Keith's; Kansas City, Orpheum; Denver, Orpheum; Omaha, Orpheum; Seattle, More; Salt Lake City, Orpheum; Indianapolis, B. F. Keith's; Newark, Proctor's; Milwaukee, Majestic and Palace; Detroit, Temple; Memphis, Orpheum; Portland, Helig.

Novel Camera Work in "Home Talent"

"Home Talent," Mack Sennett's latest production, styled a comic fantasy, which is scheduled for general release by Associated Producers, Inc., on May 15, introduces, among other features, the art of James E. Abbe, the well-known New York photographer who has acquired world wide note because of his remarkable success in controlling lights and shadows as applicable to the camera.

An excellent cast has been assembled including such well known comedians as Ben Turpin, James Finlayson, Eddie Gribbon, Kalla Pasha, Charlie Murray and Phyllis Haver. The Sennett bathing beauties also play an important part.

CLEVER COMEDIES!!!



"The Lure of Egypt," made by the Federal Photoplays of California and to be released through Pathe

To Group Scenic Releases

Educational to Issue 40 Scenics Geographically Grouped in 4 Sets

E. W. HARMON, president of Educational Film Exchanges, Inc., announces a plan wherein he will so group scenic photoplays that instead of offering scenic releases as they happen to arrive in the market, hit, or miss, with no geographical sequence, he is to place at the disposal of exhibitors, shortly, four groups of journeys, that will enable the exhibitor to actually take his audience around the world in motion pictures.

There will be forty pictures, all one-reel lengths, in the four groups, ten in each, and so arranged that an exhibitor can exploit each group as is now done with serial pictures. The first offering will be known as group "A" and take audiences through Holland, Switzerland, Spain and Italy. Group "B" is known as the Oriental arrangement and is made up of fine selections taken in Samoa, Philippines, New Zealand Islands, China, India and the South Seas. In this collection is one also from Palestine. Group "C" starts with the finest works of Robert C. Bruce in Alaska, continues down through Canada and embraces Northwestern United States. Group "D" the last of the collection, has its scenes staged in Southwestern United States, Central and South America. The countries contributing scenic grandeur to this latter list, in addition to the United States, are the West Indies, Chile, Ecuador and other points in South America.

In announcing the completion of his collections Mr. Hammons said: "I have watched the growth of scenic photoplays for seven years. I have always believed that we did not do enough for the average patrons of our screen whose circumstances did not allow them the opportunity to travel. I did not believe that people patronize the screen to be preached at, but I did want to start them on a journey some day around the world visually. Not hit or miss, jumping from Alaska to Timbuctoo, or from the Riviera to the jungles of India, but on a real vacation, just as they themselves would travel had they the time and the money to go. I believe that exhibitors generally will welcome something of the nature of these works as all the pictures are specially selected and so arranged that no two tell the same story or view two countries exactly in the same way. I had originally twenty-three pictures, and all strong ones, in each group and finally eliminated all but the strongest ten in each lot."

"Pardon My French" on Goldwyn Schedule

The second of the Messmore Kendall-Vivian Martin productions, soon to be released by Goldwyn, temporarily called "Oiling Up Society," has been given the title of "Pardon My French," as more indicative of the humorous and farcial nature of the photoplay. The picture was made from Edward Childs Carpenter's story of "Polly," and Irvin S. Cobb was engaged to write the titles. Sidney Olcott directed the picture.

In the cast supporting Miss Martin is one of the country's famous comic opera stars, Grace Studdiford who, as Grace van Studdiford, starred in "The Red Feather."

Arliss-United Artists Combine Praised

Congratulations from every side have been received by Hiram Abrams, President of United Artists Corporation, and George Arliss, the well known character actor, because of the new affiliation they entered into last week, whereby Mr. Arliss' future productions will be distributed through the "Big Four" organization.

Exhibitors throughout the country have been most profuse with their congratulatory felicitations to Mr. Abrams, the consensus of the opinion being that the "Big Four" has added a well worth while artist to their organization.

Christie Comic Series Cost $700,000

With the starting of work on the filming of "Southern Exposure" which will be number 24 in the first series of Christie Comedies distributed through Educational exchanges, Christie is said to be completing the biggest single comedy job ever undertaken, aggregating in the series an expenditure of roughly $700,000 and spreading over twelve months time.

In the twenty-four two-reel comedies, while no particular star-element has been advertised, a record number of popular comedy players has been presented. The summary of pictures shows that Neal Burns is appearing in 10 pictures, Bobby Vernon in 7, Fay Tincher in 3, Dorothy Devore in 6, Vera Steadman in 8, Eddie Barry in 6, Helen Darling in 8, Harry Gribbon in 2, Earl Rodney in 6, and others including Viora Daniel, Josephine Hill, Teddy Sampson, Charlotte Meriam, Laura LaPlant, Ogden Crane, William Sloan, Lydia Titus, Ray Gallagher, etc., in one or more pictures.

The picture now undertaken "Southern Exposure" follows "Sneakers" and "Let Me Explain" recently completed under Al Christie's personal direction. "Southern Exposure" is being directed by Frederick Sullivan and features Neal Burns, Vera Steadman and others.



BREAKING into HOUSES

Wasn't exactly Billy Jenks's long suit, but he turned second-story man to rescue his sweetheart from a Lady Killer

SEE HIM
and an

ALL-STAR CAST

in



COINCIDENCE

by HOWARD E. MORTON

More crowded with action, romance and fast and furious fun than a three-ringed circus ! ! !

Directed by CHET WITHEY *Photodramatized by* BRIAN HOOKER

METRO PICTURES CORPORATION

Educational Will Offer Fifteen Specials

FIFTEEN short-subject specials are to be offered to exhibitors nationally in one combination, according to an announcement made from the executive offices of Educational Film Exchanges, Inc., on Monday of this week

"Most of these specials are now in the hands of all our branches and the rest are to go this week," declares President E. W. Hammons. "The group of fifteen, as a group, will be offered to exhibitors so that they can be booked over an extended period and possibly so selected that they either help to balance up with other pictures on the program or are used to bring out the atmosphere of other pictures. None of these pictures is over one reel in length, and I feel that I am duly conservative when I say that these fifteen specials will meet with the greatest success, both for the exhibitor and ourselves. We expect to be able to announce in the trade journals about the 7th day of May the titles and character of each picture in this list of specials."

Included in the list are reported to be "The Race of the Age," "The Art of Diving," featuring Annette Kellermann, views of the Katma Valley in Alaska, and others showing "Babe" Ruth in action.

Interest in Realart Star

Star Franchise Holders Pleased With Elevation of May McAvoy

REALART'S recent "Invitation" advertisement announcing its second anniversary has aroused considerable interest in view of the rather indefiniteness of its offering to the owners of Realart Star Franchises. Last week's advertisement, of course, let in considerable light on the subject, revealing that no less an artiste than charming Miss May McAvoy had been chosen as the star to fittingly celebrate Realart's second anniversary in their birthday production to be released on June 29th.

In June 1919, actually less than two years ago, Realart was organized, opening twenty exchanges in the various key cities throughout the country. Mary Miles Minter in "Anne of Green Gables" headed the batting order for Realart, scoring a distinct hit at the Rivoli in New York the week of December 21, 1919.

Miss Minter was closely followed by Alice Brady and Constance Binney, who, in turn, were followed by Wanda Hawley, Bebe Daniels and Justine Johnstone, a succession of stars who have brought to Realart a prestige that is enjoyed only by producing organizations of considerable more years. From the original twelve pictures released the first season, the schedule has expanded to three times that number. Perhaps the best commendation for them was furnished by one Star Franchise holder who referred to them as the "perfect 36."

This Star Franchise is one of the features of Realart which stands out with particular prominence. Under this plan, which was established at the end of the first season, thirty-six pictures, comprising the six stars already referred to, are being offered to exhibitors. Thus the exhibition is assured a definite supply of high grade productions. Possibly nothing speaks so well of the success of this plan than the fact that there are at present more than Six Thousand Star Franchise Owners.

The introduction of the Honor Plan among exhibitors was another innovation of Realart's and its subsequent success shows that their sales organization has its finger on the pulse of up-to-date selling methods. By this much talked about plan, straight rental prices and percentage guarantees are ignored and the valuation of the picture is left entirely with the exhibitor; he plays the production and then remits what he believes to be a fair price.

Three Mayflower special productions were originally made available under this plan. Two more were subsequently added, and the indications today are that still more will be offered on this basis, for hundreds of exhibitors have welcomed this selling policy.

So much for the past and the present. What the future holds is purely problematical, but from indications there will be no let-up in either productions or novel selling plans states Realart.

Five Griffith Pictures Run on Broadway

SOMETHING unprecedented in the history of the state or theatre in New York is happening this week, when five of the biggest and all of the latest spectacular productions of D. W. Griffith, were presented on Broadway at the same time. This is the first time that five productions exclusively made by one person have ever run at the same time on Broadway.

With "The Birth of a Nation," at the Capitol theatre, "Dream Street" at the Town Hall, continuing its New York run after its engagement at the Central theatre; "'Way Down East" still drawing capacity houses at the Forty-fourth Street theatre, "Broken Blossoms" at the Standard, Broadway and Ninetieth street, Japanese Garden, and Fox's Nemo theatre, and "The Love Flower" at the Standard theatre also, Broadway for the first time in its memorial theatrical life had five great films from the work of one man running simultaneously.



Rita Rogan, the five-year-old actress who plays an important part in the Cosmopolitan production, "The Wild Goose"

Trace Marion Davies' Rise

Cosmopolitan Speaks of Star's Screen Career as "Phenomenal"

IN a statement just issued from the headquarters of the Cosmopolitan Productions the career of Marion Davies is briefly traced and her rise as a screen star described as "phenomenal." The Cosmopolitan statement follows:

"The phenomenal rise of this young star, only twenty-one years old, has been one of the unusual and brilliant stories of filmland. From her first appearance in the 'Chin Chin' chorus, when her beauty and voice attracted both audience and producers to her first picture a little more than a year ago this young woman has proved herself so gifted that her rapid recognition by the lovers of photoplay in all parts of the country as one of the supreme artists of the screen drew her rapidly to the place she holds today.

"From the 'Chin Chin' chorus she was immediately picked for good parts in other musical comedies. It was from the famous group of Ziegfeld beauties that she made her way to the screen. While in the 'Follies' she won the attention of the world's greatest artists, and her life became one demand after another from painters to pose for them. Slight and lithe, Miss Davies has beautiful blonde hair, extremely fine and naturally curly. She has the dreamy Celtic blue eyes of her ancestors which, when she smiles, light into the merriest twinkle.

"When Harrison Fisher asked her to pose for his famous study "Morning," there followed universal acknowledgment that here was not only a beautiful but gifted actress from whom the artistic world was going to demand much.

"In the order of their appearance her pictures, all notable successes and all still playing in many parts of the world, have been: 'Runaway Romany,' 'Cecilia of the Pink Roses,' 'The Belle of New York,' 'The Cinema Murder,' 'April Folly,' 'The Restless Sex' and 'Buried Treasure.' 'Buried Treasure' has been acclaimed by leading critics and artists as one of the best acted and most beautifully produced pictures yet made."

"Doug" to Make Picture on Story Sequence

Under the direction of Fred Niblo the first scenes for Douglas Fairbanks' sixth United Artists' production, "The Three Musketeers," were "shot" early last week, thus launching work on this lavish celluloid spectacle.

A rather unusual procedure in connection with the making of this picture is that every effort is being made to "shoot" the scenes in their proper sequence.

CLEVER COMEDIES

Producing

"PHILO GUBB"

Stories

See next page



"Impressions" of Marion Davies, Cosmopolitan Star



Left — Marion Davies from an original portrait by Hamilton King



Right—Miss Davies as sketched by another famous artist, Harrison Fisher



Above
As Miss Davies appears in her latest photograph by the Campbell Studios, New York



Left — Penrhyn Stanlaws' portrait of Marion Davies



Right—Howard Chandler Christy's impression of Miss Davies from an original sketch



Mary Pickford in her new United Artists' picture, "Through the Back Door"

Many Paramounts in May

Current Releases Include "Sentimental Tommy" and "Deception"

PARAMOUNT'S release schedule for May, as announced by S. R. Kent, general manager of distribution, contains more than the usual quota of big productions, for among others listed are John S. Robertson's production, "Sentimental Tommy," and the big European spectacle, "Deception," both of which have been received with acclaim in New York and other first-run cities, as well as the Sydney Chaplin special, "King, Queen, Joker," and the Lois Weber production, "Too Wise Wives."

First on the list for release May 1 is Thomas Meighan in "The City of Silent Men," adapted by Frank Condon from John Moroso's story, "The Quarry," and directed by Tom Forman. On May 8 comes the Cosmopolitan production, "Proxies," a crook picture equally interesting as the Meighan picture, but with a decidedly different theme. The 8th also brings Dorothy Dalton in a mining camp role remindful of "The Flame of the Yukon."

Scheduled for the 15th is the massive European spectacle, "Deception," the story of King Henry VIII and Anne Boleyn. This production, in which 7,000 actors were employed, was directed by Ernest Lubitsch, who produced "Passion," and features Emil Jennings and Henry Porten. Sydney Chaplin's super-comedy, "King, Queen Joker," is also announced for the 15th.

The third of the Lois Weber productions for Paramount, titled "Too Wise Wives," is released May 22. The story was written by Miss Weber and Marion Orth. Also scheduled for the 22nd is the William D. Taylor production, "Sacred and Profane Love," starring Elsie Ferguson. It was adapted by Julia Crawford Ivers from the novel and play by Arnold Bennett, in which Miss Ferguson starred on the stage last year. Conrad Nagel plays opposite Miss Ferguson and prominent roles are taken by Thomas Holding, Helen Dunbar, Winifred Greenwood and Jane Keckley.

"Sentimental Tommy," John S. Robertson's superb production of Sir James M. Barrie's quaint stories of the Scotch village of Thrums, is the release for the 29th. This production is now in its sixth week at the New York Criterion and has fairly captivated New York.

May also witnesses the release of the Paramount-Vandenbergh, a series of African exploration pictures, "Wild Men of Africa." They are of two-reel length and are released in four successive weeks, beginning the 1st.

EXHIBITORS!!!

Watch for release date of the first

CLEVER COMEDY

See next page

Big Bookings for "The Heart of Maryland"

Vitagraph's next special production, "The Heart of Maryland," has been booked by a very large number of representative theatres throughout the United States for the week commencing May 29th declares a statement from Vitagraph. Due to the fact that Monday of that week is Memorial Day, the various theatre managements have apparently regarded this week as a very appropriate time for the showing of this picture which has a patriotic theme and which as a stage production was one of the most famous successes ever sponsored by David Belasco.

Catherine Calvert is the featured player.

"Big Five" Idea a Success

First Nat'l Says Grouping Plan Has Been Proved Highly Efficient

A STATEMENT just issued by First National upholds the efficacy of grouping unusual attractions for the purpose of advertising and exploitation as a means of increasing attendance at the theatres. This plan, says the First National statement, "Is well illustrated by the success which every one of the Big Five productions are meeting in every part of the country. While Passion, The Kid and Man-Woman-Marriage are the only three which have been generally released in all territories in the United States, the other two, Sowing the Wind and The Oath, have been given pre-release showings in a number of cities and have already proven the drawing power they have, not only in themselves, but through the success which has greeted the other three.

"The extent to which these pictures have been, or will be shown in the country is exemplified by the number of non-franchise holders in First National who have contracted for runs on dates which do not conflict with those selected by the franchise and sub-franchise holders.

"With new contracts being signed every day for The Kid this feature probably has already reached a record in the number of bookings it has received. In addition to the 3,000 theatres in which First National franchises are already operative 3,493 other contracts have been signed for the Charlie Chaplin six reels of joy.

"Passion was considerably slower in getting started than the Kid. The fact that Pola Negri, the star, and everyone else connected with the production were unknown to the exhibitor made the non-franchise house cautious until after the franchise houses had shown it and then came the flood. Outside bookings are still on the increase but already the number reported to the First National home offices has reached 1588, which means that nearly 4600 theatres have already shown or will show this spectacle.

"Man-Woman-Marriage and Sowing the Wind have not been generally offered to non-enfranchised theatres as yet, because of the fact that the franchise houses have not yet selected their playing dates. Despite this fact however the Mayer-Stewart member of the Big Five already has 683 contracts from outside houses, while eighty-nine non-franchise theatres have arranged to show the Holubar-Phillips special."

Releases for May 15 Announced by Pathe

PATHE announces its short-subject releases for May 15. "In Hostile Hands," the third episode of George B. Seitz's serial, "The Sky Ranger," has been set for release on this date. June Caprice plays opposite Mr. Seitz, and the supporting cast includes Harry Semels, Frank Redman, Joe Cuny and Peggy Shanor. "The Avenging Arrow," the Pathe serial starring Ruth Roland, enters into its tenth episode, "Outwitted," in which the star undertakes new perils to secure thrills.

A "Straight Crook" holds up the comedy end of the week's releases, presenting Eddie Boland as featured comedian in a new Hal E. Roach comedy. Boland is assisted by the entire staff of Hal Roach comedians.

Pathe Review, No. 103, presents a number of widely diversified subjects. "Where Uncle Sam Packs His Punch" presents exclusive studies in Pathe Slow-Motion of the huge coast defense guns in action at the Aberdeen Proving Grounds. "The Geyser of Yellowstone Park" offers intimate views of the National Park's most celebrated geysers, including Old Faithful, and others, in Pathe color. The current Capitol Travelaugh by Hy Mayer, is "Those Were Happy Days." "The Friendly Watchers" is an interesting insight into the manufacture of the street lamp, showing the many different processes the lamp goes through before it is placed on duty.



Paramount Planning Another "Big Week"

ANOTHER "big week" is being planned by Paramount for the week of June 19 to inaugurate the mid-summer drive. It will be known as "The Best Show in Town Week" and is calculated to offset the dullness which usually brings worry to exhibitors during the summer months.

In conjunction with the plans formulated by General Sales Manager Ballance, the advertising department, under the supervision of Jerome Beatty, has laid out a big campaign of newspaper advertising to assist exhibitors in reaping the full benefit from this solid week's showing of Paramount pictures. The chief feature of this campaign will be a full seven-column advertisement which will appear at the beginning of the week in the newspapers of all the exchange cities. Topped by a seven-column illustration, this advertisement will contain a list of all the new Paramount productions, as well as the names of all the theatres in the immediate territory of the Exchange cities which are to participate in the week.



Pathe Winners Are Announced

Final Figures of the Brunet Month Test Are Set Forth

CARRYING a renewed expression of confidence in Pathe Exchange, Inc., from exhibitors throughout the United States, the final figures of the Brunet Month competition, waged by the Pathe and Associated Exhibitors sales forces during March, are made public this week. Held up by a large number of last minute contracts and the closeness of the races in every division, the figures contain some startling revelations, and in addition to upsetting previous records result in the crowning of three new division champions.

The prize winning branches are: Eastern—Albany, F. M. Moran, branch manager; Southern—Memphis, C. C. Vaughn, branch manager; Central—Milwaukee, J. H. Mergener, branch manager; and Western—Seattle, P. G. Lynch, branch manager.

Albany alone of the four branches who were successful in the Pearson Month competition in November, was returned winner during the Brunet anniversary celebration. This is the third time in succession Albany has been triumphant.

With the figures based on an average for December, January, and February, the Albany sales force showed a twenty per cent increase in collections, and the tremendous increase of 107 per cent in new business. Buffalo, under the guidance of W. A. V. Mack, gave Albany a sterling race, but just failed to get under the wire first. Buffalo showed an increase in collections of seventy per cent, and eighty per cent in new business.

The order of finish of the other Eastern division contestants, was: Washington, Pittsburgh, Philadelphia, Newark, Boston and New York.

Perhaps the most startling performances of the competition was the showing of Memphis, winner in the Southern division. The Memphis office was moved over from Little Rock about the beginning of the Brunet Month competition, but in spite of this handicap showed the almost miraculous increase in new business of 215 per cent, and an addition of sixteen per cent in collections.

Memphis had to run a phenomenal race, for New Orleans was at its heels all the time, winding up the month with a record of 28 per cent increase in collections, and 152 per cent in new business; Oklahoma City, former champion, also was in the race all the way, finishing third with 30 per cent increase in collections and 112 in new business. The other competitors, well bunched, finished as follows: Dallas, Atlanta, St. Louis, Cincinnati, Charlotte and Kansas City.

Seattle made such a hard run in when it won a prize for having the the Pearson Month competition, highest national average in increased collections and new business, outside of the four first prize winners, it was a foregone conclusion March would see it well up. But it was beyond expectations to hope that Seattle would finish with such a remarkable record as a seventy per cent increase in collections and 190 in new business. Spokane which was second in this division, showed a 15 per cent increase in collections and 166 in new business, while Salt Lake City, in third place had a record of 44 per cent increased collections and 114 in new business.

San Francisco, which won the championship of the West in November, did no better than last in March, yet in spite of that had a ten per cent increase in collections and seventy-three in new business. Branches finishing ahead of San Francisco were Los Angeles, Portland and Denver.

The pace was swift in the contest in the Central Western Division, but Milwaukee, with its 66 per cent increase in collections and 136 in new business, held the van all the way. Chicago made a hard run, but never was strong enough to get beyond second place, completing the run with a 20 per cent increase in collections and 123 in new business. Indianapolis was third with 49 per cent collections increased and 92 per cent increased new business.

Planning Elaborate Premier

"Rider of the King Log" to Get Big N. Y. Showing

ACCORDING to advices from headquarters of Associated Exhibitors, elaborate preparations are under way for the premier presentation of Holman Day's special production, "The Rider of the King Log," in New York City, at Aeolian Hall on the evening of May 12th. It is stated that Governor Percival Baxter, of Maine, has requested that reservations be made for him at this showing and that reservations have also been made for Senator Hale and Senator Fernald and for Congressmen from Maine.

Prominent among the New Yorkers who are reported to have taken boxes for the occasion are Frank Munsey, owner of the *Herald* and *Sun*; Charles R. Flint, James D. Merriman and William L. Flye. A number of prominent business men are making a special trip to New York to see the picture at its first showing.

One hundred and fifty members of the Maine Women's Society will also attend the showing, and the New York alumnæ of Bowdoin and Bates have been invited. The guests are limited to 1,200 and every seat in the hall with the exception of those reserved for members of the staffs of the trade press and their wives and friends has been taken, it is stated.

An exceptional musical program has been arranged to precede the showing of the picture. One of the soloists will be Madame Conrad, who has volunteered her services to the Maine Society of New York. The musical program is being arranged by a committee cooperating with the staff of Aeolian Hall. The following statement has been issued in connection with the Holman Day special from the Associated Exhibitors' headquarters:

"Inquiries have been received from all parts of the country from exhibitors who are interested in the picture and in the remarkable impression it has made at the few private showings arranged in New England. They have expressed interest at the exceptional enthusiasm of the New Englanders. The cause of this is found in the fact that Holman Day created a remarkably faithful story of the lumber country and in transferring it to the screen the spirit of this story has held.

"The picture is said to be one of the truest picturizations of the rugged outdoor life in the north country ever made. Veteran lumbermen who have seen it say that it is as true as the life itself. Mr. Day's book brought him the enthusiastic co-operation of all the big lumber companies in the filming of his story, and in the year he worked upon it the lumber fields were open to him and to his company.



A scene from "The Rider of the King Log," a Holman Day production released through Associated Exhibitors

"THE HOUND OF THE TANKERVILLES"

This is the title of the first Philo Gubb Comedy produced by

CLEVER COMEDIES

See next page

Big Bookings for Hodkinson

West Coast Supervisor Reports Contracts Closed for Releases

MESSRS. J. Mcehan and S. J. Vogel, Hodkinson supervisors of the West Coast division, have reported some very big contracts just closed, among them the following:

"The Man of the Forest" for a two weeks' showing at the Strand theatre, San Francisco, Cal.; "The Man of the Forest" for a week's run at the American theatre, Oakland, Cal.; "The Man of the Forest" for a week's showing at the Wigwam theatre, Reno, Nevada; "East Lynne" at the Rialto theatre, San Francisco, Cal., for a two weeks' engagement; "East Lynne" at the American theatre, Oakland, Cal., for a one week showing.

"The Man of the Forest" is the newest Benj. B. Hampton Production, shortly to be released. It is the screen version of what is considered to be Zane Grey's greatest novel.

School Boys Earn Treat to Charles Ray Film

As a reward for good scholarship during the last few months, 160 boys, ranging in age from 7 to 13 years, and representing five grades of Public School 87, Amsterdam avenue and Seventy-seventh street, New York City, were taken to see Charles Ray in "The Old Swimmin' Hole" at Keith's 81st Street Theatre one day late last week.

Every few months the pupils of P. S. 87 who have made the best scholarship records are treated to a "recreation afternoon," with a visit to one of the most appealing attractions in the city.

Vignola Film Example of Artistic Genius

Robert G. Vignola's production "The Woman God Changed," a Cosmopolitan production distributed by Paramount, is said to be the finest example of that famous director's genius, reaching even a higher level than his previous work such as "The World and His Wife," "The Passionate Pilgrim," and "Straight is the Way."

In this story of the South Seas, Mr. Vignola has succeeded in setting a new high mark, resulting in a production of undeniable merit and box-office value. Tropical life in all of its mysterious moods has been woven into the fabric of this production with the hand and mind of a master, so expertly done and so convincingly as if it were itself projected on the screen instead of its photographic counterpart. Mr. Vignola, as usual, has selected a superb cast, including Seena Owen, in the title role, E. K. Lincoln, Henry Sedley, and an old film favorite, Lillian Walker.



Our Motto: All the News, If it's News, When it's New

Marshall Neilan is coming back.

Albert E. Smith has gone East.

Jesse Lasky leaves for New York Saturday.

We hear that Buster has taken unto himself a wife.

Lee Moran is going to play in "Robinson's Trousseau."

June Mathis has a parrot with a vocabulary of seventy words.

Cliff Smith has hung up his shingle as an independent producer.

Irving Thalberg is going to see New York for a week.

Hal Roach Studios now have a "ye Inside Inn," which is a place to eat.

Doug. MacLean has come back to the West after taking the East by storm.

Marie Prevost is to be starred in light drama pictures for Universal.

W. Desmond Taylor claims "Motion Pictures are in their occult stage."

Following "The Four Horsemen" Rex Ingram has "The Conquering Power."

Marjorie Daw is her own mother in the picture she is playing in for Marion Fairfax.

Paul Bern celebrated his third anniversary with the Goldwyn organization this week.

It is said "Foolish Wives" will be ready for the screen in a month—mind you it is said.

Tom Santschi has been on the screen for twelve years and we rise to inquire "Is this not a record?"

Tod Browning claims they are all wrong in calling it censorship. What they mean is "sense-less-ship."

Bill Beaudine who grew a mustache last season has taken up golf and finds the appendage much in his way.

Edward Martindale is supporting Gladys Walton in "What Can You Expect." Just what does the title refer to?

Eliot Howe carried boxes of cigars all week because old man stork left a baby at Eliot's house and it's a boy.

Charlie Meredith is wearing make-up daily at Ince Studio, which is another way of saying that Tom now has a good leading man.

And now the story comes to us that Marion Fairfax is going to make censorship proof films which in itself is some promise.

Anita Stewart has decided to make Los Angeles her permanent home and has bought a spot in West Hollywood where she will hang her hat.

Wally Reid has taken up magic and slight-of-hand under the tutelage of Adam Hull Shirk and T. Roy Barnes.

Eddie Sutherland is wearing a black eye which he puts on in make up in the dressing room every morning.

Gibson Gowland steps forth with the information at this timely period that he was born in the Island of Yap.

Realart Studio folks celebrated the completion of the new 7000 ft. stage with a big dance. Walter Hiers won the prize.

Reginald Barker was a dramatic director before he attained the estate of trousers for Reggie wore kilties in Scotland.

Mary Miles Minter has bought a new house in the Wiltshire district and at the same time is working in "Her Winning Way."

Western Motion Picture advertisers have adopted a resolution endorsing the candidacy of Mayor Meredith P. Snyder for re-election.

Allen Holubar is expected in Los Angeles shortly to be present with Dorothy Phillips at the premiere of "Man, Woman and Marriage."

Scott Sydney insists that Scott is his first name and Sydney is his last name regardless of how the bookkeepers get it mixed up.

Frank Lloyd and company are thanking Rita Weiman for writing a New York episode in "The Grim Comedian." They all had to go back to see New York.

When the Mexican heavy attacked George Walsh in a scene this week, George's airdale Pat came into action. The heavy was not badly hurt.

Art Acord is all busted up again. This time two ribs. He got off of the white horse and tried an automobile which proved to be his Waterloo.

Maxwell Karger is using the violin instead of the megaphone. in the direction of Bert Lytell on the theory that music hath charms to soothe the savage beast.

Lois Weber says her great ambition is to make a picture in natural colors which has a stereoscopic effect, which, to say the least, is some ambition.

Bebe Daniels was permitted to leave her orientally furnished boudoir in the Santa Ana Jail Sunday. Did she leave the phonograph for the other prisoners. She did not.

Rudy Valentino is going to take a vacation but not like a great many other actors. In this case the word vacation does not mean he is out of a job because he has more than he can do.

Bert Lytell has a smock that works all the time. He used it in "Lombardi," Valentino had it in "The Four Horsemen" and Gareth Hughes is wearing it out in Life's Darn Funny.

Adele Farrington had an unruly evening dress shoulder strap hook and eye that would not fasten when she was hurrying to get on the set and the janitor came along and fastened it in a jiffy. When asked for an explanation of how he became an adept he remarked "I used to be an undertaker" and Miss Farrington is still wondering if he meant that she is a dead one.

New West Coast Film Firms Started

SANTA ANA, Cal.—Turner, Dahnker & Langley, of San Francisco, will erect a theatre at a cost of $150,000.

BAKERSFIELD, Cal.—Elite theatre, 1805 Chester-Style, filed by Mike S. Ecomome.

KINGSBURG, Cal.—Robbert N. Bunce and C. G. Bartgis—moving picture theatre.

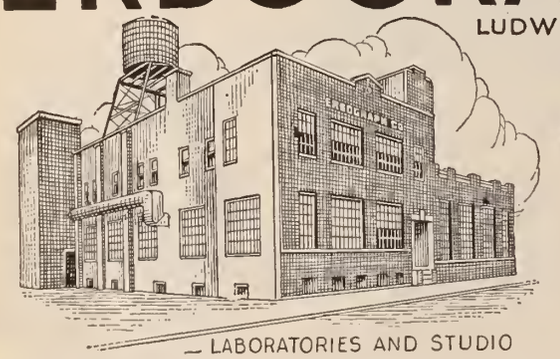
Ellis Parker Butler

wrote the Philo Gubb Stories, Clever Comedies producing them

See next page

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June Caprice *and* George B. Seitz *in*

THE SKY RANGER

Produced and Directed by George B. Seitz

"THE SKY RANGER"

The Problem of Picking Your Program

Picking the proper program is the first step in picking up profits

YOU win or lose just in proportion with the skill and judgment you show in selecting the pictures for your patrons' entertainment.

You can't please all the people with every picture but you can please every one of them with some one picture on your program.

If you fail to have something in every show that will appeal to all you're hurting your theatre. To pin your faith to the feature alone is like staking everything on one throw of the dice,—ticklish business. A show that is all feature is like a dinner that is all cake, mighty cloying.

There's nothing like a Pathe serial to give vigor and vim to your show, regardless of what the other pictures are. Every man, woman and child likes to be thrilled; every one of them likes daring adventure.

Booking "The Sky Ranger" is taking the first step in picking the perfect program. And the fact that it builds a theatre going habit of fifteen weeks makes it a corking good medicine for stagnation at the box office.

The proof is yours for the asking; see the first episodes of "THE SKY RANGER" *at the nearest Pathe exchange.*

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

DOROTHY BERNARD, remembered for her splendid interpretation of "Jo" in the Mayflower production, "Little Women," became a heroine in real life on May Day. The occasion was the special afternoon performance of the annual Actor's Equity Association show, at the Metropolitan. All members of Equity were invited, and that the huge auditorium was filled to capacity, with standing room all taken at eleven o'clock, gave evidence of the colossal membership. In the Shakespearean pageant, which was the last thing on the program, Alma Rubens was to appear as one of the characters. But when the time came, Miss Rubens had not yet arrived. Director Hazzard Short suddenly was aware that it was time for Miss Rubens to go on, and that only five minutes stood between that moment and an inevitable stage wait, unless some one else would go on in her place. Dorothy Bernard fortunately, stood near-by. A true Equity member, and losing no time to think it over, Miss Bernard donned the robes designed for Miss Rubens, and without rehearsal, without knowing what she was to do except as Director Short told her, as she approached her entrance, the plucky little actress faced that huge audience of professionals. Those who did not know Miss Bernard personally, thought it was Miss Rubens, so gracefully and without evidence of her sudden assignment, did she execute her part. Miss Bernard is favorably identified as a motion picture actress, though she recently has spent a long season upon the legitimate stage and arrived in New York only in time for the Equity Show. Her admirable willingness to save a situation has won her many friends who heretofore scarcely recognized the "bigness." of the little ingenue, who resigned the honor at the evening performance to Miss Rubens.



John W. Krafft, now receiving belated credit for writing a number of the comedy sub-titles for "A Connecticut Yankee in King Arthur's Court"

At the private showing of the Universal production "Reputation," starring Priscilla Dean, a number of picture enthusiasts recognized a favorite actress in less than twenty feet of film. It was Lule Warrenton, who played the important part, that of an opium fiend, in the depths of degradation, yet trying to warn a younger woman against her fate, should she continue in the deadly habit. Mrs. Warrenton's work in the abrupt incident was most commendable, as usual. She will be seen in a much longer part in the George Loane Tucker production of "Ladies Must Live," and has been acknowledged as splendid in the Hobart Henley picture, "The Sin That Was His," but no better piece of acting can be looked for than that seen in "Reputation."

Harold Vosburgh, despite the tortoise shell glasses, and apparel becoming to a college professor, is easily recognized in the Robertson-Cole release, "If Women Only Knew," his style of acting, acquired by many years upon the legitimate stage, always being discernible in any kind of part. The leading juvenile is portrayed by Robert Gordon, and the "blond vamping" ingenue, by Virginia Lee.

Mercita Esmonde, who stepped from a principal role in "The First Year," a Broadway success of the legitimate stage, to a place among other famed players in the chorus for the Actors' Equity Association annual benefit, played a prominent role in "Thoughtless Women," a Pioneer release. But Miss Esmonde in this instance proved her thought for others, by selling programmes in the front of the Metropolitan Opera House until intermission and then hurriedly changing her costume to one like "all the rest of the girls," for the chorus of "Waltz Madness," one of the hits of perhaps the "biggest" show that has ever been seen in New York. The only thing Miss Esmonde is ever known to be "thoughtless" about is herself. And her popularity hinges thereon.

ABOUT DIRECTORS

TRAVERS VALE, one of the first among motion picture directors, and who served in 1920 as Secretary of the Motion Picture Directors' Association, will again take up the megaphone, after a retirement of several months. Features as well as two-reel comedies will be the output of the new producing unit with which Mr. Vale has affiliated, and the picture rights of several well-known novels and plays have already been secured. The many friends of Travers Vale will be glad to learn of his encouraging prospects.

Tod Browning personally has purchased from the author "Just Outside of Hell," by Rene De Saltes, a French writer now in Los Angeles.

The story is a contemporary drama of the Apaches of Paris. Browning is not giving details, merely stating it's for future production. His contract with Universal expires in August. He is now producing "Fanny Herself," probably the last Tod Browning Jewel.

"There is the combined heart interest and thrills I've sought for a long time in 'Just Outside of Hell,'" declares Mr. Browning. "It exposes the Bohemian tourist traps of Paris, incidentally. There are three stellar roles, one a woman. I haven't selected my cast."

Tod Browning recently threatened "to Little-Theaterize" the picture screen. "Dracula" was thought to be the "Little Screen" possibility. Browning began his directorial career under D. W. Griffith at Fine Arts. His fame is based on crook dramas and such melodramatic spectacles as "The Virgin of Stamboul" and "Outside the Law."

(Continued on next page)

EXHIBITORS!!!
Do you know there are FIVE STARS AND FIVE FEATURE PLAYERS IN THE TWO REEL CLEVER COMEDIES???
See next page

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The Next Release:

"THE WOMAN GOD CHANGED"

A dramatic love tale of languorous tropic nights and strange adventures — the chronicle of a woman who dared to dream.

Directed for Cosmopolitan

Released by Paramount

M. P. D. A.

A great deal of interest centers in Mabel Normand's first reappearance under the Mack Sennett banner. F. Richard Jones has just started work on the production to be called "Molly-O" at the Sennett Los Angeles studios. Oddly, Mr. Jones directed Miss Normand in her last Sennett super-feature, "Mickey," which established a world record in the comedy field for receipts.

"Molly-O" will be the second serio-supercomedy to be made by Mr. Sennett since he decided that film fans were tired of the old-fashioned slap-stick and wanted human comedy with a story.

The exteriors of "Heart Balm," which was then decided upon, were shot in the Arroyo Seco Canyon and in the Canadian Rockies. Besides Miss McGuire and Mr. O'Hara, the cast of "Heart Balm" includes such well-known players as Noah Beery, Ethel Grey Terry, Ben Deely, Herbert Standing.

Director Jones makes an interesting announcement regarding Miss Normand's "Molly-O." It will be produced on a bigger and more pretentious scale than anything the Sennett studios have yet attempted. One of the features will be a cross-country tour by air, the scenes being photographed in a number of the principal cities of the United States. Mr. Jones has already selected a noteworthy comedy cast numbering Jack Mulhall as leading man, Mrs. Anna Hernandez, George Nichols, Albert Hackett and Eddie Gribbon.

Belated Credit for Sub-Titles

The mystery of the authorship of those now famous comedy sub-titles in "A Connecticut Yankee in King Arthur's Court," is gradually clearing, and among others claiming credit for them, by official announcement it now comes out that John W. Kraft, of the Fox staff, New York, not only wrote many of the biggest title laughs but is also credited with having suggested the dice throwing episode, one of the humorous high spots of the production.

Upon its premier, the sensation of the production centered in the sub-titles, many critics declaring them to be the funniest ever seen in a picture. Mr. Kraft wrote nearly a hundred of the comedy titles used at the initial showing, but until recently sought no credit for his work.

This writer edits and retitles, where necessary, all Fox productions of a comical nature, including most of the Tom Mix pictures, and Sunshine comedies. For more than a year he titled the News Screen Magazine for Universal. In this reel he used a series of original humorous sayings under animated caption, "With the Wise Birds."

"I would have said nothing about my share of the work in "A Connecticut Yankee," declared Mr. Kraft, "were it not for the many contradictory stories that have been spread as to the authorship of the comedy titles. In the confusion, some of my friends showed signs of beginning to doubt that I had anything to do with them, and to relieve the embarrassing predicament, I simply claimed recognition for the sub-titles I wrote, and do not desire to infringe upon anyone's credit. I desire, only, credit for my work."

CAST FOR CLEVER COMEDIES

Victor Potel, May Foster
Otis Harlan, Mark Hamilton
Harry Todd, Howard Crompton
Dorothea Wolbert, Ruth Hanford
Ernest Shields, Joseph Havel

Canadian Author Writes Motion Picture Story

A book has been written and is published by John Lane Company entitled "The Conquering Hero." It author, John Murray Gibbon, is a publicity director for the Canadian Pacific Railroad, and also President of the Canadian Author's Association. It is the story of a young Canadian boy, who is one of only a few out of his Regiment to return from France, and his acquaintance with a Polish princess, a famed motion picture actress. The character of the princess is a sort of cross between Nazimova and Petrova, and the building of a huge motion picture studio in a Canadian forest, might supply an idea to a speculator of fhtnre producing locations.



Jessen's Studio News by Wire

GOLDWYN

Samuel Goldwyn is expected to arrive on the Coast on Saturday of this week.

Victor Schertzinger has completed "Beating the Game" by Charles Kenyon, in which Tom Moore is starred.

Wallace MacDonald has been added to the cast of "A Poor Relation U. Clarence Badger is directing the subject, which stars Will Rogers.

"The Poverty Riches" has been selected as a final title for the Reginald Barker Production originally titled "The Mother." The picture is an adaptation of Leroy Stone's story of the latter title. The principal roles are assumed by Leatrice Joy and John Bowers.

It is reported that Goldwyn is reducing its producing staff and that it will have four companies working for the next six months.

METRO

Edward Connelly and Ralph Lewis have been added to the cast of "The Conquering Power" from the Balzac story. Rex Ingram is directing this production. June Mathis wrote the continuity. The cast selected for this production is practically the same as that used by Director Ingram in "The Four Horsemen," the list including Alice Terry, Rudolph Valentino, Edward Connelly, Bridgetta Clark, Cleo Madison, Noble Johnson and Marc Fenton. With the exception of Miss Madison all of these players were seen in "The Four Horsemen." John Seitz continues as cameraman for the company.

The fourth unit of Metro organization is to be headed by Dallas Fitzgerald who has been closely associated with Viola Dana productions. Fitzgerald is now making the final scenes for "Life's Darn Funny" and will then take up the filming of "The Matchmaker" by Meta White. Jack Perrin has been engaged to play opposite Viola Dana in "The Matchbreaker." The continuity is being written by Arthur Zellner. The supporting cast includes Fred Ireland in a character role, Edward Cecil as the "heavy," Julia Calhoun, Kate Toncray, Lenore Lenard, Fred Kelsey and Arthur Millette.

W. E. Atkinson, Metro's general manager, is now on the Coast.

An exceptionally big set has been created at Metro Studio representing an amusement park of a large city which was used for a number of scenes for the Bert Lytell picture "A Trip To Paradise" now being filmed by Maxwell Karger.

All of the scenes for the Nazimova production of "Camille" have been completed but a number of weeks will be required for the editing before it is ready for release. There have been many rumours to the effect this is the last Nazimova production for Metro.



May MacAvoy as "Grizel" and Mabel Taliaferio as "The Painted Lady," in a scene from "Sentimental Tommy." John Robertson's production for Paramount

David H. Thompson who has served as production manager at the Metro Studio has taken the position of production manager for the Bayard Veiller producing unit and has assumed his new duties.

A release title for May Allison's most recently made picture, originally known as "Dated" from the Maxwell Smith story, has been given out as "The Last Card" the production was staged by Bayard Veiller and the continuity prepared by Mary O'Hara.

Wesley Ruggles has completed camera-work on "Over the Phone" a photoplay by Arthur Somers Roche. The continuity was written by Edward Lowe, jr. Subject stars Alice Lake.

SELIG-RORK

Jerry Storm is working with continuity writers at the studio preparing the script of "The Rosary." Lewis Stone has been engaged under contract to play the featured role of the parish priest.

Three Selig chimpanzees and many of the Selig Zoo animals are working in the first one-reel animal-comedy, now being made under the direction of Rhea Hunt and Charles Diltz. The principal roles are assumed by Billy Engel, Merta Sterling and Patty McGuire.

The company filming the animal serial for Federated, titled "Miracles of the Jungle" is now working on the twelfth episode, under the direction of E. A. Martin. Irene Wallace is the featured player, and Ben Haggerty plays the leading male role.

HAL ROACH

"Imagination" is the release title given to the three-reel Harold Lloyd comedy which is now being edited.

The Eddie Boland Company is now beginning work on "A. D. 1943" under the direction of Ray Berger and Bob Kerr.

The Gaylord Lloyd Company is now working on the fourth of the new "Lonesome Luke" series.

Charles Parrott has just completis writing the titles.

ed the "Snub" Pollard comedy, "Your Next Step." H. M. Walker

UNIVERSAL

Marie Provost, recently signed by Universal as a star, is now on her way East to see Carl Laemmle before beginning on her first production.

"The Gossamer Web," written by John A. Morosco, has been selected as the next vehicle for Edith Roberts. King Baggott has been assigned to direct this subject. The supporting cast includes Darrell Foss, Ramsey Wallace, William Welsh and Carleton King.

Tod Browning has completed a prologue for "Fannie Herself," featuring Mabel Julienne Scott.

"Christine of the Young Heart" has been purchased for Gladys Walton. This subject will be produced under the direction of Harry Harris upon the completion of "What Do You Expect?"

Eclipse-of-the-moon scenes have been incorporated in "My Lady of the Island," the Edith Roberts stellar vehicle, directed by Norman Dawn.

Billy Fletcher is being featured in "A Key Too Many," a two-reel comedy. The principal roles are assumed by Gertrude Olmstead and Joey McCreery. Ward Hayes is the director.

HERE AND THERE

Sam Rork left for New York last Sunday with sample prints and negatives of the first two Selig-Rork two-reel classics for Educational. Both were adapted and directed by Bertram Bracken. The first is titled "The Policeman and the Baby," from Clarence L. Cullen's story. The second is titled "The Northern Trail," by James Oliver Curwood. The latter was made in the snow country around Truckee, Cal. This was given a preview showing on last Saturday and elicited unstinted praise from the critics.

Lois Weber announces the purchase of five stories by Carmen Sylva, late Queen of Roumania, and Marie, the reigning queen. The titles are "Pilgrim's Sorrow," "Real Queens," "Fairy Tales," "Golden Thoughts from Memory's Shrine" and "The Lily of Life."

The first production of the Hobart Bosworth Productions, Inc., is titled "The Sea Lion." The principal players in the supporting cast are Bessie Love, Emory Johnson, Jack Curtis and Richard Morris.

Arthur Kane has arrived in Los Angeles.

Construction work on Grauman's Metropolitan 4,000-seat theatre has been resumed after many reports that the site would be used for a hotel. Grauman announces the opening will take place on January 1st.



A scene from "The Queen of Sheba," William Fox's spectacular drama now playing an indefinite engagement on Broadway

The Hollywood American Legion Post made up of motion-picture men formerly in the service adopted a resolution asking Congress for a high protective tariff on films to prohibit the importation of German and other foreign-made subjects. The post has taken up the matter with all the other American Legion posts of the country.

Officials of the Robertson-Cole Studio have issued an announcement stating that production work will be resumed by the Gasnier, Cabanne, Fredericks and the Hayakawa companies between May 15th and June 1st.

The Pacific company has completed their new $50,000 studio and now have a very handsome and efficient plant.

FIRST NATIONAL

The R. A. Walsh First National Production has been given a temporary title of "Serenade." The greater part of the Spanish portion of the film has been taken.

John M. Stahl has taken all of the scenes for "The Child Thou Gavest Me," and is now giving his time to editing this Mayer subject. One of the last series of scenes to be made was that of a wedding for which a very elaborate setting was especially built. A stock of $20,000 worth of Oriental rugs were used on this set.

The cast for Charlie Chaplin's "Vanity Fair" is announced to consist of Edna Purviance, Loyal Underwood, Henry Bergman, Rex Story, John Rand, Lelita Parker and Al Garcia.

The complete cast for the Carter de Haven production of "My Lady Friends," besides Mr. and Mrs. de Haven, includes Helen Raymond, Thomas G. Lingham, Helen Lynch, Lincoln Stedman, May Wallace, Hazel Howell, Ruth Ashby and Clara Morris. The subject is being directed by Lloyd Ingraham, who has served in similar capacity with two previously made De Haven subjects.

Feature Subjects of Short Length

"Screen Snapshots No. 24"
(C. B. C. Film Sales Corp.)

TWENTY-FOUR is a winning number for "Screen Snapshots" and one that should interest and amuse those who have the pleasure of witnessing it.

This does not mean that its opening scenes are any better than the previous releases, but that in or about the middle of the reel the amusement value is decidedly increased by the introduction of three most prominent stars who seem to work their heads off in determined efforts to "put over" the situations.

The stars are Charlie Chaplin, Douglas Fairbanks and Jack Dempsey, surrounded by a chorus, if it may be called a chorus, of marines with their band, who indulge in all sorts of capers, with the celebrities, in order to keep up the action.

In the latter scenes Chaplin and Fairbanks divide honors in the comedy situations with Jack Dempsey, a strong runner-up. When the band begins to play Chaplin assumes the role of leader and apparently is getting along very well, when Fairbanks, aroused to action, leaps into the scene, seizes the baton—and then the fun commences.

When the climax is reached Dempsey enters, engages in a "free for all" with the two leaders, and is knocked out by the little comedian. It's a good act and should be saved for future use.

The opening scenes show Marie Prevost arriving home after a dip in the ocean, followed by many views of the pretty star and her pets; Hank Mann rehearsing his company; slow motion photography; Naomi Childers in the role of a palm reader, and Hugo Ballin, who is caught in the act of kissing his wife. This is done for instruction purposes and shows that the young man is a master craftsman in the art. Little Miriam Batista, of "Humoresque" fame, does her bit and is followed by the famous Butlers, David and Fred, who show us how a film should be directed.

Very good, to say the least.—*FRANK LEONARD.*

"Zero Love"
(Gayety Comedy-Educational)

"ZERO LOVE" is a good average comedy, with enough incident introduced to make it amusing. Its one fault seems to be over-acting or a desire on the part of the actors to overwork the situations. Still all this can be forgotten when the big scenes are reached and played up to a good pitch and kept there.

Although it has a rather trite story, the scenario writers have arranged the scenes in such a way that it would be hard in places to connect them with anything overdone upon the screen. In fact, the situations are rather cleverly put together in a new way.

When the young fellow discovers that his girl likes an automobile and is easily enticed into one by his rival he craves for revenge. While looking over the morning papers an idea springs into his mind, which he uses at the first opportunity. He allows the car in which the two lovers are riding to hit him "abaft the binnacle," is assisted into the house by the young lady and is placed in bed and comforted by her. The other fellow resorts to the same trick and receives the same treatment.

Their ruse is discovered by the young lady, however, who informs the doctor, who in turn invents a clever scheme to outwit the young Romeos. One of them is placed on ice and the other receives a steam bath in the form of a stove which is placed upon the bed and over the patient. They are then switched about and given the reverse treatment and in turn brought to their senses.—*FRANK LEONARD.*

"The Miracle of Manhattan"
(Selznick-Elaine Hammerstein)

THIS production does not give Elaine Hammerstein the opportunities she has had in many of her past pictures. The story is long drawn out, the plot obvious and one that harps on the old-time theme—the society girl who goes to the slums in order to understand life from both angles.

The opening scenes, which show the star in her home surroundings among the elite, are very tame and used as an introduction to the story, which begins to develop when the plot hits the slums.

The latter scenes are of the usual variety, the saloon and dance hall, with the usual element which infests it, the tough bartenders, the gang with its leader, the dance hall girls and the drinks, the cheap restaurant and the rooming house.

With the exception of a rough and tumble fight, in which the leader of the gang and hero of the story whips a young tough who is anxious to usurp his job, the story is very tame. In the final scene a surprise is sprung when the hero shoots his "gal" when she is about to stab the heroine in a jealous rage.

This leads to the usual courtroom scenes and the disappearance of the heroine for the time being. After a fruitless search she reads of the trial in the papers and appears in court just in time to save the hero from the death sentence.

The picture gives fair entertainment, but as we said above it is not up to Miss Hammerstein's usual standard.—*FRANK LEONARD.*

"The Philippine Futurity"
(Chester Screenic-Educational)

ALTHOUGH the water buffalo has been seen in many pictures before, it is doubtful whether this peculiar animal has been shown to such advantage as he is in this one-reeler.

All of which means that the buffalo, the one which inhabits the Philippines, is the featured player.

Originally this animal roamed the plains and woods of Asia and Africa and was considered a fierce foe in battle, as is the African species up to the present day. But the Asiatic species has been subdued and domesticated to such a degree that the natives would certainly be at a terrible disadvantage should he cease to live. And this is plainly illustrated in "The Philippine Futurity."

In these islands the big brother to the American variety is seen doing various kinds of work from the time he leaves the stable, if it may be called that, until he rests his weary bones in the paddock at eventide.

But it is in the rice fields that he excels, for he draws a plow all day long from one end to the other, three and sometimes four feet below the surface, and never tires. Probably this is because he takes his time and the native is not given to hurrying.

When he is not doing this kind of work he is ridden about as a horse, draws a native wag and does various other stunts.

For the benefit of the cameraman, the nati stage a race between the big fellows which not exciting in the least. But who cares ab that when comedy takes the place of drama? T buffaloes race through the village and out i the surrounding country, where they ford ma streams, and then for a finish race down M Street. A close-up shows a female as the w ner.

The reel has interest and is amusing *FRANK LEONARDD.*

"Dexterity and Mimicry of I sects—Acrobatic Flies"
(Kineto Reviews—Second Series)

THIS is a rather novel reel showing vario kinds of insects in their home surroun ings, their methods of obtaining food, and th "battles" in which claws, feet and teeth pl an important part. In the latter scenes t titles also point out the fact that it is impossib to discover some of these insects as they per or hang from the branches of trees, because their resemblance to their surroundings, bo in color and appearance. The closeups are ve clear in illustrating this fact.

In the second half of the reel an amusi fact is brought out and one that is not w known. By this we mean that the fly is not w known as a comedian and juggler. He is, hov ever, and when placed on his back will amu himself with any small object which is plac within reach of his legs. Many amusing scen show Mr. Fly juggling and balancing sm objects. We don't know what they were ma of, although they looked like pieces of cor And the way he can put up and shoulder out dumbbell beats anything we've ever seen. St he used about six legs to accomplish the trick.

Many views are also shown of the centiped the scorpion with its lobster-like claws, t caterpillar, the drone fly, the wood ant and t grass-hopper.

Much time and energy must have been spe in producing this film, especially in getting t correct results. It should interest and instru wherever shown.—*FRANK LEONARD.*

"The Red Trail's End"
(Chester Outing-Educational)

THE cameraman takes us around an India village in this one-reeler and shows many things we did not know about these pec liar people. And to make the subject mo interesting, it is the Taos Indians of New Me ico, the tribe that builds its own pueblos houses, which is featured.

When a little Indian girl leads us out to t ruins of an ancient pueblo it begins to daw upon us that these people were a "wonderf lot" in bygone days. In the present day, hov ever, these Indians are more interested in farm ing, especially in growing grain and corn, a the different views illustrate.

In a concise manner they are shown harves ing the hoofed wheat, which seems to be ver popular "eating" with the tribe, while the bea tiful backgrounds in the northern mesas, whe mountains are bright with purple and maroo stand out in delightful contrast.

—*FRANK LEONARD.*

"REPUTATION"
(Universal-Jewel)

Interesting Picture Might Have Been More Dramatic

UNIVERSAL has found an exceptionally good story for Priscilla Dean—one adorned with an attractive title and well fortified with sound ingredients and which permits the emotional star to display her expressive talent and vibrant personality. A story of the theatre, there is no question that it will interest the majority of patrons who are fascinated with life behind the footlights. Whether it is real or not there is a glamour which cannot be denied. "Reputation" enables the star to display more emotion than any of her previous pictures with the single exception of "Outside the Law." But in enacting a dual role of mother and daughter it seems to us that the director has erred in not giving the elderly figure a sympathetic development after the manner of "Madame X."

The subject has much in common with the latter play. Certainly Miss Dean has her big moments as the mother, yet despite the emotional stress, she is never allowed to sympathize with her because she is painted in unattractive colors. Naturally the younger figure dominates the attention, according to screen ethics, though her life is far from being complete with sorrow, despair, and adventure as the mother's. Yet the picture is thoroughly interesting because of its story quality and the good arrangement of the individual scenes. If it has any fault it may be found in the way the director has outlined his action. The picture is lacking in suspensive value because a sequence is explained and then allowed to be shot." The star enacts the two roles of actresses. The mother is painted as a frivolous figure and entirely lacking in the finer instincts. She is unaware that her daughter has grown to womanhood and is having a bitter struggle to obtain a livelihood in the profession, since one resides in America, the other in England. It is when a cablegram announces that Laura Figlan, the mother, is unable to come over that the younger woman takes advantage of her resemblance to hoodwink the manager.

The picture develops an effective climax when the real Laura Figlan arrives, though the manner of her coming is glossed over by a subtitle. Miss Dean puts over some real emotion as the wretched woman who has flirted with the gutter in her insatiable desire for pleasure. The theatre is crowded and the pseudo star is giving a bad performance because of fear of being discovered as an impostor. It is a clever scene when the mother hides in a closet and kills a philanderer, responsible for her downfall. Thus she has her revenge in having her part stolen since the masquerader is indicted for the crime. When the murderess discovers the identity of her daughter she commits suicide without revealing her relationship. The picture is well constructed in its individual sequences, although many of them are marred by cloudy lighting. A few subtitles of a flowery nature could be dispensed with, also one or two crude scenes which show harrowing detail. Niles Welch gives a creditable performance as the hero press-agent. Indeed he acts like a regular fellow. William Welsh as the manager gives a good account of himself. He looked out of place, however, in the scene which showed him occupying a stage box on opening night.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Kay McMillan (later known as the great Laura Figlan)..... Priscilla Dean
Pauline Stevens..... Priscilla Dean
Pauline Stevens as a child..... Mae Giraci
Morty Edwards..... Harry Van Meter
Dan Frawley..... Harry Carter
Jimmy Dorn..... Niles Welch
Max Gossman..... William Welsh
Karl..... Spottiswoode Aiken
Theatre Owner..... Rex De Roselli
Photographer..... William Archibald
Photographer's Assistant..... Harry Webb
Matron..... Madge Hunt

By Edwina Levin.
Scenario by Lucien Hubbard and Doris Schroder.
Directed by Stuart Paton.
Photographed by Harold Janes.

PRESS NOTICE—STORY

What is considered one of the most dramatic and entertaining photoplays of the year is coming to the ———— theatre next ————, featuring Priscilla Dean. It is entitled "Reputation" and presents the Universal emotional star with a role which enables her to flash her gifted talents. Certainly Miss Dean eclipses her past performances. "Reputation" is a story of the theatre—of its tinsel and glamour—of its shadows and sunshine. It presents an actress, who unable to stand prosperity, deliberately seeks the depths. She has a contract to appear in America, but days of debauchery prevent her from fulfilling her obligations.

Meanwhile an ambitious actress of little reputation realizes that she resembles the famous star and is successful in being given the part. Little does she know that she is the daughter of the star. Her only fear is the thought that the London actress might come unexpectedly and rob her of her one chance to reach the heights. The denouement is as unexpected as it is dramatic and furnishes a fitting climax to an extraordinarily interesting picture. Prominent in the supporting cast are Niles Welch and Spottiswoode Aitken.

PROGRAM READER

Did you ever stop to think of the adversities that one encounters upon the stage? Did you ever pay notice to the hardships of the profession when one is striving for success? Think of the long, monotonous one night stands—the striving for name and fame and prosperity. In "Reputation," Priscilla Dean's newest picture, the emotional star has a role which acquaints the public with the "ups and downs" of the acting profession. It is a picture which enables the star to display her abundant talent. It is her greatest picture. Miss Dean appears in a triple role—a role which calls for every shade of expression and the star is gifted enough to make the most of it.

"THE WALLOP"
(Universal)

Good Incident and Detail Spell Interesting Western for Carey

THE "he's human" star, Harry Carey, has in "The Wallop," a picture comparable to his Cheyenne Harry offerings. Which is to say that it is well blended with good incident, first class detail, picturesque action, a vein of suspense, a dash of romance—elements which are developed against truly western backgrounds. The picture carries a fine flavor of humor too, a note which is caught in the play of characters and the colorful dialogue. The opening sequence discloses Carey viewing a "handsome Harold" movie when he recognizes a former sweetheart next to him. The picture is so bad that they walk out and the star promises to look her up again. This is the only part of the offering which appears episodic since the remaining scenes are closely related and measure out a healthy line of rugged action.

Carey is seen in one of those sympathetic roles which shows him playing "second fiddle" to a more romantic figure. The sympathy is his to the finish since it is his object to protect his rival and "fade-out" at the end with a realization that romance is over. The plot revolves around the attempt of a crooked sheriff to discredit the youth who has beaten Carey to the lovestakes. The latter puts over some good incident in a pool parlor and performs a timely rescue for his unknown friend (a typically Carey scene). Frustrated here, the villain frames the youth on a murder charge and the latter is forced to flee to the mountains. This sequence defies logic for an innocent man is never afraid to face the truth. Viewing it from a strictly western angle it is strictly according to Hoyle since guns speak louder than words. The sheriff and his gang start in pursuit but the cowboy beats them to the impregnable cave. His object is to win the reward for the capture of the murdered man's assassin and also to aid his rival in battling his oppressors.

The title finds its meaning when Carey deals the youth a terrific wallop, knocking him out, so that the sheriff will be forced to give him the reward. It looks like the art of "double-crossing" on the part of the unromantic figure until the plains are reached when he surprises the crooks and compels them to put up their hands. This picture may read like the regulation stuff, and it would be if deprived of its incident. However, Carey adds one of his individual touches, a breath of humor is incorporated, a healthy punch comes to the rescue in some distinctive scene and the picture enters the better class of Westerns. There is good atmosphere and plenty of hard riding and straight shooting.—Length, 5 reels.—*Laurence Reid.*

THE CAST

John Wesley Pringle..... Harry Carey
Stella Vorhis..... Mignonne Golden
Christopher Foy..... Bill Gettinger
Matt Lissner..... Chas. LeMoyne
Barela..... Joe Harris
Applegate..... C. E. Anderson
Neuces River..... J. Farrel MacDonald
Major Vorhis..... Mark Fenton
Espinol..... Noble Johnson

By Eugene Manlove Rhodes.
Scenario by George C. Hull.
Directed by Jack Ford.
Photographed by Harry Fowler.

PRESS NOTICE—STORY

Harry Carey, the "he's human" star of Universal, is coming to the ———— theatre next ———— and ———— in one of the best Westerns in which he has appeared—a picture entitled "The Wallop." It is an offering well balanced with humor, primitive action, romance, intrigue, gun-play, thrills, fast-riding, and human interest, and permits the star to bask in the role of a lovable character—much after the fashion of his memorable Cheyenne Harry. As John Wesley Pringle, he plays a rough and ready cowboy who finds that his personality lacks something to invite romance. When he discovers his former sweetheart loves another he steps aside and encourages her.

A time comes when he is instrumental in saving his rival's life—a deed that is highly appreciated by the latter. The youth is being sought for a crime of murder——a crime of which he is innocent. When he flees to the mountains, John Wesley goes to protect him. Through his native shrewdness he is able to circumvent the real criminals and save the successful lover. And so his duty over, sadly goes out of young people's lives. The picture keeps the attention throughout because of its vigorous action and the rugged acting by the star and his company.

PROGRAM READER

He hadn't seen his girl in several years, but when she did come back into his life she told him she was in love with another. Her former admirer had a heart as big as a mountain and took his defeat like a real hero. A time came when he protected his young rival at the risk of his life. And they became bosom friends. Then one day upon a mountain the cowboy gave his new-found friend a terrific wallop. Why? What had the youth done to deserve such treatment. Was the discarded suitor a traitor? Was he deceitful? Yet he knocked his rival out and handed him over to the authorities. What was the reason? Come to the ———— theatre next ———— and see Harry Carey in "The Wallop," a two-fisted, red-blooded picture of the West. One of the star's best.

CATCH LINES

He could ride like the wind. He could fire straight and true. And oh, what a wallop he carried in his fists! See Harry Carey in the rugged picture, "The Wallop."

He certainly put one over on those 'ornery hombres. But he had to knock his friend out with his fists to do it. See "The Wallop."

"THE HOME STRETCH"
(Ince-Paramount)

Human Interest Story Carries Thrills and Humor

THERE probably won't be any argument about "The Home Stretch," heing the hest picture in which Douglas MacLean has starred since "Twenty-three and One-half Hour's Leave." Certainly it carries a rich assortment of scenes which are colored with thrills, moments of heart interest, and flashes of rural hokum. If its finale can be guessed from the opening "shot," nevertheless, it contains enough interesting incident to hold one's attention. As the title indicates the picture presents a plot revolving around a race-horse, a metropolitan track and all the colorful details which accompany such a story. There is an immediate hid for sympathy as the picture starts since MacLean, owning the fastest horse on tbe track and certain of cleaning up a snug fortune, deliberately ruins his chance by rescuing a child from the approaching hoofs, the youngster having run out on the turf during the home stretch.

The little girl's father has occasion to remember the brave act when he offers the racing man a position as clerk in his hotel. Before this scene is flashed the hero is forced to flee the law because of assault in a roadhouse. His horse is in care of a jockey and is neglected until the final episode. And speaking of the development of the picture it is really episodic, though there is enough continuity present to make the scenes more or less closely related. We next discover the hero taking advantage of the above-mentioned offer where he runs afoul of an arbitrarily introduced villain—one closely akin to the lounge lizard type. And when he throws up his job rather than compel his employer to lose patronage he takes a position as handy man around the hamlet's general store—a store which harhors the post office and which is presided over by the beroine.

There are moments of pleasing romance and some more of hokum before the big punch arrives in an effective horse race at the county fair. The hero learning that a "ringer" is going to run under the auspices of the villain employs the same tactics and enters his own horse. This scene is developed with sure-fire hokum with a David Harum touch attached. The thoroughbred is camouflaged hut captures the race. But in the grandstand the heroine and her father have listened in on information discrediting the hero. So the youth departs, though he comes hack when he makes his pile. The concluding scene carries a Fairbanks touch as the young man dives off a hoat to return to his sweetheart. The star gives a hreezy performance. although he overworks his smile. There is fine atmosphere. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Johnny Hardwick	Douglas MacLean
Margaret Warren	Beatrice Burnham
Mr. Warren	Walt Whitman
Molly	Margaret Livingston
Mr. Duffy	Wade Boteler
Gwen Duffy	Mary Jane Irving
Mr. Wilson	Charles Mailes
Mrs. Wilson	Molly McConnell
Tommy Wilson	Jack Singleton
Hi Simpkins	Joe Bennett
"Skeeter"	George Holmes

By Charles Belmont Davis.
Directed by Jack Nelson.
Photographed hy Bert Cann.

Douglas MacLean, who is one of the most popular, polite comedians of tha screen, is coming to the ———— theatre next ———— in his newest photoplay entitled, "The Home Stretch." This is a romance of love and the turf and unlike most comedies, it has thrills of its own besides unusually clever comedy situations. The story concerns a jockey, a trainer, a racetrack follower, who at time the picture opens, has risen to the ranks of racehorse owner, and of the difficulties he encounters when he attempts to ahandon his gambling habits.

The opening scenes of the story, laid on a famous California racetrack, are notable for tensely dramatic situations, and a thrilling accident, in which Mr. MacLean play a prominent part. Throughout the remainder of the picture, clever comedy and dramatic suspenses are delightfully hlended and carried through to an unusual ending. The star is said to give a performance quite on a par with his portrayed in "23½ Hours Leave." Beatrice Burnham, Margaret Livingston, Wade Beteler and Charles Mailes are memhers of the supporting cast. The picture was adapted from a story hy Charles Belmont Davis.

PROGRAM READER

"The Home Stretch," Douglas MacLean's latest picture, will he the feature attraction at the ———— theatre next ————. With the story hinging on the gambling proclivities of a young horse owner and his difficulties in freeing himself from the influence of the Goddess of Chance, "The Home Stretch" is said to afford MacLean one of the most entertaining roles of his popular career. Not only is the production rich in comedy, hut it contains many gripping dramatic situations and thrilling racing scenes as well. Particularly notahle are the scenes of a spectacular handicap staged on one of America's largest tracks. The star is supported hy a clever company.

SUGGESTIONS

You can exploit this picture for its comedy scenes and its full quota of spectacular thrills. Tell that it is a racing story which affords the popular star a fitting vehicle for the display of his comedy talent. Tell that he has a role as entertaining as that in "Twenty Three and One Half Hours' Leave." If you can get a short subject concerning a horse race, or a short comedy based upon a similar idea it would be a good stroke. You could then bill the program as "all comedy week" with the ponies. Throwaways announcing the attraction cut in circular form and distributed about would stimulate partonage. These would be in harmony with those who are offered patrons at the metropolitan tracks. Play up the thrills. Bill it as a clean, captivating comedy.

"IT CAN BE DONE"
(Vitagraph)

Rather Unusual and Offers Fair Entertainment

CROOK stories have become so orthodox in plot and characterization that any development away from regulation channels is bound to he appreciated by the steady picturegoer. Take Earle Williams' newest offering, "It Can Be Done" for example. Here is something new in crook plot construction, but because of its very character the interest is not maintained with the attention which the ordinary mystery story demands. It is developed in a spirit of make-believe with the protagonist acting a part as it were. Thus the suspense centers more on the incident than it does on the anticipation of the ending. An editor of a muck-raking newspaper employs a prominent author of crook stories to expose a ring of profiteers. It happens that one of these captains of industry is the father of his fiancee while another is his hated rival. He has no scruples in exposing the latter, hut resigns rather than humiliate his sweetheart.

Here is where the picture develops a twist. The profiteer picks up one of the author's hooks and declares that it is illogical—that the events never could happen. So the hero plays one of his own hurglars, climbs into his prospective father-in-law's house, steals the incriminating papers from the safe without his identity being known except to the daughter. A counter-plot revolves around a real thug who is working in the interests of the editor. The reformed crook forgets his conscience long enough to steal the jewels, though be is caught by the author. Since they are friends the latter advises him to seek safety in his home. Meanwhile the profiteer has called up the police and informed them of the identity of the author.

The succeeding sequence becomes a trifle arbitrary since the officers investigate in a haphazard fashion. In fact they are unduly polite. In real life the suspects would have been lugged off to the station and allowed to offer explanations there. The profiteer arrives but is advised in a confidential whisper not to press the case, hut to state tbat it is a huge joke. So the author impresses bim with the fact that his stories can be real after all. He gives up the papers on the promise that the profiteer will reform. The picture offers moments of captivating humor, especially when the reformed thug holds the scene. There are a number of clever twists and surprises and the production has been done in good taste throughout. But its suspense is lost because the plot is thoroughly mapped out abead. The star gives a polished performance. The offering should get by in any neighborhood house.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Austin Crane	Earle Williams
Eve Standish	Elinor Fair
Webb Standish	Henry Barrows
Jasper Braden	Jack Mathies
Bill Donahue	Jack Carlisle
Spike Dawson	Alfred Aldridge
Byron Tingley	William McCall
Mrs. Standish	Florence Hart
Mrs. Faire	Mary Huntress

By Frederick J. Jackson.
Directed hy David Smith.

PRESS NOTICE—STORY

"It Can Be Done," is a photoplay adapted from a popular magazine story hy Frederick J. Jackson. This is the second of the author's tales to he picturized hy Earle Williams, and presents the popular star in a role that fits him perfectly. The character is that of a wealthy American youth who takes up writing stories as a profession and who is unusually adept at capitalizing crime and detection. His friends, while interested in the tales, tell him that they are illogical. To prove the truth of his plots he attempts to live one of his characters.

In fulfilling the requirements of the het, he here has many strange and startling adventures as well as a love affair that is certain to hold the interest of the average picture patron. The story is one that should prove popular as it contains the elements of suspense, mystery, humor and romance in the right proportions. The scenic backgrounds are pleasing to the eye and the production is also marked for its atmosphere. Mr. Williams gives a finished performance as the author who took up a life of crime to show that his plots "could he done." In his support ard Elinor Fair and other competent players. "It can Be Done" comes to the ———— theatre next ———— and ————.

PROGRAM READER

They ridiculed his stories and told him that his ideas and characters were far removed from life. Just to show them that they were wrong he placed a bet that he could live one of his figures. How he did it makes a very interesting picture. "It Can Be Done" comes to the ———— theatre next ———— with Earle Williams as the star. We don't intend to detail the plot to you. It furnishes so many surprises and carries such a wealth of incident and action that such a course would rob the story of its suspense. But come next ———— and be royally entertained. It is a picture which is excellently hlended with romance. mystery. intrigue and suspense. Elinor Fair plays opposite the star.

SUGGESTIONS

The title can come in here for some novel exploitation. Cards for window displays can he featured such as—"Girls Dress Attractively On an $18.00 a Week Salary." "It Can Be Done." These cards can he placed in the windows of shoe. furniture and women's specialty stores. And they will certainly excite attention. Blind ads distrihuted on the amusement page of the newspaper featuring the title will stimulate curiosity. Play it up in this fashion for some weeks in advance of the showing. Play up the picture as a really novel offering which carries a wealth of entertaining moments. Tell that it is well halanced with humor, mystery, intrigue, suspense, and romance. Play up the star and announce that he has one of his finest pictures here. Bill it as a timely suhject.

"BOB HAMPTON OF PLACER"
(Neilan-First National)

Wesley Barry Saves the Show

EXCEPT for Young America, Wesley Barry saves this from being called old fashioned Indian melodrama. Otherwise "Bob Hampton of Placer," for grown-ups, especially the female of the species would ive too much battle stuff with long shots of Indians riding around their ctims in circles and many extras and some of the principals of the cast ıcluding the hero, Jim Kirkwood, being killed before the picture is over. "Bob Hampton of Placer" is an adaptation of Randall Parrish's story the same name which in turn was a more or less accurate historical ovel founded on "Custer's Last Stand." It presents Mr. Kirkwood and a ıe cast of types and competent players, that includes besides Wesley, arjorie Daw, Pat O'Mally and Noah Beery in a typical Wild West story, ıacted with some wonderful scenic settings, and attempting to contradict a way the old saying that "the only good Indian is a dead one."

Wesley Barry's part is undeniably dragged in by the ears and at variance ith history, but all the same the farce comedy incidents in which he ap- ars and some really dramatic scenes does much to bring the picture into e fine entertainment class. As a juvenile two gun man, a pal of the ro and jealous of Kirkwood's interest in the heroine, this youngster is ven his greatest acting opportunity. He earns a number of good laughs comedy scenes and puts over a bit of real dramatic work in the last rt of the sequence devoted to Custer's fight.

Men will like this picture. the boys will eat it up and the women will ac- pt it because of the comedy and the clever work of Wesley. The pro- ıction has unusual exploitation possibilities, not the least of which is the l star cast. Uncle Sam co-operated in production by loaning the famous nth cavalry and allowing the picture to be made in Glacier Park. The dian scenes are enacted by real red skins among which are some fine pes.—Length, 7268 ft.—*J. S. Dickerson.*

THE CAST

ɔb Hampton	James Kirkwood
ck	Wesley Barry
ıe Kid	Marjorie Daw
eut. Brant	Pat O'Malley
:d Slavin	Noah Leigh
:neral Custer	Dwight Crittenden
:v. Wyncoop	Tom Gallery
hool Teacher	Priscilla Bonner
ajor Brant	Charles West
eriff	Bert Sprotte
ɔusekeeper	Carrie Clark Ward
illie McNeil	Vic Potel
ck Moffet	Bud West

Adapted from the Novel by Randall Parish.
Directed by Marshall Neilan.

PRESS NOTICE—STORY

"Bob Hampton of Placer," the thrilling story by Randall Parish based on Gen- al Custer's last stand against the Indians, has been adapted to motion pictures by arshall Neilan, and will be the attraction at the ———— theatre for a———— ys engagement beginning ————.

In the cast are players that make the production truly an all-star picture. mes Kirkwood plays "Bob Hampton," Marjorie is the pretty heroine, while Pat 'Mally is the juvenile. Then there is Wesley Barry in the best role of his career, at of a boy cow puncher and two gun man, a pal of the hero who furnishes plenty comedy relief and some emotional acting worthy of the most talented grown-up.

The feature was photographed in the Glacier National Park, with Uncle Sam operating by loaning the famous 10th Cavalry for the battle scenes. A whole be of real Indians are also used. Five thousand people appear in some of the enes.

"Bob Hampton of Placer" is a classic Indian-western picture of the type that ery red-blooded American likes. It has all the thrills and drama that can be owded into a picture besides plenty of comedy relief. Every body from Grandma little Willie will find something to please them in this picture of the great West the 70's.

PROGRAM READER

One of the greatest of melodramatic pictures ever produced, "Bob Hampton of acer," adapted from the novel by Randall Parish, of the same title is the ————'s feature film for a ———— days 'engagement beginning ————.

The picture was produced by Marshall Neilan, and has an all-star cast that in- ıdes James Kirkwood, Marjorie Daw, Wesley Barry, Noah Beery and Pat Mally besides many others whose names are familiar with picture fans who are miliar with America's greatest film players. Over 5,000 people take part ini the ttle scenes, enacting with historic accuracy Custer's last fight in which the whole giment was killed before aid could arrive. For these scenes the famous 10th. ıvalry, was loaned by the government and a whole tribe of Indians donned war int and enacted the war scenes of which their ancestors had told them. Some of e Indians used actually took part in the battle in which Custer's army was exter- inated. One "buck" is 92 years old, but was hale and hearty enough to go to ew York and appear at the picture's premiere at the Mark Strand theatre.

SUGGESTIONS

The exploitation opportunities of this picture are to be found in the cast espe- ılly Wesley Barry, the 10th Cavalry, the scenic settings of the Glacier National ırk, the fame of the story, from which it was adapted, the historical significance the battle scenes, Marshall Neilan's name, the Indians used in the picture, the big enes in which what is alleged to be five thousand people take part and the aptability for prologue and exploitation stunts that can be pulled with Indians d old time West costumes. The producers are putting out complete plans for a ɔlogue number that has been proven effective by trial at the New York Strand eatre. Big newspaper space and plenty of 24 sheets with direct billing for the ungsters is advised.

CATCH LINES

The story of a old time West gambler, a boy who was a two gun man, and a rl who loved a brave young soldier. Thrills, melodrama, Indians, real U. S. ldiers, James Kirkwood and Wesley Barry playing his greatest role.

"HIS GREATEST SACRIFICE"
(Fox)

Heavy Drama May Satisfy Star's Admirers

THEY have taken William Farnum ont of the West in this picture. And coming out of the West, he has discarded the bare-knuckle type of action which characterized many of his previous program pictures. "His Greatest Sacrifice" gives the star the part of a successful author and later that of a downtrodden ex-convict, but it gives him no villain to punish after a deadly fist fight.

We think the picture, dealing as it does with a husband's noble fight to keep the love of a foolish, erring wife, is too dramatic for an audience which does not hold the star as a favorite. This is largely because of Farnum's method of handling his part. He keeps the tempo down in the dramatic scenes, has numerous close-ups with heavy make-up, and emphasizes every emotion he is called upon to register. This type of acting may, however, be just what his admirers are fond of and expect.

This story itself is not devoid of real gripping situations. The star's wife achieves fame as a singer and neglects her home, and her husband in a struggle kills her manager, who has been urging her on to a professional career. Twenty-two years elapse. Farnum, who has been given a life sentence, is allowed out on parole. In the middle of the film Farnum is neglected almost entirely to trace the history of his daughter and his wife.

As an ex-convict the star is the most appealing. After hopeless search for work he appeals for charity at the home of the man who is to be his daughter's husband. When he learns this he is prepared to disappear forever rather than allow his daughter to be disgraced and her happiness ruined. When he is arrested as a suspicious character, he begs to be sent back to his prison home. This is his greatest sacrifice. But finally he is persuaded to save himself and live happily with his daughter and her new husband. His wife, the opera singer, is disowned by her daughter for her neglect and goes out of the picture.

One thing cannot be excused. This is the titling. This is especially true of the dialogue. They are full of bromides, and are so commonplace to be almost childish. They dwell on the most unimportant topics, and are almost entirely without human appeal.

An average cast supports the star. Farnum has held his following for considerable time, and probably will please them here, but because of his exaggerated acting, he certainly will not appear convincing to those with no predilection for him.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Richard Hall	William Farnum
Alice Hall	Alice Fleming
Grace Hall (as a child)	Lorena Volare
Grace Hall (grown-up)	Evelyn Greeley
James Hamilton	Frank Goldsmith
John Reed	Charles Wellesley
Mrs. Hall	Edith McAlpin Benrimo
Rimini	Henry Leone

Screen Version by Paul H. Sloane
Directed by J. Gordon Edwards.
Photography by Harry Keepers.

PRESS NOTICE—STORY

William Farnum, admittedly one of the leading stars of filmdom, will play the leading role in "His Greatest Sacrifice," which will be the attraction at the ———— theatre on ————. Few stars have enjoyed and held their popularity as William Farnum has. Starting his career in the early days of the screen, he has won thousands of admirers and continues to win more with every new picture.

Patrons of the ———— theatre who saw "If I Were King" will need no urging to see "His Greatest Sacrifice." Farnum, who made such a great hit as the lovable rogue, Francois Villon in "If I Were King," plays an exceedingly dramatic part in this new picture. The story is a thoroughly human one, filled with drama and pathos from beginning to end. The star is cast as a successful author, whose wife is lured away from her home life to follow an operatic career. Her husband makes a desperate effort to show her that true happiness lies not behind the footlights, but before the hearthstone in the home.

Farnum shows his great versatility in this picture, as the story covers a period of thirty years. He is just as pleasing as a white-haired old man, as he is as a youthful husband.

"His Greatest Sacrifice" will be shown for ———— days beginning. It is recommended as a wholesome, certain evening's entertainment.

PROGRAM READER

One of the most popular stars of filmdom, William Farnum, will play the leading role in "His Greatest Sacrifice," which will be the attraction at this theatre on ————. It is ———— weeks since this well known and capable actor has been seen at the ————, when he was seen in the successful screen play "————."

This time Farnum has an unusually dramatic role. The story is one filled with tense action and thrilling situations throughout. He is cast as a successful business man who fights to the utmost to retain the love of his flighty wife, who is seeking the glory of an operatic career.

Supporting the star in this picture are Alice Fleming, Evelyn Greely and Charles Wellesley. The picture was directed by J. Gordon Edwards, who has directed Farnum continually in his most successful pictures. The screen version is by Paul H. Sloane, an experienced screen writer.

SUGGESTIONS

Naturally William Farnum's name is the greatest point of appeal in this picture. He is cast in an unusually dramatic role, and as there is no Western stuff in the picture, so you can promise them a picture which is straight drama, dependent upon gripping situations rather than a rough and tumble Western action. None of the cast are very well known. J. Gordon Edwards has gained in fame through his direction of "The Queen of Sheba," and if you are located in or near any city where this spectacle has played it might be well to mention this fact. Spreading the star's name and the use of pungent catch lines, telling that it is a drama of home life seems the best course of action.

"HEARTS AND MASKS"
(Federated Film Exchanges)

Should Fill Demand for Clean, Entertaining Light Stuff

FEDERATED offers here a nice hit of entertainment which might be classed either a comedy-drama or melodramatic-comedy. But whatever you want to call it, it is entertainment which should find a place on a program looking for light stuff, capable of holding the interest. Harold McGrath's story has basically the same excellent farce-comedy idea of the stage play, "All the Comforts of Home," hut in with this is mixed a considerable amount of melodrama which adds to the audience value. The whole picture is seasoned with good hokum and Elinor Field, playing the female lead, puts across the gags allowed her in fine fashion.

The story concerns a young girl who lives alone with a gouty, irrascihle old uncle in his large country estate in the Berkshires. When uncle goes away, Alice, the niece, dresses as a servant and goes forth in search of adventure. This part is a hit silly and unconvincing, but from it develops the comedy idea. The girl, craving company of her own age, and in order to keep up the lie she has told, turns her uncle's mansion into a boarding house. The housekeeper becomes the landlady, the servants the boarders, and Alice the housemaid. A famous author, traveling incognito, becomes a roomer, and the romance develops very nicely. Then comes the melodrama, with the introduction of a notorious criminal at a nearhy hotel. It ends up very good-naturedly as melodramatic comedy in a masquerade hall sequence. The real crook poses as a detective, the hero is suspected of heing the thief. and before things are straightened out there is some action and good entertainment in the attempted escape of the two young people through a coal chute in the cellar. This action is not extravagantly mounted, hut the hallroom and hotel sets are sufficiently lavish to he convincing.

The cast is of high order. Lloyd Bacon, playing the male lead, acts with a remarkable naturalness. He neither gushes all over in the romantic spots nor froths all about to show that he is angry. This restraint characterizes the whole cast. Francis McDonald is a calm, daring crook. Even John Cossar, as the cranky uncle, while he gets a great deal of comedy out of his part, does not do it by forced acting.

Director William Seiter has turned out a picture which should fill the long emphasized demand for clean, entertaining comedy without a million dollar star or a million dollar set. We do not think any audience will he disappointed unless you promise them a world-heater.—Length, 5200 feet. —*Matthew A. Taylor.*

THE CAST

Alice Gaynor ..... Elinor Field
Galloping Dick ..... Francis McDonald
Richard Comstock ..... Lloyd Bacon
John Gaynor ..... John Cossar
Mrs. Graves ..... Molly McConnell

Directed by William Seiter.
Story by Harold McGrath.
Scenario by Mildred Considine.
Photography by Walter Griffin.
Martin J. Doner, art director.

PRESS NOTICE—STORY

"Hearts and Masks," which will be the feature attraction at the ———— theatre on ————, is a picture which is surely going to please the lovers of clean, entertaining comedy-dramas. In these days when strict censorship of the screen is threatened, no better argument could be offered in defense of motion pictures than such a high class picture as "Hearts and Masks." At the same time it is filled with interest from beginning to end, for it is an adaptation of the story by Harold McGrath, one of the most successful of modern magazine writers.

Elinor Field, one of the most attractive actresses on the screen, Francis McDonald and Lloyd Bacon, are the trio who provide the romance, comedy, and thrills, for the picture is not of the spineless variety, in the play.

The story concerns a vivacious girl, who lives with her irascible gouty old uncle. Craving human companionship of her own age, she changes the luxurious home of her uncle into a boarding-house, during one of the old man's absences. The servants are made the boarders, and the niece becomes the maid. To this strange household comes a stranger seeking rooms, and, of course, he falls in love with the maid. It ends happily, but not before a baffling mystery of stolen pearls is explained, and a wealth of good humorous scenes are shown.

"Hearts and Masks" will be shown for ———— days. It is offered by the manager as a proof that picture can be thoroughly entertaining even without one of the half dozen brightest shining stars of filmdom in the cast.

PROGRAM READER

Poor little Alice lived along alone with a houseful of servants and a gouty old uncle. She wanted to meet people of her own age, and—she wanted to be loved. So when Uncle went away she decided to turn his fine country home into a boarding house. The servants change their positions in life. They became boarders and the housekeeper became landlady, while Alice played the part of a servant. And when the handsome young stranger arrived, the fun started.

And the fun and the interest never stops in "Hearts and Masks," which will be the feature attraction on ————. It is one of the few pictures which you hate to see end. It is no wonder, for the story is by Harold McGrath, a highly successful magazine writer, the direction is by William Seiter, a master of his art, and the cast includes Elinor Field, Francis McDonald, and Lloyd Bacon—an unmatchable trio unmatchable in all filmdom.

SUGGESTIONS

Harold McGrath's stories have consistently found a place in the leading fiction magazines, and his name should be worth a place in your advertising on this picture. Mention the cast as all-star, and exploit the picture in general as an entertaining comedy drama, with more comedy than drama. Audiences like the light stuff, and here it is. If luck provides a masquerade party in your town around the time of the run, a tie-up is possible, for the climax of "Hearts and Masks" takes place in a masquerade affair. You could dress your ushers as Pierettes for a reasonable sum. Also have them masked. Costome your doorman in the same manner, and, if you wish an attractive lobby, cover the walls with cardboard of a large black and white check.

"SEE MY LAWYER"
(Robertson-Cole)

Too Lengthy and Complicated to Be Amusing

THIS stage play does not impress us as good screen material judging from its adaptation and development. It has all the earmarks of being one of those offerings which depended upon hits of "business" for its success, and T. Roy Barnes doubtless added them when he starred in the original version. Featured in the screen adaptation the star seems to he hindered hy valueless incident which never gets over hecause it hasn't heen developed in strictly comedy fashion. "See My Lawyer" has heen constructed too literally with the result that it furnishes no humorous sparks. For three reels it carries nary a mirth provoking scene, which of course, encourages the spectator to take it more or less seriously. And such a development is fatal considering the satirical theme and characterization.

The picture revolving around a get-rich-quick scheme, the steady patron will realize its single-track development hecause of repetitious detail. A youthful promoter thinks he has discovered a process for making artificial rubber. He is flooding the mails with literature concerning its merits and inviting the gullihle puhlic to become stockholders when a rival concern requests the government to investigate. Before the postal authorities take a hand the comedy hecomes rather wearisome hecause it is lacking in spontaneity and humor. The characters are firmly planted and the plot is exposed with all its shortcomings intact. The promoter and bis lawyer realizing that they are in "dutch" with the government feign insanity. Here is where T. Roy Barnes comes to the rescue and saves the picture with some stock "business." Here is where the comedy catches up with the spirit of the plot for the first time. A rich uncle has invested a small fortune and the promoters have a rich sum in their possession.

The conflict centers on a hattle of wits hetween them and the postal authority. An attempt to make it ring true is observed in the gullihility of the promoter in falling for such a scheme and the rival concern heing hoodwinked hy the inventor and his crude machine. However, Barnes scores with his insanity hokum. An alienist is called in and advises the asylum until he is influenced with a fat hribe. The heroine discovers her fiance's predicament. And so it develops into a counterplay with the hero attempting to get away with his hokum. In the end be succeeds hy involving his rival and the government. The picture heing devoid of humor and spontaneity never reaches farcical pretentions.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Robert Gardner ..... T. Roy Barnes
Norma Joyce ..... Grace Desmond
Billy Noble ..... Lloyd T. Whitlock
Betty Gardner ..... Jean Acker
T. Hamilton Brown ..... Ogden Crane
Leonard D. Robinson ..... Tom McGuire
Otto Trueman ..... J. P. Lockney
Anson Morse ..... Lincoln Plumer
Dr. Drew ..... Bert Woodruff
Aunt Kate ..... Eugenia Ford

By Max Marcin.
Scenario by W. Scott Darling.
Directed by Al. E. Christie.
Photographed by Anton Nagy & Alec Phillips.

PRESS NOTICE—STORY

At the ———— theatre next ———— "See My Lawer," a motion picture starring T. Roy Barnes, will be shown for the first time. Critics who have seen this film have expressed the opinion that it is one of the cleanest and fastest comedy of its type ever presented. The offering appeared as a stage vehicle several seasons ago and the star was in the stellar role. It is said that Mr. Barnes gives a better performance in the screen version. Written by Max Marcin, an experienced playwright, the story is jammed with humorous situations and startling surprises.

It tells of a young man who is using the mails to induce people to buy stock in an artificial rubber company. An inventor has convinced the youthful promoter that he can produce the rubber by chemicals, and they are out to clean up several millions of dollars. The young man finds himself in a tight jam with the government. He tries to wiggle out by feigning insanity which only increases the already numercus complications. Lloyd Whitlock, J. P. Lockney and Grace Desmond aid in bringing about a good part of the humor in "See My Lawyer." Al E. Christie directed from a scenario by W. Scott Darling.

PROGRAM READER

Another treat is in store for patrons of tbe ———— theatre when "See My Lawyer" is shown next ———— starring T. Roy Barnes. Here is a comedy-drama of the first order with the star establishing himself as one of the screen's best artists. The photoplay is an adaptation of the play of tbe same name by Max Marcin which scored a hit upon the stage several years ago with Mr. Barnes in the leading role. The story of the picture tells of a young man who is trying to float an artificial rubber company. About midway in his promotion scheme he discovers that his product is a fake. How he gets out of his trouble—how he shams insanity to avoid difficulties with the postal authorities—how he finds romance is told in five reels of most enjoyable comedy.

SUGGESTIONS

Perhaps the best way to put this picture over is to get out some publicity matter concerning its stage production, the star, the autbor and the director. Clever copy can be arranged around the title with catch lines attracting the eye. You can make much of Barnes being seen inn his original role. Play up Christie who is responsible for the clever comedies being put out under the Christie banner. Make clever copy around artificial rubber which can be exploited in catch lines—such as "He was cleaning up millions with rubber and he wasn't making erasers either." Play up Barnes' other picture, "So Long Letty." Announce it as a clever comedy based upon a get-rich-quick promotion. Bill it as a live America farce with one of the best comedians of the stage and screen in the stellar role.

Special Section describing Architectural Design, and Equipment of

Roosevelt Theatre

Pages 3077-3086



Crane & Franzheim, Architects

Beautiful facade of Roosevelt theatre, described in detail on the pages following

Chicago's Classic in Theatres, the Roosevelt Opens to Public

Ascher Brothers New House Makes 19th in Windy City

MOST classic of Chicago's moving picture palaces, and in dignity and beauty, worthy of the historic name it bears, the Roosevelt, Ascher Brothers' magnificent new theatre on North State Street, Chicago, opened its doors to the public on April 23rd.

Joseph R. Noel, president of the Chicago Association of Commerce, unlocked the doors of the new cinema palace with a golden key and many men notable in the political and business life of the city were present at the ceremony. Mr. and Mrs. Edward Bowes, of New York, were among the out-of-town notables present, coming to Chicago in a private car to attend. Mr. Bowes represents the Du Pont interests and also is managing director of the Capitol Theatre in New York.

As the first notes of the overture were heard an aeroplane soared overhead and Miss Peggy Doyle, a Chicago newspaper correspondent, dropped thousands of roses on the crowds assembled around the theatre.

The Roosevelt is estimated to have cost approximately two million dollars and is the second theatre costing over one million dollars to be opened by Ascher Brothers within a month, the other being the Capitol in Cincinnati, which is said to have cost one million five hundred thousand. It brings the number of theatres controlled and operated by Ascher Brothers to twenty-five, nineteen of which are located in Chicago.

The opening of the Roosevelt marks the realization of the life's dream of the Ascher brothers, Nathan, Max and Harry, to have their finest and most complete house in the middle of Chicago's loop district, a dream which had its inception shortly after they left the wholesale leather trade in 1909 and entered the picture business, buying the Ellis Theatre at 63rd and Ellis Avenue.

In discussing the name given the new theatre and what it means to the brothers, Nathan Ascher, senior partner, said: "By giving it that name we, of course, bind ourselves to hold the policy of the theatre at all times to the measure of dignity and honor implied. We care for the theatre because it is in the heart of the city to which we owe everything, and we wished to name it so that our respect for it would be obvious. It is useless to point out what the name Theodore Roosevelt means to the public and I wish merely to say that we are glad to accept the obligations that the use of the name implies."

Located in the heart of Chicago's busiest shopping district, directly opposite Marshall Fields, which is known as the world's largest and finest retail store, the Roosevelt presents an imposing appearance. The exterior is Grecian in its general treatment, the materials terra cotta on marble, and as we see the facade in its severe dignity and simplicity marks a great contrast to the richness of ornament and color of the interior.



Peggy Doyle, Chicago newspaper woman, who showered opening crowd at Roosevelt with roses

The terra cotta is by the Midland Terra Cotta Company of Chicago and is a splendid example of the magnificient work turned out by this concern, the pediment being particularly impressive, showing as it does an artistic group of Greek figures against a cerulean blue background, which combined with the use of the blue in other parts of the facade gives warmth to the classic lines of the exterior.

The marble, which was used with fine effect on the exterior and throughout the theatre, was furnished by the Chester N. Marthens Marble Company, one of Chicago's best known firms in this line.

Another feature of the exterior is the marque, the largest in Chicago, which supports poster boards and provides for the flood lighting of the exterior of the theatre. The base beneath this marquee is green marble. The attraction boards, which this canopy supports, were installed by the Lu-Mi-Nus Signs, Inc., makers of many of the finest signs throughout the United States, and are in keeping with the quiet, yet distinctive beauty of the theatre. The attraction boards are fitted with gold beveled letters of original and attractive design.

Owing to the tremendous value of land on State Street, Architect C. Howard Crane and his associate, Mr. H. Kenneth Franzheim, were forced to show great ingenuity in getting an adequate number of seats for the ground space available, and on a piece of property 91 x 94 feet, have erected this house, which is not only beautiful to the eye, but has been laid out to accommodate sixteen hundred and nine seats. This was achieved by revolving the main axis of the auditorium of the theatre so that the mezzanine and balcony floors extend, not only over the foyer, but over the entrance and lobby. In other words, the entire upper portion of the of the large richly ornamented and beautifully theatre is utilized for seating.

The height of the building has been kept down as much as possible, and because of this the sight lines thoughout the house have been worked out very carefully, so that there is no waste height between the various floor levels, all seats in the theatre having a clear view of the stage, which is complete in every respect. Separate stairways are provided for the mezzanine and balcony from the same stair well, worked out in such a way so that there is no interference between the circulation from the two balconies.

The interior is strictly Italian in design and the treatment is rather unusual in that there is an entire dome ceiling and inner dome. One of the impressive things of the architecture of the theatre is the long lines of pilasters supporting both arches of the boxes and the proscenium proper, between which, hang, in beautiful, luxurious folds, curtains of dark blue silk interwoven with silver thread, making a Renaissance pattern.

W. P. Nelson Company, well known Chicago decorators, who are responsible for many beautiful theatres throughout the country, executed the decorative scheme, carrying it out in golds,



Lewis P. Newhafer, general manager for Ascher Bros.



Pediment design, Roosevelt theatre, executed in Terra Cotta by the Midland Terra Cotta Company



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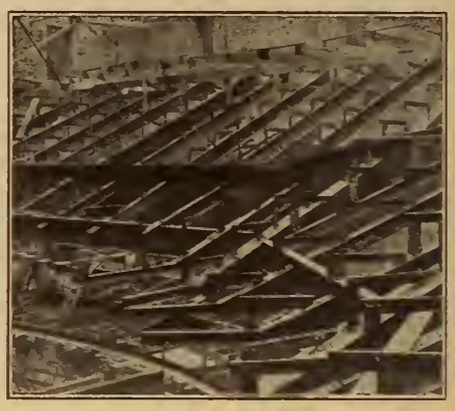


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Entrance to Mezzanine, Roosevelt theatre

ivory and blue, all to harmonize with the richness of the walnut finished woodwork.

The lighting effects are a unique feature of the Roosevelt, with the high arch of glass in back of the box, through which a warm amber light is most effective, also the indirect lighting colored dome of golds, ivories and blue. One of the special features are the murals painted by John B. Smeraldi, of the New York studios of the W. P. Nelson Company, who also carried on the work at the Allen, the beautiful new Cleveland Theatre.

Ascher Brothers in building the Roosevelt gave careful thought to the comfort of their patrons as well as the beauty of the theatre, and the Charles H. Law Company installed a remarkable system, whereby pure drinking water can be obtained by patrons or employees throughout the theatre. This firm has recently finished the plumbing and ventilation for Ascher's Capitol at Cincinnati and has a long record of accomplishments in the theatre building world.

Special cooling devices were installed by E. J. Claffey Company, of Chicago, in addition to the air filtration plant, which takes in air from tunnels running under the loop. Either of these systems insures the maintenance of the seventy degrees temperature all Summer long or lower, if desired.

The Henry Ericsson Company, which has a record of forty successful years in Chicago, were general contractors for the theatre and Henry Ericsson, who pesonally supervised the work said: "It is fire-proof throughout. I have put up many theatres but none so fine as the interior of this. No accidents will occur in the Roosevelt. Every known precaution against the possibility of jams has been taken and the plan of the house is such that vast crowds can be accommodated and never know that there has been a crowd.

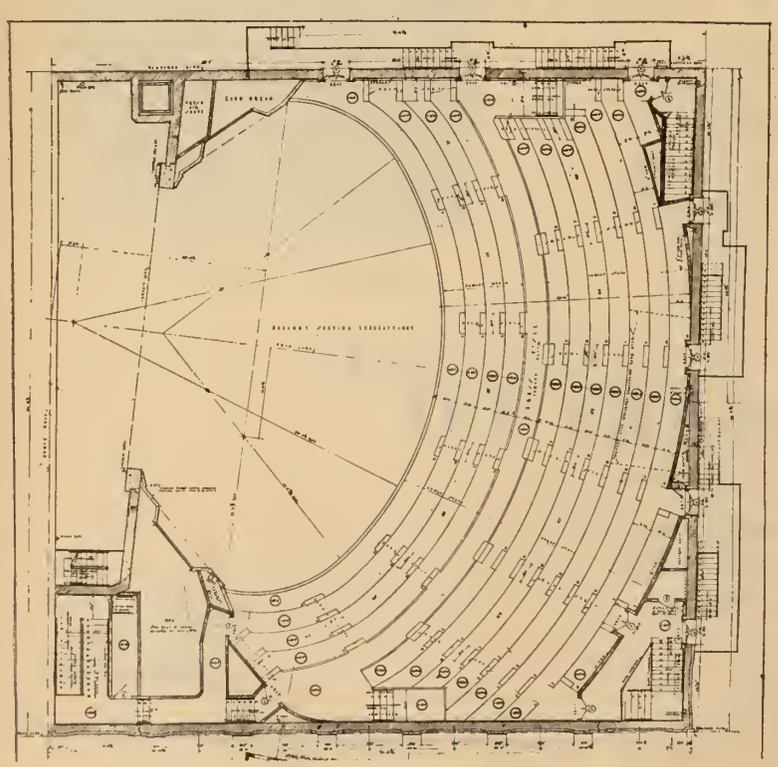
Among the fire prevention devices installed is a sprinkler system, which was put in by P. Nacey Company and which is said to be one of the most complete theatre installations in the country, including as it does, pipes in the basement, above the grid iron over stage, the twenty thousand gallon gravity tank, a five hundred gallon per minute fire pump, float switch control and two interior stand pipes with hose and siamese connections for the fire department.

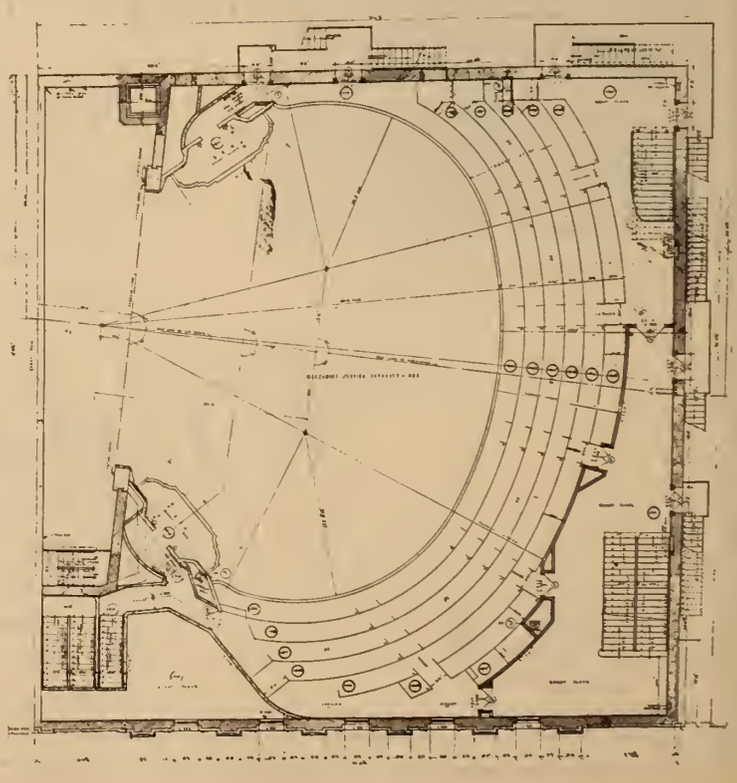
Much credit for the early opening of the Roosevelt is due to the firm of Bradley & Goode, which furnished general consulting and designing services for the owner, architect and general contractor, and in addition, furnished all details of structural steel for both steel and ornamental iron contractors. All their work in this connection was completed ahead of schedule, in spite of unfavorable conditions prevalent at the time their work was under way. Bradley & Goode take particular pride in their performance in the work on this job as the work would not be possible in any but a perfectly balanced organization with each man a specialist in this line.

The elaborate system of electrical wiring in the Roosevelt was installed by the Dearborn Electrical Construction Company, making possible fine stage effects with graduation and dimmer units enabling any color or degree of lighting to be made by the mere turning of a switch.

The Standard Mosaic Tile Company of Chicago installed the art marble tile which gives a beautiful, dignified effect wherever used throughout the theatre.

The railings used throughout the Roosevelt were furnished by the Newman Manufacturing Company of Cincinnati widely known for its work on theatres throughout the United States



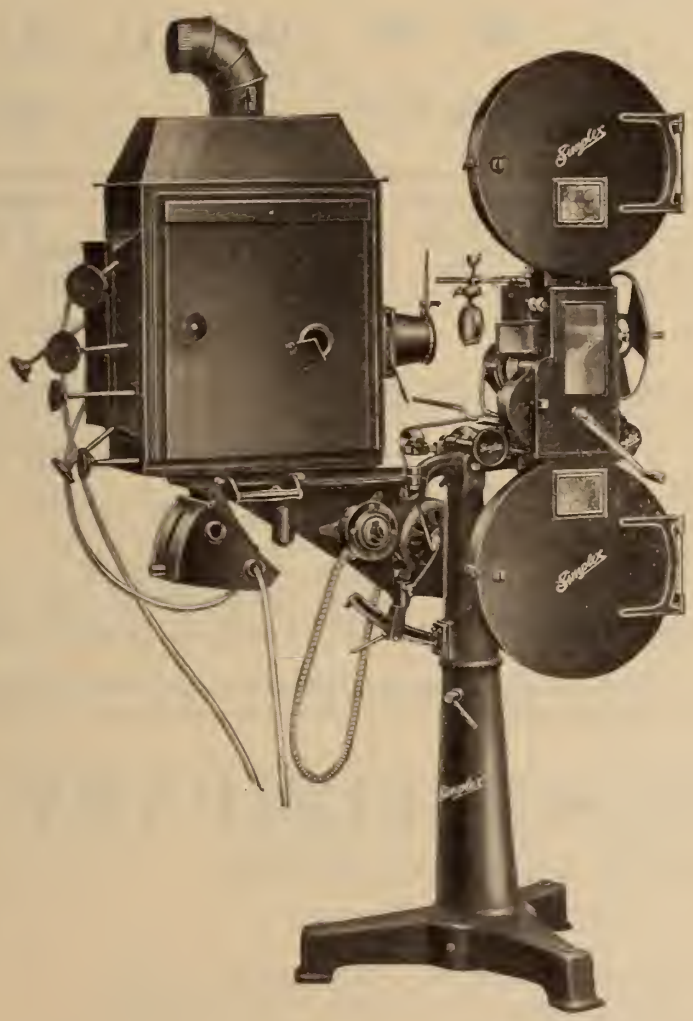


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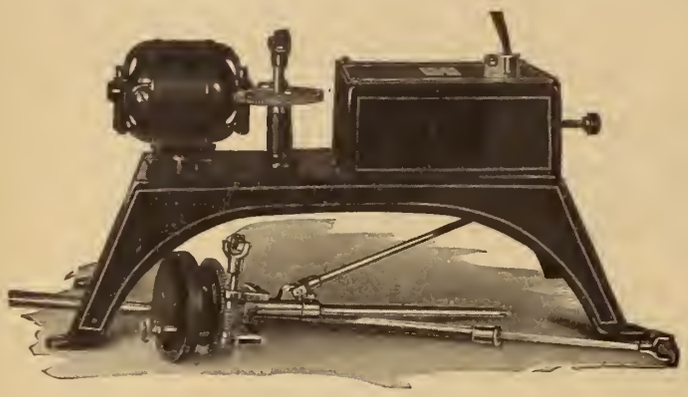
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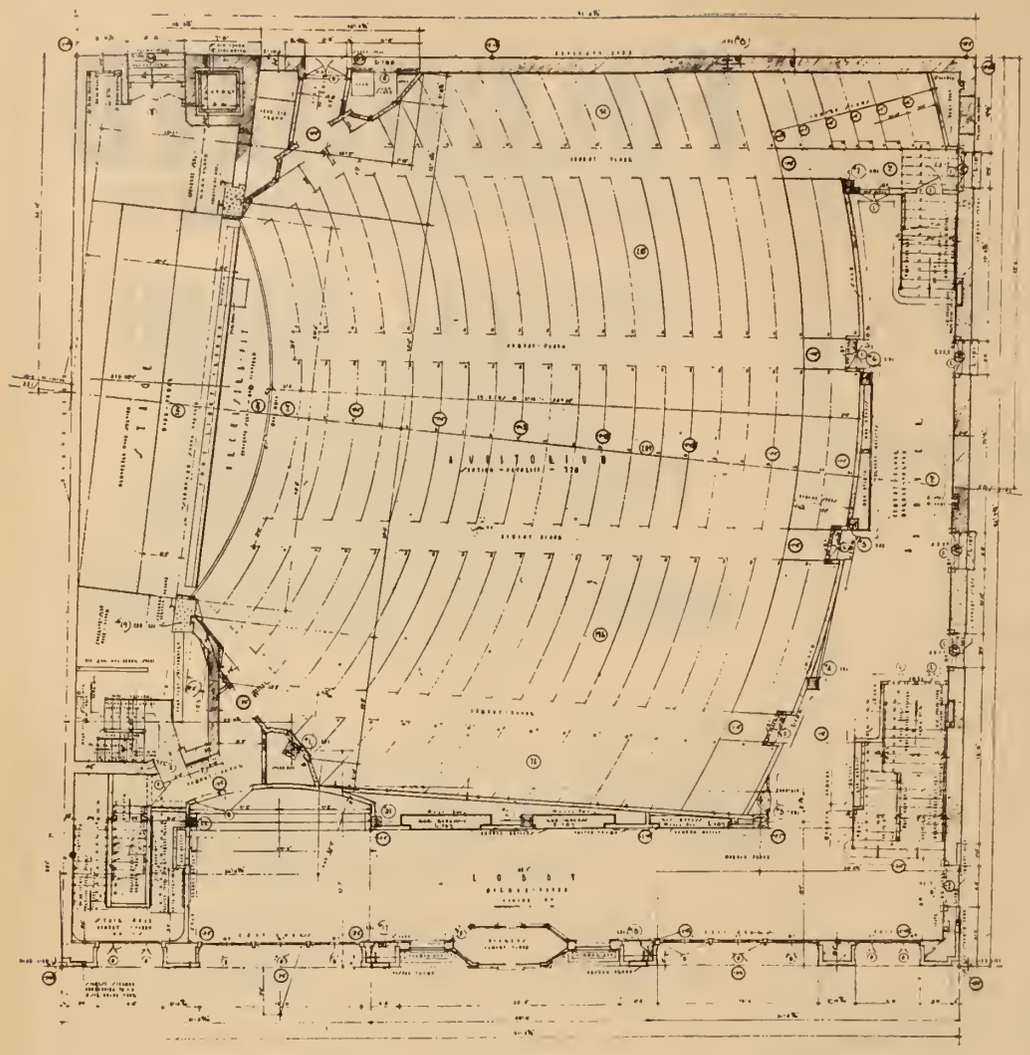
The dominant feature of the new Roosevelt Theatre is distinctive beauty.

That "LU-MI-NUS" Attraction Boards were chosen to present this theatre to the public is true recognition of the fact that "LU-MI-NUS" bespeaks quality and beauty.

LU-MI-NUS SIGNS, INC.

"Specialists in Electric Advertising"

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Chicago, Illinois



Auditorium layout, Roosevelt theatre. This drawing shows novel manner in which the maximum seating capacity was obtained

and are in harmony with the beauty of the theatre. The cross over railings in the balcony are made of two inch polished brass tubing, the balcony, mezzanine and box railings of steel covered with velour and the orchestra furnished with brass posts and velour covered posts.

Ascher Brothers were among the first exhibitors to recognize the importance of music in the presentation of pictures and in keeping with their tradition of offering their patrons the best along this line, have installed a great Kimball organ in the Roosevelt Theatre. It is a magnificent orchestral unit in keeping with the building, founded on majestic diaphones, diapasons, and tibias, and colored by the instruments of the symphony orchestra.

It includes the complete family of strings from the double basses through to the delicate muted violins with a complete brass representation, which is further supplemented by flutes, and other instruments of woodwind character. There are many general or accompanimental stops including the famous vox humana, on account of which the Kimball organ became well known as the organ with the human voice. The instrument has a full set of cathedral chimes and the musical percussion instruments of the orchestra but the unmusical "traps" and effects were intentionally omitted. The organ is located in sound proof chambers at the sides of the proscenium having electrically controlled individual swell shades back of the grille opening into the theatre. A handsome modern unit console is located in the center of the orchestra pit with clear view of the screen and conductor, permitting use of the organ with the orchestra as well as in solo.

Projection details of the Roosevelt have been carried out with the utmost care and precision under the personal direction of Carl H. Fulton, president and production engineer of the Fulco Sales Company, whose retention as the projection engineer of the Ascher's circuit was one of the early steps taken in planning of the details of the new house. No opportunity is allowed for any mischance or interruption in the continuity of the program or the incomplete preparation of musical or other accompaniment to the pictures. Under the direction of Mr. Fulton a battery of five Simplex Projectors were installed, the largest single installation in the middle west. These are in the projection room, in accordance with modern projection engineering concept. In the development of the private reviewing room under the main auditorium of the theatre, however, where two more Simplexes are installed under conditions approximating in most details conditions of projection in the booth itself, Ascher Brothers have adopted the policy of the biggest of big time motion picture theatres. Here each program is projected in advance under the direct supervision of the department heads, each reel being analyzed for its exploitation, musical and projection possibilities. As a matter of convenience the reviewing room projectors are equipped with Mazda lamps rather than the carbon lamp houses used in the projection room itself. In both the projection room and private reviewing room, the following Fulco accessory equipment has been installed: Fulco Inspection Table, Fulco Enclosed Rewind, Fulco-Argo Ideal Film Cabinets, and many other items.

Despite the sharp pitch and short throw in the theatre, the screen results have exceeded expectations and the Roosevelt has been one of the few houses opening in Chicago with practically perfect pictures on the screen. The difficulties in securing perfect projection may be realized when it is stated that the angle of projection is approximately forty-two degrees and the throw but ninety-seven feet, and was accomplished by the careful adjustment of special aperture plates and screen relation.

The Peerless Automatic Arc Controls, manufactured by the J. E. McAuley Manufacturing Company, of Chicago, are an important part of the Roosevelt's projection room equipment and are in use in Ascher Brother's entire circuit of theatres.

Roy McMullin, formerly manager of the Kenwood Theatre, is manager of the new Roosevelt Theatre and the twenty-five piece orchestra is under the leadership of Harry Rogers, formerly of the Chicago Symphony Orchestra.

Edmund Fitch, widely known musician, is the organist.

The opening program was as follows: Ascher's News Weekly, Pathe Color Reel, Pathe Review, Topics of the Day, Hy Mayer Cartoon and the feature, "Lessons in Love," starring Constance Talmadge.

The policy of a weekly change of pictures has been inaugurated and the admission prices are 55 cents for matinees and 83 cents in the evening.

Theatre Buildings News

Providence, R. I.

Announcement is made that Providence is to have another moving picture theatre which will be called the Broadway theatre. Work will begin in about two weeks on the edifice. It will have a seating capacity of 1,500 in the orchestra and a large balcony capacity, should the owners decide to open the balcony at the start. The house will be located in what is known as the Olneyville district where the Royal community house is located. A company has been organized with a capital of $250,000 to erect the new building. The officers of the corporation are John A. Notte, president; Peter Laudati, A. Rotelli and Herbert Mathewson.

A new community theatre has been added to the list of Providence, R. I., motion picture houses, the opening having taken place March 7. The new theatre is called the Liberty, and is located about 15 minutes car ride from the city's motion picture district. The building and equipment represents an expenditure of more than $300,000. The building was designed by Samuel Bomes who also owns it.

The lobby has been finished in marble and limestone, while the interior finish is old rose and gold. Wall panels are lighted to give a tone effect. During the overture and at suitable times throughout the performance the beauty of the auditorium will be set off by a system of colored lights. Tints for special productions have been included in the stage illuminations.

Wide aisles combined with proper lighting and distinctly marked exits care for the safety of the patrons. All seats are on one floor. Special attention has been devoted to the seating arrangement. Seats are 21 inches wide and the rows are 30 inches apart. Absence of pillars and scientific arrangement add considerably to the seating advantage.

Other features are a rest room for women, smoking room for men and a completely equipped stage for the presentation of all kinds of entertainment from vaudeville to classic drama. A new Moeller organ has been included in the equipment.

Programme will change on Monday, Wednesday and Friday. Matiness will be held daily at 2:15, while evening performances start at 6:30 and 8:45 o'clock.

Mr. Bomes has engaged Theeder T. Jietri to manage the Liberty. Mr. Eberstein for the past five years has been identified with the Boston district of the Fox Film Company. The first pictures shown were "The Great Redeemer," "The Saphead" and a Harold Lloyd comedy.

Seattle, Wash.

Announcement has been made by Edgar Milne, Northwest General Manager of the Pantages Vaudeville Circuit, that Alexander Pantages has purchased the Hippodrome theatre in Portland for $500,000, the deal having just been completed.

The Hippodrome, a five-story building erected by Sullivan and Considine at Yamhill and Broadway, Portland, has a seating capacity of 2,000. It occupies a space 200x200 feet.

The purchase of the playhouse is the 22nd owned by Pantages and in addition there are 20 affiliated theatres on the circuit. The new Portland theatre, will as the others, feature among other specials, continued motion pictures, which Mr. Milne says, attract much attention.

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Arcade-Strand of Lansing, Mich., Makes Much of Display Frames

Lobby Is Flanked on Both Sides by Illuminated Displays

The new Arcade-Strand theatre, called by visiting theatre men one of the most beautiful and modern theatres in the Middle West, was opened this week at Lansing, Michigan.

The theatre is the twentieth Butterfield theatre in nine Michigan cities. It was erected at a cost of around $750,000 and combines a theatre seating 2,000 and a commercial proposition numbering 46 shops and offices.

Motion pictures and Keith vaudeville, the combination policy which is this year the popular thing with all larger houses formerly exclusively vaudeville, will be the policy.

The new Arcade-Strand is in the center of Lansing's business center. It has a frontage of 109 feet on Washington avenue, the main street of the city, one and one-half blocks from the main corners. The structure runs back 330 feet, with a 99-foot frontage on Grand avenue, one block back. Besides offices, shops and theatre, the building has quarters for a banquet and convention hall, a branch of the Chamber of Commerce, a great ball room, and manufacturing lofts on Grand avenue.

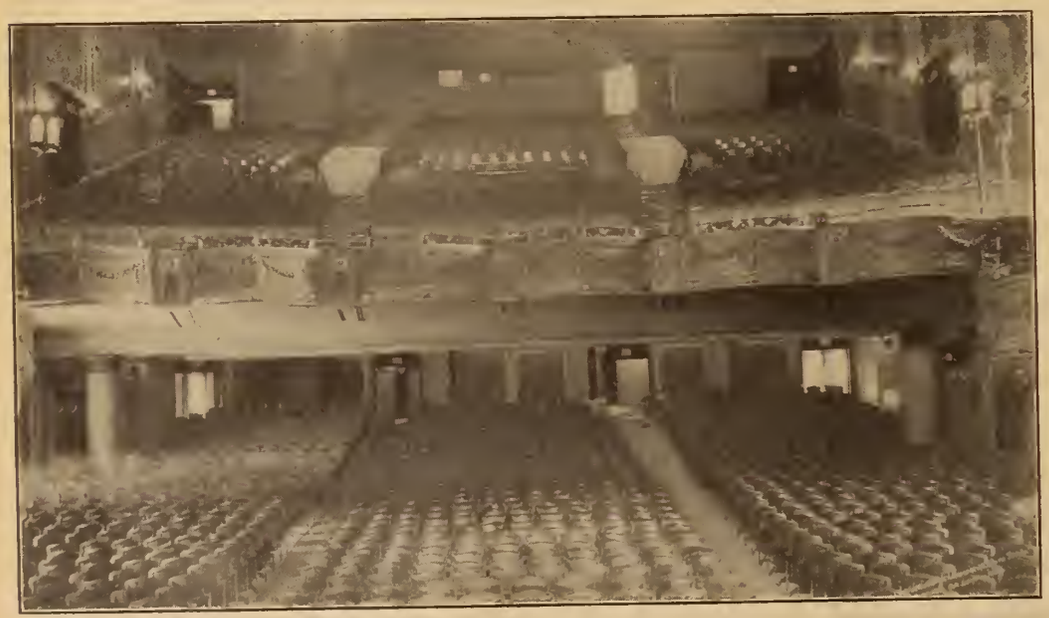
The building is unusually attractive, inside and out. Approaching it, one feels he has evidence of an architectural effort expressing a semi-public building of high grade character. The two-story structure is executed in a two-tone mottled terra cotta, offering a very inviting aspect.

A twenty-foot arcade, leading from the main street for a distance of 165 feet, studded by 15 shops on the main floor, forms the approach for the new theatre.



Front of Strand theatre, Lansing, Mich.

The arcade is 30 feet high, a multi-colored Spanish ceiling executed in rich ornamental plaster interspersed with amber sky lights, giving this arcade and promenade a festive atmosphere of eternal sunshine. The vestibule of this arcade, entirely executed in polychrome terra cotta, containing the box office, conveniently arranged to handle a large crowd; the public check room, electrically lighted, displays frames and a marble grand staircase leading to the second floor of the arcade. The shops on the main floor have copper bay show windows with marble bases and are lighted with special lighting hoods.



Auditorium of Strand theatre, Lansing, Mich.

The entire floor of this arcade is executed in art marble and connects with an open passage way paralleling the auditorium leading in an unobstructed way straight through to Grand avenue, thus affording a short cut through this entire block and practically creating a marble paved, roofed street.

The balance of the Washington avenue frontage is occupied by three modern shops and marble stairway entrance to the basement. This basement contains, in the form of a community center amusement and service place; a large billiard room, bowling alleys, restaurant, barber shop and storage places for shops. An exceptional high ceiling, and a very clever treatment of decorations add to the comfort and appearance of the establishment.

Artificial and dependable ventilation furnishes fresh air, tempered and washed to all these rooms as well as to the ladies' parlors and retiring rooms.

Reaching the second floor of the building, one finds an enormous convention hall with a parquet dance floor sufficient in size to accommodate 1,000 people. The luxurious appointments of the hall indicate the hall was designed with the minutest details to accommodate conventions, dances, entertainments, lectures and banquets.

At the end of the arcade and to the right are four sets of beveled plate glass doors leading into the foyer of the theatre. This foyer is a two-story affair open to the roof, executed in Kane stone. This foyer is the reception room for the theatre proper. A beautiful marble floor, a

Good projection enhances the box-office value of good bookings—poor light can easily destroy the effectiveness of a good film



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Because, with the G-E outfit, it is so easy for the operator to handle the change-over between reels, there is even at this time no flickering or diminution of light on the screen. The outfit is so arranged that the arc on the second machine can be started and adjusted just before the first machine comes to the end of the reel. Then, by throwing a single switch at the actual time of change-over the shift is effected without the slightest break in the projection.

Compensarcs are safe, easy to operate, efficient, economical and reliable. G-E offices or distributors everywhere for prompt deliveries and service.

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graceful carved marble stairway leading to an open balcony under the dome of this indirectly lighted rotunda, are works of art. There are classic columns, richly decorated ceilings and artistically shaped iron railings executed in Roman gold. The latter form balconies of rare beauty.

Three sets of doors lead into the foyer of the main floor of the theatre, designed in Louis XIV style. This foyer, richly carpeted, with rich tapestry panels covering the walls, is separated from the main floor auditorium by a fireproof wall admitting patrons through aisle doors, thus preventing interference from draft and noise and adding to the comfort of the theatre audience.

The interior of the auditorium is designed with balcony loges, is decorated in old rose and ivories and Roman gold. Classical columns supporting the cornice start the proscenium arch and contain the proscenium boxes and with a graceful sweep form the sounding board. It arches from side to side, starting with a laurel leaf festoon plaque allegorically representing "Music" and "Dance." Graceful streamers of ornamental enrichments and grill work form the treatment of this sounding board.



Lobby of Fausto theatre at Havana, Cuba

Danz Opens Florence Theatre in Seattle

A NEW name was added to Seattle's list of down town motion picture theatres when the Florence, at 512 Second Avenue, opened its doors. The new playhouse is owned and operated by John Danz, who is also proprietor of the Colonial and the Star, both popular in their respective sections of the city.

The new theatre is in keeping with the idea developed in the larger Eastern cities of locating motion picture theatres in the heart of the commercial section. This makes possible the patronage not only of transients but also of a certain regular clientele from large office buildings.

With the L. C. Smith, the Hoge, the New York Block and the Alaska buildings, within a few steps from the door of the new Florence it will prove a convenient place when relaxation is required by the tired business man.

Isham B. Johnson, architect and contractor, has had entire charge of both the designing and building of the new playhouse.

The playhouse seats approximately 500 persons, with plenty of aisle room. The interior decorative scheme is in old gray, soft to the eye and artistic.

The house has rest rooms for both men and women, and a smoking room opening off the balcony. The sight lines in the house are especially good and allow a perfect view of the screen without effort from every seat.

The electrical installation is of the latest type for theatre illumination, the main auditorium being lighted with three colors indirectly.

The entire theatre is controlled from the picture booth. One service controlling all motion picture apparatus and lighting, the other service, feeding and controlling all exit, stair and aisle lights, Even though the main service would fail there would be at all times sufficient light for the audience to leave the theatre.

The moving picture room and all apparatus therein is of the latest type and design, being under the absolute control of the operator at all times by what is known as a dead front operating panel and cabinet.

The front of the theatre and the lobby are artistically lighted.

Intercommunicating telephones are installed connecting all the important stations throughout the theatre. The entire installation complete with all apparatus, was furnished, manufactured and installed by the NePage, McKenny Company.

From the projection side Mr. Danz has placed equipment in the operating room which makes it second to no booth in the city. Two Simplex projection machines, equipped with snaplite lenses, will project the picture upon a Gardiner Velvet Goldfibre screen. The equipment was furnished by the Western Theatre Equipment Company who enjoy the distinction of having placed their machines in almost all of the down town motion picture theatres.

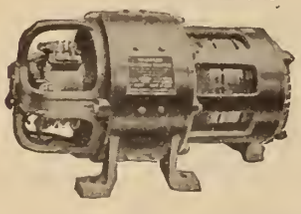
The system of ventilation and heating is of the most modern type. Pure air is constantly introduced into the auditorium. A proper temperature for either winter or summer will be provided by the heating and cooling apparatus. This equipment was installed by the West Coast Heating Company who specialize in heating and ventilating systems for modern auditoriums and who recently installed the much larger plant in John Hamricks Blue House theatre, also in Seattle.

The entrance and lobby are very at-

(*Continued on page* 3100)

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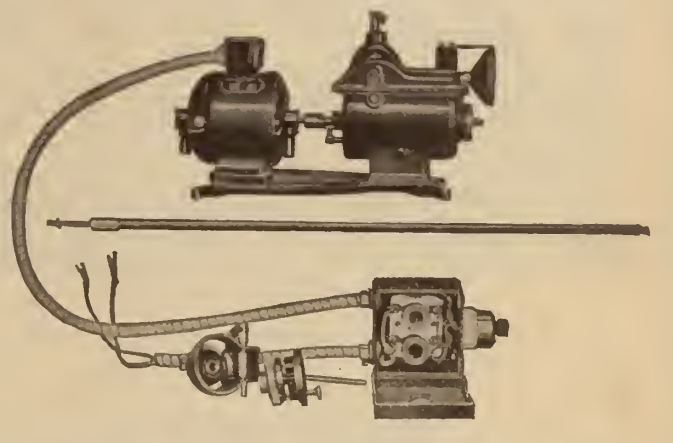
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Equipment Operating Projection Questions Answered

You Tell him, St. Peter

From K. R. J., out in Iowa, comes a question that needs no answer. He asks: "If I put an ammeter in place of a voltmeter what would happen?"

Choking Effect of Adjacent Conductors

J. M., Canada: I have been told that a rheostat of a fixed resistance when placed on an alternating current circuit of the same voltage as a d, c. line will not give the same amperage at the arc. Why is this?

Reply: The rheostat on the AC line will give a lower amperage at the arc due to the inductive effect produced by the passage of the alternating current through the resistors. The amount o fthis induction will depend on the design and construction o fthe rheostat. Induction acts in much the same way as resistance, although entirely different stuff. Both produce voltage drop.

How Hot are the Various Illuminants

In a technical paper prepared by Mr. Preston R. Bassett, of the Sperry Gyroscope Co., Co., and read by the author before the Society of Motion Picture Engineers, an interesting study of the temperatures o fthe different light-giving bodies was presented.

According to Mr. Bassett's figures the temperature of the ordinary carbon arc is approximately 3750 degrees Centigrade or about 7000 degrees Fahrenheit. The intrinsic brilliancy of this arc is about 150 candlepower per square millimeter. The sun on the other hand has a temperature of about 10,000 degrees Fahrenheit and a brilliancy of over 900 candlepower per square millimeter.

As showing the accomplishments by are light engineers it is interesting to note that the Sperry High Intensity Arc now being used at the Capitol theatre, New York, accomplishes an intrinsic brilliancy of nearly 700 candle power per square millimeter of crater area with a crater temperature of around 900 degrees Fahrenheit.

Because o fthis increase in intensity it has been found possible to increase the light on the screen while using the same current from 2. foot candles to 6.2 foot candles.

How Many Operators Will Say the Same Thing?

Summe and warm days are almost here. Then is the time when the life of many a projectionist becomes a nightmare. Shut up in a small, undersized and poorly ventilated booth he is expected to turn out a finished product. How he does it is often a mystery to a man who understands the unbearable conditions under which he works. And some of the worst offenders are the theatres owned by the large circuits.

To be specific, there is a Fox theatre in New York City with a projection room that should be condemned by a Board of Health. It is undersized—very much so—it is placed above the upper balcony and it has no forced ventilation and exceedingly poor natural draught. The projectionists get nothing but second-hand air of a poor quality at that.

Here is a particular case that might with good results be studied by the City Board having to do with the health of industrial workers. No man could work in this particular Fox booth for a year and come out of it a well man. More might be said but it is unnecessary here. The motion picture operators unions are taken up the subject of suitable working conditions and in due time their efforts should begin to tell. In the meantime the owners of the theatres might look around and anticipate some of the things they will have to do ultimately.

Who Should Be Responsible for Film Condition

Elsewhere in this issue there appears an article describing a new mechanical service to be rendered by certain exchanges. According to this report the exchange officials have got together and agreed that the theatre man needs more mechanical "brains" than are now at his disposal and that by furnishing him with "mechanical service" the projectors will be kept in better condition which means (or is supposed to mean) that the film will be better treated and last longer. Whether or not this will be the effect remains to be seen. There is considerable to be said on both sides of the question.

In the first place there is no one to deny that the films being supplied to the small town exhibitor are in too many instances in "rotten" condition. The NEWS is in receipt of criticisms of this nature weekly. Exhibitors complain but nothing is ever done. Why, then, should the exchanges look to these self-same exhibitors as the cause of the poor condition.

In politics it is the custom, when a clique is about to be investigated, to call the public's attention to some other factor which is more in need of attention. A smoke screen. Pure and simple. One cannot but wonder if this is not the reason for the action on the upart of the film exchanges. For many moons the trade papers, operator's unions and exhibitors bodies have been emphasizing the need for better film protection and now when it appears that their complaints are bearing fruit, the eyes of the men in power are directed away from the exchanges to the exhibitors. And any criticism of the exhibitor as regards the treatment of film will fall ultimately on the shoulders of the projectionist.

Although the intentions o fthe exchanges may be of the highest order, it might not be a bad policy for the projectionist in the towns affected by this charity to display prominently in a frame on the walls of the booth that oft used phrase: "Beware of Greeks bearing gifts."

Western Theatre Equip. Takes over Johnson Co.

The Western Theatre Equipment Company has taken over the stock of merchandise from the receivers of the H. A. Johnson Co., o Seattle, and will also assume the location of th latter firm for display space. According to th report from the Western Theatre Equipmen Co., it has no intention of moving from its present address at 2028 Third avenue, Seattle, bu will use the Johnson site as additional sales space.

Portable Deodorizing Machine on Market

A deodorizing machine that can be used as an air perfumer or as an air treating machine and that costs but two to ten cents a day for operation and upkeep has recently been placed on the market under the name of Claxo. Already a large number of theatres in New York City have been reported as purchasing these machines and finding in them just what they had been in need of for some years.

The Claxo may be run on a.c. or d.c., which makes it adaptable to all theatres having any kind of current. It weighs about 10 pounds and stands about 15 inches high. It may be placed for operation on a shelf or hung from the wall by hooks.

Its finish is of the finest quality and the workmanship is such that the device, even under constant use, should last for many years.

As an adjunct of the ventilating system, particularly in those theatres where it is frequently necessary to treat the air to neutralize disagreeable odors, the Claxo will well repay the purchaser. It is much more efficient than the old-fashioned way of using a spray pump and is never offensive to the patrons. The Claxo Deodorizing Corp., at 729 Seventh Avenue, New York City, says: "It will soon be as necessary for a theatre to have some deodorizing device similar to the Claxo as for it to have a projection machine for the picture."



The Claxo

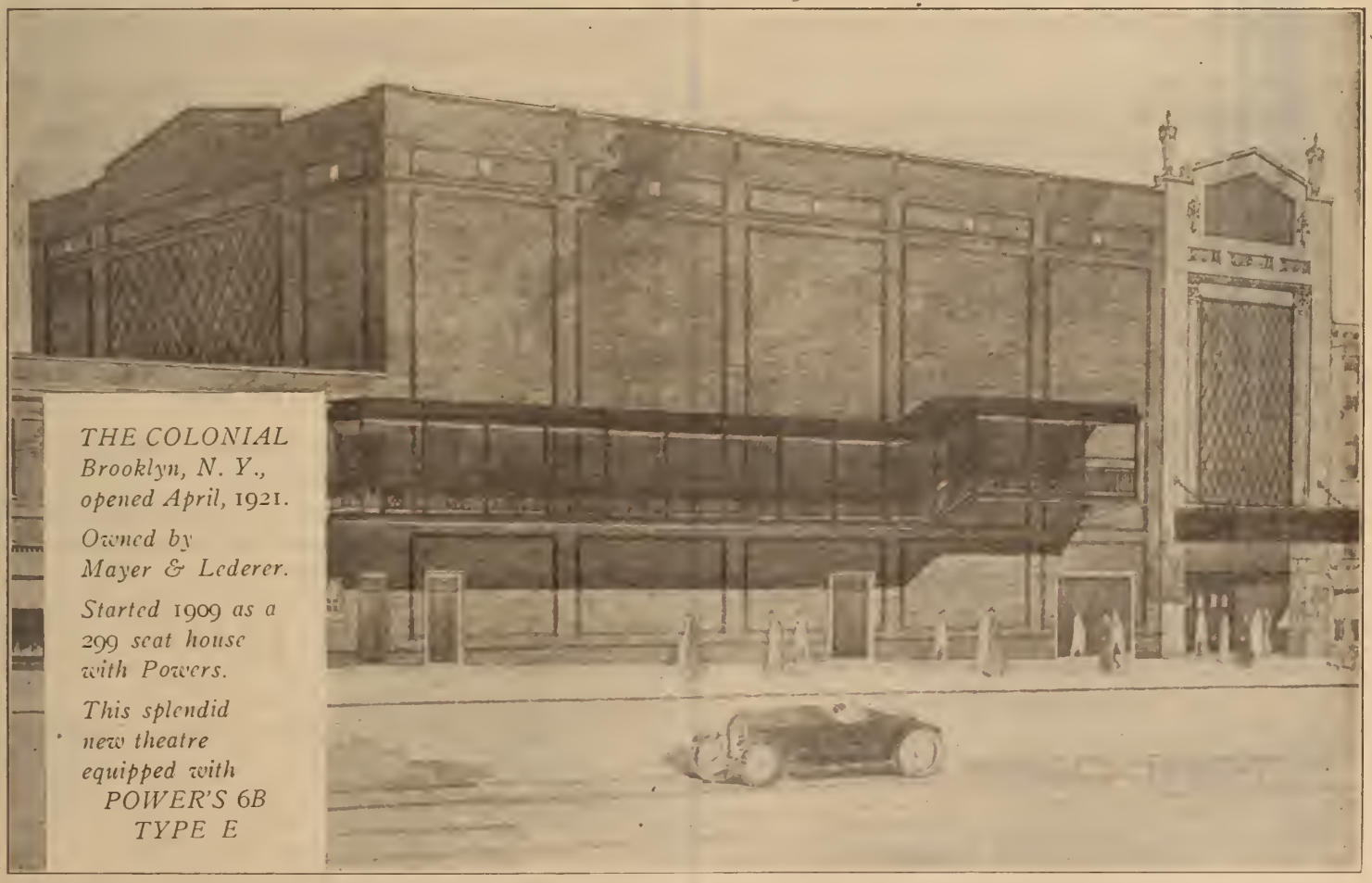
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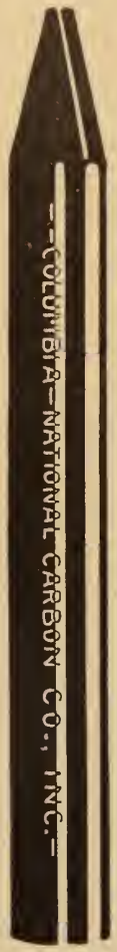


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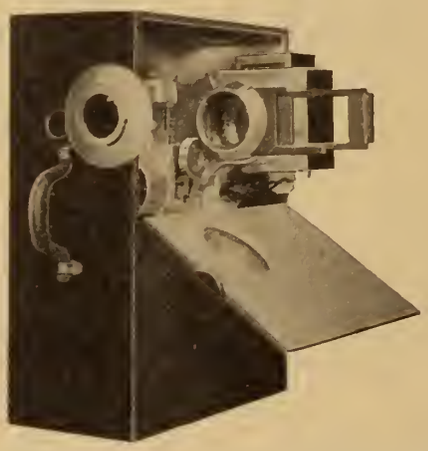
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Special Shift at Powers Factory for A.P.S.

The American Projection Society has accepted the invitation of the Nicholas Power Company to inspect its factory, and the plant will be kept open Friday night, April 6th, in order that the members of the society may pay the visit at a time which is most convenient for them. The membership of the American Projection Society is made up very largely of the projectionists in most of the New York theatres and it was decided that midnight would be the most convenient time for the majority of the members of the society to pay the visit. The employees of the Nicholas Power Company are co-operating with the company by agreeing to work Friday night instead of during the day, and the plan will be open with a force large enough to give a thorough demonstration of the methods used in the manufacture of Power's Projectors.

This event is an unusual one and should be of mutual advantage, as it develops the proper co-operation between those who make the machines and those who operate them. The manufacturer who keeps in close touch with the requirements of up-to-date projectionists is in a better position to assist the exhibitor in satisfying the demands of his patrons for good pictures, well screened. It is also true that the projectionist who makes every effort to know as much as possible about the standard projectors and their latest improvements will be of greater value to the house in which he works. The American Projection Society has contributed much toward the advancement of projection and the visit to the Power's plant to see how their machines are made and to become better acquainted with the recent improvements on Power's Projectors is a further evidence of the enterprise of this organization.

Th membership of the American Projection Society represents a class of projectionists which is rapidly developing throughout this country and its activities are of interest to all progressive exhibitors. The projection room is a poor place for economy and good equipment and good men will always pay the exhibitor big dividends. The picture itself is, of course, highly important, but the manner of putting it on the screen has much to do with the public's enjoyment of the show. The exhibitors are watching with interest the growth of a class of well trained, reliable men who are glad to relieve the manager of the worry of watching the projection very minute during the performance. The American Projection Society and the Nicholas Power Company on May 6th will co-operate in a way which will be beneficial to the entire motion-picture industry and we shall be glad to give further details of the event in our next issue.

Film Exchanges to Give Mechanical Service

A new service which will result in the ultimate benefit of both the exhibitor and the exchanges of Indiana has just been installed by the exchange managers of Indianapolis.

An expert mechanic, with a thorough knowledge of motion-picture projection machines, has been employed by the various exchange managers to investigate all cases where prints have been received in bad condition.

The object of the plan is not only to save the exchanges great loss of time and finances through the destruction of prints, but also guarantee to the next exhibitor who happe to book the picture a print in perfect conditic

Whenever a print is received at any Indiana olis exchange which is not in as good conditic as it was when it left the vault, ordinary we and tear excepted, the emergency mechanic sent out to find out the cause of the trouble.

His duties will not only consist of inspectir the machines, but also to lend his assistance the operator whenever possible, and, in additio to see that the inspection departments of tl various exchanges do their utmost to keep tl prints in the best possible condition.

The exchanges which are co-operating i this plan include Associated First National Pi tures, Inc.; Famous Players-Lasky Corp., Path Fox, Select Pictures Corp., Educational Fil Corp., Universal Film Corp., Robertson-Col and Reelcraft.

Amusement Supply Mov ing to Larger Quarters

Owing to increase of business, the Amuse ment Supply Company are moving to large quarters at 740-742 South Wabash Avenue Chicago.

About one year ago this concern obtaine larger quarters in the Consumers Building, bu they have now outgrown them.

The new offices are located in Chicago's nev film district, which extends along Wabash Ave nue from Sixth to Ninth Street.

They extend to all exhibitors a cordial invi tation to call, where they will have on displa all the latest goods for the motion-picture theatre.

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This is your golden opportunity, buy at once and save real cash. The Universal is the acknowledged leader of its field and Bass guarantees perfect pictures with every outfit.

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Dept. 111, 109 N. Dearborn Street, Chicago, U. S. A.
P.S. Get the new Bass Catalog No. 5 Now.

Music Article

(*Continued from page* 3032)

ow, there are a lot of hard-boiled, disgruntled, satisfied "mechanics" (not musicians) who e nothing about music but their pay envelopes. t believe me, they are in the little minority. al musicians love their work, they delight in ying well, winning applause from audiences d in pleasing their colleagues. Make them l their importance—give them the freest hand u can in doing their work, so that they are on ir honor, so that their best instincts are given opportunity to soar, and then tell them when y do well..... And all will be as peace and ey in Arcadia.

Some little points in conclusion, points that n't amount to much in themselves, but do nt in holding the good will and loyalty of musicians:

Give the conductor an opportunity to make entrance with lights upon him—so that the dience has a chance to applaud him. At the l of a number, give the orchestra a chance take its applause before the lights go out. ce in a while, even allow the orchestra to e an encore.

n the advertising, run the name of the con-ctor. Get it on the billboards, into the publi-y stories. Seek to create an atmosphere about musician.

Allow the fellows of the orchestra to play a o once in a while—if only once a season—ke everybody feel he has a chance to make eputation. If you have room in your printed grams once in a while run the names of all musicians. It will surely please them.

Once a year arrange a concert, say of a Sun-y morning, for the orchestra—let them make benefit for themselves. It will bring prestige the house, money to the musicians and good l all around.

Have a good word for all the men—even the mmer and the last second fiddler. Be one the boys. Be the first to applaud and the last leave off!

THE NEW MUSIC FORUM

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture fraternity gets together on music.)

Frequently we find a picture opening with a lengthy ne or Section without displaying any particular iking dramatic or pathetic incident. At the same e it contains all the necessary introductory and ding themes, development and a considerable amount intensity for which it is somewhat difficult to place table music. I notice, if the intensity is not too matic in its texture, many play a good class waltz, ers try a few miscellaneous numbers of a neutral aracter and again others try a standard overture ich is probably the best selection so far. Operatic ections are too spasmodic and lack continuity in ping with the connected matter of the picture. I uld like to suggest a field as yet not much touched on, the symphony and the sonata. Possibly the ata might prove the most acceptable of the two. ink what a vast field is open here—Haydn, Mozart, ethoven, Schubert, Schumann, Greig, and many ers. The first movement of a symphony or a sonata composed of leading themes, development and gen-lly a certain amount of intensity which is the same terial we find in the opening of most pictures of better class.

The piano-organ and piano and violin sonatas will en up a wonderful field of research for the publisher of orchestral music, the orchestral director, the organist and the pianist.

I would like some opinion of this subject.

Yours truly,

LESLIE GROSSMITH,
Glencoe Lodge, Vancouver, B. C.

Music Editor:

I have seen my lengthy letter in your columns and am grateful to you for printing it. We have more and more organists registering with us for theatre positions; it is our intention to have organists ready for any position in any part of the country. I understand Mr. Brandt thinks it would be foolish to expect a theatre to take an unknown man on our recommendation. We don't recommend any, we only learn fully of their educational preparation and practical experience (including salaries already earned) and base our opinions on that; and then we merely give the theatre a list of men who are thus qualified to apply for the post. That's all anybody can do. While the theatre takes a slight risk in every new organist, the organist has to pull up stakes, abandon his home, his pupils, all his opportunities, and go into a new city, to run the chance of being discharged by a manager in a week without any cause whatever. So the chance is more against the organist than the theatre. However, it is all a matter of cooperation, we shall do our best to line up the organists and make them realize that they must first be fit for a position before they can expect to get it.

Remember that we are specialists on organists and organs, and when you have anything you can turn over to us we shall give it best attention.

T. SCOTT BUHRMAN,
The American Organist.

Dear Mr. Isaacson:

I have read your excellent article in the News of Nov. 20th last, also Mr. Winkler's address at the Music Conference dealing with this question from the cue-sheet writers' point of view, There is, however, no indication in the report of the Music Conference that the opinions of those who use cue sheets were heard, hence my desire to say a few things, and also offer a suggestion for putting this most important service on a practical basis from the point of view of those who need it.

To those musicians who must rely upon cue sheets to lay out an appropriate setting for their pictures (and they far outnumber those who have no need for them) it is evident that all the producers are not doing what they should to provide this necessary service. Some producers do not provide cue sheets at all, while cue sheets provided by other Producers vary in value from good, poor, to almost useless.

Who Uses Cue-Sheets?

The De Luxe houses, with week runs, do not necessarily rely on cue sheets, as they employ a competent musical staff who preview the pictures and arrange their own settings. The smaller houses, however, which change programmes almost every day, depend entirely on some help from the Producers to enable them to lay out an appropriate musical setting. It is a fair estimate to assume that two-thirds of the theatres in the country badly need this service. Seeing that music is 40 per cent of the show, are the producers not sufficiently alive to their own interests to provide REAL SERVICE in this respect?

Specimen Cue-Sheets.

One reputable film corporation hands out a poorly typewritten cue sheet, and by way of suggesting what music to play, it gives the following crude description, i. e., No. 1—THEME (what kind of theme is left to imagination); No. 2—MODERATO (all moderato tempo compositions do not have the same appeal); No. 3—ROMANCE (what kind of romance?) No. 4—MISTERIOSO (what kind of misterioso, light, heavy, gruesome, or what?) No. 5—ANDANTE (is this neutral, pathetic, plaintive, or what?)

One of the best men preparing cue-sheets always gives a good variety of publications, and has got away from the hackneyed compositions almost invariably suggested by some other dispensers of cue sheets. He would make his cue-sheets even more helpful, however, if he would be more explicit as to the character of the composition, particularly noting light or heavy pathetic and misterioso numbers. Not all musicians are acquainted with the numbers he quotes, and they should be better described, so that proper numbers may be substituted. He would also create more heart interest by using or suggesting some beautiful love ballads as themes sometimes, where they are justified. It is also very helpful to have the various effects, even minor ones, such as bird whistles, etc., marked in where they belong. These little effects are very important.

In many other cue-sheets, dramatic climaxes, auto and other accidents, often occurring without warning, are not noted at all, with the consequent risk of their escaping the notice of the leader or organist on the first show. All live practical men preparing cue-sheets would naturally note the importance of such incidents, and mark them in.

The idea of some music publishers advertising through the medium of cue sheets is an old story. Their monotony bores me, their machine-like uniformity exasperates me sometimes, too. A system is undoubtedly required classifving numbers which are not out of print, but it should be a system thoroughly comprehensive, and based on fine dramatic instinct and heart interest.

Preparation of Cue-Sheets.

I assume a cue-sheet writer sees a picture only once, and equipped with a stop watch in one hand and a stenographer at the other, dictates whatever he thinks fits a scene as it appears on the screen. He may not, of course, be able to do more than this, for the remuneration he receives.

I maintain, however, that it is impossible to get the best results in this way. I believe the picture should be first viewed as a whole, to get a true perspective of the whole story. The picture would thus have to be run twice, and after viewing it the first time, and getting the atmosphere, sizing up the heart interest and general appeal of the picture, then with library index, elaborately classified, in hand, view the picture the second time. This, of course, only applies to men who devote all their time to writing cue-sheets. Those cue-sheet writers who are actively engaged in directing an orchestra playing for pictures can adjust their programmes after the first show, if necessary, and their cue-sheets are usually the best, as in the interests of self-preservation they dare not become stale.

Synopsis of Story Useful.

In some cases where I have been able to find a synopsis of the story, it has been a greater help than some cue sheets, especially when the synopsis has been fairly full. Some of the trade papers give good synopses of some pictures, and some film companies print a synopsis with their exploitation and press matter, although I wish some of them would sometimes publish a little more synopsis and less publicity junk.

However, I have found my best results are obtained when I have a synopsis of the story and a good cue-sheet, and this brings me to my suggestion for solving this question of MUSIC SERVICE WITH THE PICTURE.

Plea for Combined Literary and Musical Synopsis.

When we get right down to it, any real musician, with dramatic instinct, whether leader or organist, wishes to interpret a picture in accordance with his own ideas of appropriateness, within the limits, of course, of certain well defined rules, as only by using his own judgment can he experience the thrill of work well done. His own psychic self is injected into the picture story by his response musically to the various emotions portrayed on the screen, and it is this indefinable something which points one musician out from the 'crowd,' in the interpretation of motion pictures. A synchronized musical score may be a help to many musicians, but, after all, it is the product of other men's brains, and the real leader or organist will always desire to interpret pictures his own way.

How, then, can these musicians be supplied with the help they sorely need? My suggestion is the preparation of a combined literary and musical synopsis for every picture produced. This should present no difficulty to the right musicians with literary ability. A consecutive account of the story should be printed in one column, and musical suggestions, cues for effects, etc., in the adjoining column.

Such a synopsis would enable the leader or lone organist to "sense" the musical requirements of a picture, and if he did not use the number suggested, he would be reasonably sure that his own selection would be appropriate. He would not be likely to become confused, as he is apt to be when dividing his attention between cue sheet, music and screen. Having got the story in the back of his mind, or subconsciousness, the task of musically following it as it is being unfolded on the screen would be much simplified. He would not be wondering what the next development would be. HE WOULD KNOW.

I believe that if such a literary and musical synopsis were available for every picture shown, it would be a great improvement over the present haphazard way of providing this most necessary service.

What do other leaders and organists think?

T. J. A. MAPP,
Organist,
5220 Lndiana Ave., Chicago.

To Handle Music Score Service in Michigan

Strand Features, Inc., of Detroit, Mich., announces that it has closed negotiations with the Synchronized Scenario Music Company of Chicago, for the exclusive distribution of their musical score service in the State of Michigan.

Advance Information of Film Releases Will Appear in Next Issue

Gottfried Orchestral Organ
for Moving Picture Theatres
The Music with Power and Charm
Correspondence Solicited
THE A. GOTTFRIED COMPANY :: :: Erie, Penna.

(*Continued from page 3092*)

tractive. The front is a combination of marble and Tiffany glass in pattern worked in a combination of black and gold, a scheme original with the architect. A new idea of his is also expressed in the overhanging front, which is called a latern marquise built of framed opal glass.

The Hofius Steel and Equipment Company furnished the steel used in the new theatre. The Consumers Hay & Feed Company furnished brick, lime, cement, etc. The Tregoning Manufacturing Company had the contract for all the mill work and the very artistic doors and scrolls in the playhouse give evidence of their thoroughness.

In the extensive illumination of the new theatre a great quantity of Westinghouse Madza lamps are used which were furnished by the National Electric Company. The ornate front was manufactured by the Independtnt Sheet Metal Works.

The very attractive title in the front of the theatre as well as the beautiful marble lobby was furnished by T. C. Thomas. The Seattle Marble & Tile Company also furnished both tile and marble for parts of the interior and exterior. The Columbia Valley Lumber Company with two yards in different locations in Seattle furnished all lumber used in the construction of the new theatre.

"The policy of this house" said the house manager, "will be to show the very best pictures that are produced and those that have gone well in other cities and big motion picture houses over the country. We realize that a house of this nature should cater to the very best in order to draw people to it because it is not a big 1,500 or 3,000 seated house in a neighborhood or district where thousands pass every few minutes, nor one that can afford a big high-class orchestra.

"Houses of this kind in big or small cities should not try to fool themselves that they can simply stick up a shingle with a name of 'Movey' on it and expect people to rush in, no matter what the screen is showing. The small house on a busy street must realize that the people who are passing by are the same ones who attend the other houses and are looking for good pictures, not poor ones.

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"WET GOLD"

(Goldwyn)

Theme: "Dramatic Recitative," No. 2 (Andante Dramatic), Sol P. Levy

"Breath of Morn" (Valse Lente), by Kempinski (2 minutes), until—S: At Screening.

2—Theme (1 minute and 15 seconds), until—S: When men show Cromwell paper.

3—"Down South" (Bright Southern melody) (2 minutes), until—T: "Several months later, the."

4—"Twilight Reverie" (Melodious moderato), by Berge (1 minute and 15 seconds), until—T: "Two things Colonel Hamilton."

5—"Bahillage" (Entr'Acte), by Castillo (2 minutes and 30 seconds), until—T: "Chuhhy Madison in love with."

6—"Floretta" (Cuban Caprice), by Henneberg (3 minutes), until—T: "Havana, haven of the thirsty."

7—Theme (1 minute and 45 seconds), until—T: "Then came nightfall."

NOTE: Watch knocking on door.

8—"Fourteen Fathoms Deep," by Lake (4 minutes and 15 seconds), until—T: "Revolted by their program."

9—"Dramatic Agitato," by Simon (1 minute), until—T: "Well, now suppose you."

10—"Gruesome Misterioso" (For infernal scenes), by Borch (5 minutes and 45 seconds), until—T: "One day while lying."

NOTE: Watch explosion.

11—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 15 seconds), until—T: "The afternoon of the race."

12—"Hurry" (For pursuit or races), by Minot (45 seconds), until—T: "They're off."

13—"Sorrow Theme" (For general use), by Roberts (1 minute and 45 seconds), until—S: When Colonel faints.

14—Theme (2 minutes and 15 seconds), until—T: "I have studied the chart so."

15—Repeat: "Fourteen Fathoms Deep," by Lake (1 minute and 45 seconds), until—S: When scene fades to Chipman.

16—"Light Allegro," by Luz (4 minutes and 45 seconds), until—S: When Cromwell floats submarine."

17—"Flirting Lovers" (Waltz Amoreuse), by Kempinski (1 minute and 45 seconds), until—T: "At last Cromwell believes."

18—"Le Retour" (Action Mezzo), by Bizet (2 minutes), until—T: "We're close enough."

19—Theme (2 minutes), until—T: "He's found it."

20—"Serenade" (Action Mezzo), by Chaminade (2 minutes and 45 seconds), until—T: "Chuhhy's got him."

21—Theme (2 minutes), until—T: "Under the cover of night."

NOTE: Watch shot.

22—"Andante Pathetique" (For general use), by Borch (2 minutes), until—T: "After a night of fearful."

23—"Vivo Finale" (From Symphonette Suite), by Berge (1 minute and 45 seconds), until—S: When scene fades to Chipman and Cromwell.

24—"Orchestra tacet" (1 minute), until—T: "It's Cromwell."

NOTE: Watch for tapping on submarine.

25—"Half Reel Hurry," by Levy (6 minutes), until—S: When diver leaves.

26—"Furioso," by Kiefert (1 minute and 45 seconds), until—T: "If you want to see them."

NOTE: Watch for explosion.

27—"Hurry No. 2," by Levy (3 minutes and 15 seconds), until—S: When Cromwell enters water.

28—Theme (1 minute and 30 seconds), until—S: When men cheer.

THE END.

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Lucas Supply House Active in South

Mr. Harry K. Lucas, head of the well-known Lucas Theatre Supply Company of Atlanta, Ga., sole Southern Distributors of Simplex, spent several busy days in New York last week, the greater part of which were occupied by conferences with E. M. Porter, General Manager of the Precision Machine Company. These conferences had to do a great deal with the proposed Simplex Spring Drive which is about to be launched throughout the country and which is responsible for certain changes in the Simplex Organization that are to be announced shortly.

Mr. Lucas reports that the so-called business depression has not hit his territory as hard as would be expected, and states also that the large building at Marietta street is now entirely taken over by his company, which gives the Lucas Company the unchallenged right to be termed "America's Greatest Motion Picture Equipment House."

Among the recent Simplex installations reported by the Lucas Atlanta office are the following:

Dixie theatre, McMinnville, Tenn; Colonial theatre, Richmond, Va.; Lyric theatre, Blacksburg, Va.; Elks theatre, New Ibera, La.; Palace theatre, Marksville, La.; Palace theatre, Thomaston, Ga.; Pastime theatre, Loreanville, La.; R. W. Lindsay, Allisonia, Va.; Coke Westmoreland Co., Woodruff, S. C.; Thomas E. McMinn, Ft. Valley, Ga., and 24 others.

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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to January 15, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction." "A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little 'flapper,' and is gaining quite a following." "Dandy little picture. Had more than the usual business with it." "Good business attended this feature. Picture pleasingly done."
Consensus—"Good picture, good puller."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.
Exhibitor Comment—"Very good picture. Receipts poor." "Played this on a double bill with "Plaything of Broadway." The two make a pleasing program well liked by our patrons."

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....,MAR. 19
"Just an ordinary production."—M. P. News.

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week."
Consensus—"Good picture, good puller."

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON .....APR. 30
"A well made melodrama, full of action."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.
Exhibitor Comment—"Good entertainment. Extra big business one day."

BLACK BEAUTY (VITAGRAPH) JEAN PAIGE.....JAN. 22
"Entertaining picture made from famous classic."—M. P. News.
Exhibitor Comment—"Business satisfactory because of the excellence of the picture and the fact that so many children come to see it." "One of the best pictures I have ever seen from the standpoint of a patron. Appeals to all ages and classes. Big business at all performances. School children essay contest helped put it over." "An excellent picture which appealed strongly to the younger set, but which failed to draw adults as we expected. Did only average business during its week's run." "Proved a terrible flivver for this house, much to surprise of management. An excellent picture, nevertheless."
Consensus—"Good picture, good puller."

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News.

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE .....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play." "Best box office returns in three months. Thoroughly pleased and people talked about it which brought increasing throngs." "Tickles 'em stiff—doing big." "This picture got plenty of laughs. An old favorite which is done over well in film form."
Consensus—"Good picture, good puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES .....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.
Exhibitor Comment—"Big production. Story not convincing. However, it is the best thing the star has done so far. Fair box office value." "Interest holding picture lavishly produced, but failed to pull during its run at this house and we played to poor business." "This picture flopped and was pulled off in middle of week run and another film substituted."

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN .....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however."

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.

DEVIL, THE (ASSO.-EXHIB.-PATHE) GEORGE ARLISS.....JAN. 29
"Very artistic with Arliss superb in his screen debut."—M. P. News.
Exhibitor Comment—"One of the photoplay masterpieces of the age. Wonderful production. Excellent acting. But a picture that will appeal only to the discriminating." "A picture that aroused the curiosity of the public. A good house all week. An artistic production." "Entertaining picture. Pleased intelligent audiences. Only mildly enjoyed by the ordinary run of people who do not like to think in the movies and who prefer a pleasant tale. Fair box office attraction due to the star." "High class picture that appeals to the discriminating. Well liked by all who saw it. Did good business. Holding it over for second week."

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately,

Box Office Reports continued on page 3104

Exhibitors' Own Box Office Reports

(Continued from page 3103)

PICTURE BRAND STAR RELEASED PLAN BOOK

Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor." "Went over great. Fine audience picture."
Consensus—"Good picture, good puller."

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

813 (ROBERTSON-COLE) WEDGWOOD NOWELL.....JAN. 22
"Interesting moments in mystery story."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.
Exhibitor Comment—"Stormy weather held down attendance on this picture, but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week."

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.
Exhibitor Comment—"Our patrons seemed to like this one which played to excellent business for one week." "Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business." "Showed in conjunction with Lloyd Hamilton in 'Moonshine.' A week's capacity business. The picture offers a good field for exploitation. Thomas Meighan at his best." "Nothing extraordinary in this picture, but business was fair." "Not as good as some of the other Meighan pictures. Meighan well liked, however, and matinee business was particularly good." "An ordinary story put over by the star's personality. Business was good." "We label this as a good picture. The box office statement was better than average."
Consensus—"Average picture, average puller."

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, bnt it only drew fair business." "Played it on the bill with 'Sunset Sprague' (Buck Jones) to extra big business two days." "Two days to average business." "The picture drags in several spots and needs improving, but the name, 'Billie Burke,' filled my house for a week."
Consensus—"Average picture, average puller."

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it."

FIGHTING STRANGER, THE (CANYON PICTURES-STATE RIGHTS) FRANKLYN FARNUM.....JAN. 29
"Selig produces another thriller, with Franklyn Farnum."—M. P. News.

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons semed well pleased." "A fairly good picture with business about as usual." "Drew a capacity house all week. Considered one of the best attractions that has been produced in months." "Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good picture." "A very good picture. Handicapped by strong opposition." "Went over big on the second week of its run." "Gorgeous costumes and dazzling scenic effects, but the picture drags in spots. A good box office attraction." "Pleased those who saw it, but not enough saw it." "Gradually built up as run progressed, but not as big as anticipated."
Consensus—"Good picture, good puller."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News.

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

FRONTIER OF THE STARS, THE (PARAMOUNT) THOMAS MEIGHAN.....JAN. 22
"Interesting story of a crook's redemption."—M. P. News.
Exhibitor Comment—"Meighan is a great favorite here and will always pack a house. This vehicle is satisfactory, but a startling winner." "Picture pleased generally and drew well. Business fine." "Not up to Meighan's standard. His own work excellent, but support poor and not worthy of him. Business good, for Meighan is a great drawing card for me." "This one went over big and continued so during run. Audiences well pleased with the story." "Thomas Meighan always sure box office winner at this house and this picture, clean and wholesome throughout, was enjoyed by everyone." "This is rather an average picture. It started with big business but this decreased towards the end of the week."
Consensus—Good picture, good puller."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR.
"Poor direction makes this one mediocre."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 1
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 1
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Attracted capacity audiences for a seven-day run." "This picture attracted big audiences and house was packed every performance." "The kind of picture patrons expect to see Mae Murray in. About the best she has done. Consistent business with a clientele she has built up." "Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising." "Superb production. Well directed, extravagantly conceived and a good audience picture." "Held up well for a two-week run. As a whole big picture from every angle." "Star is popular and in consequence pictnre went over all right." "Went over big. Everybody liked it and said so." "This one was mediocre. Business was only fair."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 1
"Unpleasant story depending on acting and unusual twist to story."—
Exhibitor Comment—"Comfortable business, which is better than expected Holy Week. Picture has great possibilities as a drawing card under normal times."

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 2
"A poor production from all angles."—M. P. News.

GREAT ADVENTURE, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....JAN. 2
"More interesting via the printed page."—M. P. News.
Exhibitor Comment—"Not as good as some Barrymore pictures bnt enjoyed and full houses resulted." "A treat for those who like a good time. Honse was in a chuckle all the time. Good business. Steady all week." "A poor pictnre and business was below average during run."
Consensus—"Good picture, average puller."

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 1
"Good production given mediocre story."—M. P. News.

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 1
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 1
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

HANDS OFF (FOX) TOM MIX.....APR. 1
"Humorous touches make Western entertaining."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 1
"Excellent picture from a sure-fire success."—M. P. News.

HER FIRST ELOPEMENT (REALART) WANDA HAWLEY.....JAN. 2
"Inconsequential and too vapid for feature length."—M. P. News.
Exhibitor Comment—"A very good picture but opposition was too strong to have any business."

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 1
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 2
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 3
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair."

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH.....FEB. 1
"Trite story makes poor screen material."—M. P. News.
Exhibitor Comment—"A fine picture, but did only fair bnsiness."

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
'Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Jnst ordinary picture and did jnst ordinary business." "Fairly good picture. Business about as usual." "An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity business." "Great! Played this with a special St. Patrick's Day program and cleaned up. Moore is immense in roles of this sort."

HUSH (GARSON-EQUITY) CLARA KIMBALL YOUNG.....JAN. 29
"Interesting picture on a familiar theme."—M. P. News.
Exhibitor Comment—"Big picture, box office receipts increasing each day." "Somewhat different to the nsual Young pictures, bnt pleased about fifty-fifty. Consider it her best, bnt my patrons didn't agree with me. She was not as pretty as nsual, bnt far more interesting." "Very fine picture which should go over well wherever Clara Kimball Young is liked. Bad weather cut down our attendance below average dnring week's run." "We thought picture np to Clara Kimball Young's standard but played to poor business for week which we attribnte to bad weather." "Uninteresting story with Clara Kimball Young as the bright spot. Business only fair." "Jnst an average picture. Abont usual business." "Greater business than usual with this delightful picture."
Consensus—"Good picture, good puller."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.

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ICTURE BRAND STAR RELEASED PLAN BOOK

F ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
" Corey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—" Great business with this one. Capacity houses. great deal of word-of-mouth advertising." " Played this feature on tbe program witb the Paramount production 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—" Good picture, good puller."

NSIDE OF THE CUP, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 22
" Conventional melodroma effectively staged."—M. P. News.
Exhibitor Comment—" Good story, well done. Pleased the masses. We had a satisfactory two week run." " A good picture with which he had more than usual business." " Plot a little difficult to follow but on the whole picture was above the average and we played to good business during week it showed here." " Two days to big business." " A splendid feature which pleased both reviewers and audiences. Played to excellent business."
Consensus—" Good picture, good puller."

T ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH .....FEB. 26
" Inadequate story, but a veritable fashion show."—M. P. News.

IM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—" Very artistic, but too gloomy. People didn't enjoy it."

UST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
" Slender in plot but rather amusing at times."—M. P. News.

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
" Another Curwood story makes interesting picture."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
" Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—" Did neither draw nor satisfied. That director missed more good chances than a cat has fleas." " Not a remarkable picture in any way and played it to only average business." " Monte Blue made this one. His following increases with each picture, and business held up splendidly on this fact. An excellent picture." " A picture that proved to be about as uninteresting as its title. Had it not been for Bobby Vernon in 'Hey, Rube!' the week's attendance at my house would have been a flat failure." " Good average business."
Consensus—" Average picture, average puller."

KID, THE (FIRST NATIONAL) CHARLIE CHAPLIN.....JAN. 29
" Long heralded Chaplin six-reeler lives up to expectations."—M. P. News.
Exhibitor Comment—" Kept crowds standing out on the sidewalk for a week. Now on second big week." " Wonderful business from morning till night. Great picture." " A great attraction. Going big on second week of showing." " One of Chaplin's best pictures. Drew big crowds throughout the entire two weeks." " It was a storming success for two weeks, drawing 42,000 persons the first week and slightly less than that number the second week. A knockout. Booked for third week." " The record breaker for the season. Held over for a third week by a house that seldom departs from the week run custom." " Went over big on second week. May hold over for another week." " Second week to big business. Wonderful as an attraction." " Broke records first half of week, fell down at end of engagement. Audiences divided in opinion of picture." " Eight days to extra big business. Went over like a house afire."
Consensus—" Good picture, good puller."

KILLER, THE (HAMPTON-PATHE) SPECIAL CAST.....JAN. 29
" Thrilling story given splendid production."—M. P. News.
Exhibitor Comment—" One of the best Westerns I've ever played. First day's gross surpassed anything for fifteen weeks back. My audiences demand Westerns, and they went after this!"

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
" Heavily emotional, but should please star's admirers."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
" Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
" Beauty of this delicate romance is kept intact."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
" Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." " Had picture indorsed by local 'Better Films' movement, and gave special matinee for school-children. Business excellent."

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
" Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—" Very good. The picture follows the story well and it holds an audience as only a Jack London story can."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
" Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—" A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE LIGHT, THE (UNITED ARTISTS) MARY PICKFORD.....JAN. 22
" Production overshadows the star who is not any too well cast."—M. P. News.
Exhibitor Comment—" Drew well for about three days and then fell off considerably. Even Mary's large following in this city did not all turn ont to see it. Newspaper reviewers characterized it as 'poor' and it was dubbed as 'rotton' by many of little Mary's adorers." " Picture fairly interesting but disappointed some of the fans. Business only fair." " Moved here from another theatre of this city. A good picture but business was not up to standard. It looks as if the star is going back." " A departure from the usual Pickford picture. Miss Pickford displays that she is fitted for emotional as well as comedy roles. Good film, and excellent box office feature." " An average picture and drew only fair business."
Consensus—" Good picture, good puller."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
" Acceptable entertainment provided by good humor and a quota of thrills." —M. P. News.
Exhibitor Comment—" Did fine business with this picture. My patrons like Wallace Reid and of course turned out strong to see his picture." " Our patrons called this a fine picture and it did big business." " A good picture. Drew good business second run." " Wallace Reid always goes great here and this picture proved to be no exception as far as box office receipts are concerned. A good house all week." " Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons."
Consensus—" Good picture, good puller."

LURE OF CROONING WATER, THE (STOLL-PATHE) IVY DUKE-GUY NEWELL .....JAN. 15
" Interesting exposition of eternal triangle."—M. P. News.

LURE OF YOUTH (METRO) SPECIAL CAST.....JAN. 22
" Acting is better than the story."—M. P. News.
Exhibitor Comment—" This picture not up to average. The plot is weak."

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
" Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—" A real picture and a splendid entertainment. People went out of their way to comment favorably on it." " Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." " Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." " Completed a four week's run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city." " Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
" Carmel Myers is appealing in Greenwich Village formula."—M. P. News.
Exhibitor Comment—" Pretty good picture and we had somewhat more business than usual."

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
" Fire scene best part of unreal story that fails to impress."—M. P. News.

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
" Pleasant little picture starring Constance Binney."—M. P. News.

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
" Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.
Exhibitor Comment—" Delighted our people. Box office kept busy." " Played to a capacity house the entire week, but it would not be fair to give the credit to the picture alone, as it was run in conjunction with a week's musical festival, featuring works of local composers." " Only average picture, but it took well with our patrons and we played to excellent business." " They like Constance so tbey liked this one. Big business."

MAN WHO HAD EVERYTHING, THE (GOLDWYN) JACK PICKFORD .....JAN. 22
" Story and generally good production will get it by."—M. P. News.
Exhibitor Comment—" Terrible. Business was fairly good but that was because the picture played the last part of the week and not because of interest in picture. Pickford unpopular in this territory." " A delightful picture, with Jack Pickford in a role for which he is well adapted."
Consensus—" Good picture, good puller."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
" Propaganda and spectacular melodrama are blended here."—M. P. News.
Exhibitor Comment—" Drew very well despite the fact that it was the week before Easter." " A regular woman's picture—result, big houses and box office returns that tripled as the engagement continued. Held over for second week." " Held over for second week to better than average business." " A somewhat rambling story. Chief interest centres about the lavish scenes. A good box-office attraction." " Continued to draw crowded houses on second run." " Opinion as to entertainment value greatly divided. Business good."
Consensus—" Good picture, good puller."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
" A good Western with plenty of action."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO).....MAR. 5
" Star enlivens story of British politics."—M. P. News.
Exhibitor Comment—" Pleasing picture. Box office value average."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
" Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—" A pleasant picture which seemed to please my audiences. Fine business."

MODERN SALOME, A (HOPE HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
" Satisfied from all angles."—M. P. News.
Exhibitor Comment—" An average picture which did big business for three days." " My patrons did not like this one at all." " This is a very poor offering, and we had dull business during run."
Consensus—" Average picture, average puller."

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
" Effective drama offered in appealing story of mother love."—M. P. News.

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
" An excellent Pearl White vehicle."—M. P. News.

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
" Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—" An average picture, but poor business." " Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
" Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
" Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—" Exceptional business for week during Lent. Picture not up to Fairbanks' standard." " Fairbanks has slipped in this picture. It is much poorer than the 'Mark of Zoro,' and while many patrons came to see him the first few days, the rest of the week's business was

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poor." "Went over big. Some adverse criticism to the effect that it was not up to star's standard." "Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It bas very good entertaining values." "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Vlola Dana always draws a good house for me, and this was no exception. An entertalning little picture. Business good."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture, but failed to please majority. Played to exceptlonally poor business for seven days." "Fine picture wbich drew good business." "An unusually delightful bit of screen entertainment wbich the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this." "An excellent picture from every angle and business was splendid. Went over big."
Consensus—"Good picture, good puller."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.
Exhibitor Comment—"One of the best Bill Hart has done and pleased the Hart fans." "Satisfactory box office returns, but not up to usual Hart receipts." "A good picture, but a weak drawing card. Only a fair house for the week. "Business was good with this one. A good picture that pleased the usual Hart crowds."
Consensus—"Good picture, good puller."

ONE MAN IN A MILLION (BEBAN-LESSER-ROBERTSON-COLE) GEORGE BEBAN.....JAN. 29
"Character study is satisfying offering."—M. P. News.
Exhibitor Comment—"Plenty of atmosphere. Plenty of action. Big business, as much because of personal appearance of George Beban. But they liked tbe picture enough to go away and speak well of it." "Beban made personal appearances during the run here of the week. Absolutely capacity daily. Picture highly enjoyed." "Clean, high-grade picture which appealed strongly to patrons. Did excellent business for week."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction wlth 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week."
Consensus—"Average picture, average puller."

OUTSIDE THE LAW (UNIVERSAL) PRISCILLA DEAN.....JAN. 22
"Best straight melodrama in many a day."—M. P. News.
Exhibitor Comment—"Sure did go over big. Packed them in at all performances." "Created a record for a two weeks' run heretofore untouched in this section. A picture you can go the limit on in exploitation—and the picture will bear you out in the good things you say about it." "A splendid picture with thrilling plot, which confirmed Priscilla Dean as a favorite with our patrons. Did splendid business for week." "Tremendous business all week. Will hold over for another week." "Went over big. Audiences seemed well pleased with the entertainment." "Standing up well on second week. Very good production." "Went across big. Drew fine attendance and receipts dandy." "Regarded acting and production as superior to story, but it pleased our audiences and we had a splendid week with this picture."

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"Business excellent, as it always is wben I play a Talmadge picture. This was more favorably commented on than anything Norma Talmadge has played in a year. Colorful, vivid, and realistic." "The best picture Norma Talmadge has had for a long time. Proved an excellent box-office attraction." "Nothing like a Talmadge picture to get tbe crowds but this one didn't please so well, though business was up to expectation." "A great many people were disappointed in the story but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business dnring the week of its run."
Consensus—"Good picture, good puller."

PASSIONATE PILGRIM, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JAN. 15
"Better than average picture from well known novel."—M. P. News.
Exhibitor Comment—"Paramount seems to have fallen down here this season in its big releases. This picture did only an average gross." "The story was carried in serial form by one of the daily papers and this brougbt crowds to see tbe picture. They were not disappointed." "Very poor entertainment. Story was not clear and cast was only fair in the opinions of my people. Can't hand this one much. After Vignola's 'The World and His Wife,' this was a great disappointment." "Went over big for week. Is exceptionally good feature." "This picture was only medlocre and it brought forth only fair box office receipts." "Fair picture. Fair business. Fair performance throughont." "Found this picture highly entertaining and we had very big business during its run." "Nice picture—receipts at Parkway fine—at Wizard fair."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Bnsiness held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavlsb but not satisfylng. Drew well but did not bulld. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of tbe best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE .....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"Tbe plot of the picture is good but the production lacks pep."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE .....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her." "A fairly entertaining production that drew average business."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Etbel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON .....JAN. 29
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded enthusiasm."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Notbing about it to arouse interest."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
Exhibitor Comment—"Tom Mix always a favorite here. Bnsiness good. picture fair."

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usnal standard in this prodnction and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admlrers did not like her in this. Sorry. for thought it was great, myself."

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 29
"This one looks like a vehicle."—M. P. News.
Exhibitor Comment—"Two days to big business—good."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.
Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week."

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

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HE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture bnt star is charming enough and popular enougb around here to carry the sbow. Average business."

HE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

HOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

ILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

ILVER LINING, THE (METRO) JEWEL CARMEN.....JAN. 15
"Interesting crook play brings Jewel Carmen back to the screen."—M. P. News.
Exhibitor Comment—"Average crook play. Ordinary business." "Patrons did not like tbis picture. Two days to average and poor business."

KY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST .....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.

MALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST .....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business." "Sennett has given us one of the best comedies of the year in tbis picture and it is a laughing success from start to finish. Broke house records first week of its stay here and we are holding it for a second week." "Fairly good picture, but we had poor business with it. "Picture lived up to the advance notices given it by critics and we played to splendid business during its run." "Attracted capacity business for week's run." "Sennett has produced one of the best comedies ever screened and it did a big business at our theatre during its entire run." "Broke the house record on opening and held over for second week." "Good summer stuff. One of the funniest comedies ever made."

MART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.
Exhibitor Comment—"Our audiences called this poor. Business was not up to average either."

NOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper." "A good picture and business was fine during the showing of it." "Very acceptable and pleasing picture with good cast."

OCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

OMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had." "Splendid picture. Had much favorable comment. Good direction and good back grounds."
Consensus—"Good picture, good puller."

OWING THE WIND (MAYER-FIRST NATIONAL) ANITA STEWART .....JAN. 29
"Powerful drama, well produced and acted."—M. P. News.

TRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it bnt did not seem to pull very well." "Good picture, good cast. Slightly improbable story, bnt good entertainment value." "Good picture and good box office bet." "The title handicaps the picture, which is only an average production. Had it not been for Charlie Chaplin in "The Adventurer," I would have had a 'slim' house all week."
Consensus—"Average picture, average puller."

'ALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.
Exhibitor Comment—"Fair picture with which I had average business."

'AVERN KNIGHT, THE (STOLL-PATHE) SPECIAL CAST.....JAN. 29
"This one will hardly interest the majority."—M. P. News.

'ESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

'HAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.
Exhibitor Comment—"Very good. Two days to big business."

'HREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"Unusual plot carries quite a punch."—M. P. News.

'IGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

'IDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

'OMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

'RAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.

JNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.

JNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.
Exhibitor Comment—"Good clean little picture but no drawing card."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....FEB. 5
"Real Western incident and good hakum here."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.
Exhibitor Comment—"High class picture that appeals to the discriminating. Well liked by tbose who saw it, but didn't bave a universal pull with the population at large." "Enjoyed fair business for week run. Opened to big business. Audiences commented favorably on production." "A splendid production with a title that is a business getter. A capacity bouse at my tbeatre for a week's run."
Consensus—"Good picture, good puller."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after sometbing. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Aiden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "Business did not keep up well with this feature. Somehow it didn't seem to please." "This was only a fair picture and fair puller."

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week." "Good picture that drew satisfactory business." "A good photoplay that brought good business. Well acted throughout."
Consensus—"Good picture, good puller."

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Cheater" (Metro)—"Gave excellent satisfaction. Average business one day."
"Easy to Get" (Paramount)—"Star popular here but only did average business."
"My Husband's Other Wife" (Pathe)—"Everyone liked this feature."
"The Leopard Woman" (Associated Prods.)—"This one did not draw and failed to please even those that did come. Poor business one day."
"The False Road" (Paramount)—"Pleased to average business one day."
"The Dark Lantern" (Realart)—"Ordinary feature. Film in poor condition. Average business one day."
"Double Dyed Deceiver" (Goldwyn)—"Very pleasing story. Average business one day."
"Merely Mary Ann" (Fox)—"Fell down second day. Average business one day."
"The Figurehead" (Select)—"Average business two days."
"Sinners" (Realart)—"Good story—poor lighting. Average business one day."
"Deep Purple" (Realart)—"A poor picture. Average business two days."
"Beauty Proof" (Vitagraph)—"Fine scenery and good story."
"Figure Head" (Seiznick)—"This one was better than some others. Average business two days."
"Nurse Marjorie" (Mutual)—"Some fine little star. Pleasing picture better than average."
"Tangled Tbreads" (Bessie Barriscale))—"Good picture. Average business one day."
"Man Who Dared" (Fox)—"Russells best picture to date. Its something different. Average business two days."
"The White Moll" (Fox)—"Great underworld picture but did not draw. Poor picture two days."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CINCINNATI

Stephen B. Hetteberg filed suit against Herman Eger, his associate in a partnership known as the "Central Film Company," Seventh and Main streets, seeking to have the partnership dissolved and a receiver appointed to take charge of the business. He alleges that Eger is incapable of handling the business and that he refused to make proper division of the profits. He seeks to have the court compel Eger to pay him his claimed share of the profits and to make an accounting. Attorney Albert B. Acorn has been appointed receiver of the firm.

The Theatre Amusement Company, of Cleveland, has taken a ten-year lease on the Boulevard theatre, Canal and Vine streets. For the first five years the theatre rents for $250 a month and the second five years, $500 a month.

An unusual feature of the lease provides that the Neff heirs, owners of the building, are to participate in one-third of the net profits; and in event the earnings do not come up to the expectations set forth in the lease, the lessors have the right to cancel the lease at certain stipulated periods.

SAN DIEGO

Incident to the showing of "Hush" at the Superba theatre the patrons of that popular house had the special privilege of seeing the star, Clara Kimball Young, in person. Miss Young appeared at three performances for several days, speaking briefly on each occasion. She was accorded a hearty greeting upon each appearance.

It is reported that Albert E. Smith, president of the Vitagraph Company of America, has secured a scenic site for a new country home near Escondido, in this county, and will soon erect a very handsome residence. The deal involves, as well, the ownership of some 3,000 acres of fine ranch land and a large herd of Hereford cattle. It is asserted that the deal meant a financial outlay of $150,000 on the part of Mr. Smith.

H. P. Curtis has taken the position of assistant house manager of the Superba, while Harry Armes has assumed similar responsibilities at the Broadway, both being under William Matthews, who has charge of the two houses. Mr. Robison is house manager of the Vista, the East San Diego house of the chain of Bush Theatres. The Vista puts on an amateur night once a week, this being in addition to the regular film program.

FLORIDA

"Going to Europe for a needed rest," is the announcement of H. Pitman, manager of the new Capitol theatre, at Clearwater, Fla.

Mr. Clarence Rollins, who has been operating the Dixie at Dunedin, Fla., for Mr. Pitman, will be in charge during the absence of "the boss."

L. F. Randall, of Washington, drove his big car down to Florida, and fell in love with the climate. He decided to locate, and as he has been interested in the motion picture business, he looked about to see the possibilities in that line.

He arranged to take the school auditorium at Lakeland and Auburndale, Fla., giving shows two nights weekly. He is now looking for a third location, to fill up the week.

G. E. White, of Mulberry, Fla., is branching out. He took over the Ben Ali at Dade City, and the Isis at Dunnellon, Fla. He put in quite a little new equipment, and a better line of films, and has the satisfaction of seeing the business climb, until it is now nearly double that of the former management.

DETROIT

Dave Mundstock, of Strand Features, has taken over the distribution in Michigan of the Synchronized Scenario Music Co. of Chicago.

Lew Barnes has resigned from the Goldwyn exchange to sell Strand exchange state right pictures, working under W. D. Ward.

Marcus Loew was a Detroit visitor recently to see the opening of "The Four Horsemen" at the Garrick theatre.

The new Strand theatre at Lansing has been opened. Mayor B. A. Keyes made an opening address at the initial performance on Thursday. W. S. Butterfield, owner of the new house, responded and the stage and lobby were decked with flowers. There was a large turnout of theatre and exchange men, and the managers of all Butterfield houses in the state were present. Gov. Groesbeck and members of the legislature were in attendance. The house will offer vaudeville as well as pictures.

Edward Crane has resigned as manager of the Detroit exchange for Associated Producers, and is succeeded by Emmet S. Flynn, formerly special representative for Realart and Select.

W. S. McLaren, of Jackson, has purchased the Arcade theatre, Charlotte, to add to his string.

It is reported that all contracts have now been let for John H. Kunsky, new theatre. Workmen are now tearing down the old buildings on the property.

BALTIMORE

The Goodtime motion-picture theatre has been sold at auction for $25,000, subject to a mortgage of $2,764.64, to S. Hoffman.

Strong opposition is developing to the proposed erection of a motion picture theatre at 12 and 13 East Twenty-fifth street, options on the properties being held by Louis Schlichter. Various citizens' associations are cooperating in the effort to oppose the granting of a permit for the theatre.

B. Rabinowitz has bought from Wallace High the Fairmount theatre, Fairmount avenue and Clinton street, and L. P. Rubin, manager of the Fairyland and Plaza theatres, will be in direct charge.

Leo Homand has assumed managership of the Apollo theatre, Oliver and Aisquith streets, William E. Stumpf, resigned.

A tour of Maryland counties on the Eastern Shore is being made for dates for "A Child For Sale," by M. A. Berger of Screenart.

WESTERN NEW YORK

Elmer C. Winegar, who for the past seven years, has managed the Central Park theatre, Buffalo, has handed in his resignation to Harry Marsey, president of General Theatres Corporation. It will take effect May 15. Mr. Winegar will enter the commercial film field. He will be succeeded at the Central Park by Jim Wallingford, now manager of the Star theatre on William street. Harry Dixon, who recently resigned as manager of the Rivoli theatre, has been appointed manager of the Star.

J. Davidson is manager of Buffalo's new exchange, the Lande Film Distributing company, with offices on the third floor of the building at 145 Franklin street, which houses Pioneer and Associated Producers. The Lande exchange is handling the Triangle productions. H. A. Lande of Pittsburg is president of the company. Mr. Davidson announces that the exchange will soon enter the state right field.

Buffalo exchange men sent congratulations to Henry E. Wilkinson this week. Mr. Wilkinson, who is a former buffalonian, is now general sales manager for Kane Pictures. While in Buffalo he managed the Ellen Terry theatre and the Realart exchange.

A new theatre will be built at 1636 Genesee street, Buffalo, by the Creole Amusement company. It will cost $100,000. Plans have been drawn by Joseph Geigand, who designed the Rivoli theatre.

Children from the Deaf and Dumb Institute, the Protestant Home for Unprotected Children and the Crippled Children's Guild, were the guests of Manager Arthur L. Skinner when he presented "Black Beauty," at the Victoria theatre, Buffalo, this week. The Saturday matinee was the occasion for the kiddie party.

Shea's Criterion, Buffalo, has changed its policy to two shows a week and reduced its admissions. The house is operated by the Shea Amusement company and Paramount.

The Crescent theatre at Silver Springs, N. Y., has closed its doors for the summer season.

H. D. Dygert, operator of the Rialto theatres in East Rochester and Fairport, N. Y., has taken over the Crescent theatre and Opera House in Newark, N. Y.

Word has reached Buffalo that Charlie Sesonski of Utica is planning to build a new house in Fulton, N. Y.

Earl L. Crabb, former manager of the Strand, Buffalo, and now general manager of the Buffalo Motion Picture company, with headquarters in New York, has taken over the Palace theatre in Syracuse.

E. O. Hayes, manager of the Buffalo First National exchange, has returned from a trip to Southern Tier towns, where he signed up a large amount of business. "The Kid," has been booked for an extended presentation at Nickum's Gem theatre, Olean, N. Y. Mr. Hayes also visited Rochester exhibitors on his way home.

H. C. Bissell of the Robertson-Cole exchange, visited Pennsylvania towns last week and did so much business that he ran out of contract blanks.

Bob Murphy, manager of the Pioneer exchange, Buffalo and secretary of the Buffalo F. I. L. M. club represented that organization at the Albany meeting, Thursday, May 5.



A comedy scene from Benj. B. Hampton's Zane Grey story, "Man of the Forest," a new W. W. Hodkinson release

Novel Fade-Out in New Charles Ray Picture

Charles Ray, it is said, has provided something far out of the ordinary in the final fade-out of "Scrap Iron," which is soon to be released. The story is about a young man who literally battles his way to success for love of his "best girl," and the concluding scene, like the concluding scenes of most pictures, shows the two in tender embrace. In this case, though it is not the tigerish slip of a maid who had sought that place of preferment whom the hero gathers in his arms, but—his invalid mother.

Mother love and filial devotion are the basis of the heart interest pervading the whole story.

Jack Eaton Taking Over Unused Bray Negative

Jack Eaton, former manager of the Strand Theatre, New York, and one of the most successful producers of short subjects, has taken over all of the unreleased negatives in the possession of Bray Pictures Corporation and will prepare it for distribution by Goldwyn in a series of single reels beginning next September. Katharine Hilliker has been engaged to write the titles.


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SIMPLEX
Entire City of
DALLAS
is 76%
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DOWNTOWN DALLAS
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Mr. & Mrs. Carter De Haven
in
"The Girl in the Taxi"

Carter De Haven presents
"The Girl in the Taxi"
Adapted by Bob McGowan,
Directed by Lloyd Ingraham,
Photographed by Ross Fisher,
Edited by George J. Crone.

Mr. & Mrs. Carter De Haven
Are capably supported by
King Baggot, Grace Cunard,
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Freya Sterling and John Gough.

A First National Attraction—
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There are reasons—
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MAY 21, 1921

Motion Picture News

Reg U S Patent Office



Super-Advertising

Few are the trade fields that can present advertising copy competing in beauty and salesmanship with that of the motion picture.

Last week's Motion Picture News presented a treasure of art and effectiveness in the Cosmopolitan eight page insert.

This week Associated Producers steps to the front to receive a Blue Ribbon.

A few weeks ago Famous Players brought forth a chorus of "Ah's!" with the startling "Deception" insert.

Super-advertising—for super-pictures!

VOL. XXIII No. 22 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

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AN INVINCIBLE COMBINATION

WHEN the photo-play, the star, and all of the posters make a universal appeal to the public, a combination is had that makes for a vast total of box-office receipts. And that is just the combination that is offered in this Robertson-Cole release. The picture in question is "Salvage." The star is Pauline Frederick. The posters are RITCHEY posters.

The theme played upon is motherlove, and it is developed with unusual artistry and power. The posters have the advertising force that is always associated with the RITCHEY poster. The combination is unbeatable.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey

Seven Facts



"DECEPTION," in its first week at the Rivoli, New York, broke all records for that theatre.

In its second week it broke all records for any second week showing.

It was the *first* picture in history to be held over for a *third week* at the Rivoli.

The third Sunday was bigger than the second by $1,000.

The third week as a whole was bigger than the second.

So great was the business during the third week, in fact, that the picture was held over for a *fourth week* at the Rivoli!

"Deception" has just opened in Boston, at the Colonial, doing the largest picture business in the history of the city.

There are seven hard facts.

Summed up, they mean simply this:

"Deception" is the greatest money-maker ever issued in the history of motion pictures

ADOLPH ZUKOR PRESENTS

"DECEPTION"

THE REAL ROMANCE OF ANNE BOLEYN

Directed by ERNEST LUBITSCH

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



JESSE L. LASKY ——— PRESENTS

WILLIAM deMILLE'S

Production of Edward Knoblock's

"The Lost Romance"

WITH

Conrad Nagel, Lois Wilson *and* Jack Holt

BENEATH the singing skies of May they had been lovers—once.

Now—they were married folk. A kiss was but a kiss. Their romance was dead. So they thought!

Until real suffering taught them that when romance dies love comes in its place!

Edward Knoblock's first original screen story, the story of a million married lives. Made with the personal co-operation of the author.

Scenario by Olga Printzlau

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



L. J. MEYBERG *presents*

J. P. McGOWAN

in

"COLD STEEL"

A story of love and life 'neath western skies.

Supported by KATHLEEN CLIFFORD
and an all star cast.

Distributed by

ROBERTSON–COLE

R-C PICTURES

Fifteen First Run One-Reel Specials

Some of these specials have played to the highest rentals ever paid for a short subject

BEGGARS AND FAKIRS OF INDIA

Too proud to work, many Brahmans beg. Religious fakirs deform themselves. One, self-blinded, has ***rolled*** halfway across India. One, starved helpless, moves a hand and arm unceasingly. Another holds a withered hand permanently aloft. How girl babies, found in the gutters of Chinese cities, are bought for ten cents each and brought up for useful occupations is also shown.

SOUTH SEA MAGIC

There is magic in the first glimpse of this South Sea island of Samoa. Shark fishing is an adventure no native can resist. A feast is the logical end of every shark hunt. According to the best cabarettiquette, the "younger set" (age four to fourteen) lead in dancing for the entertainment of the guests.

ANNETTE KELLERMAN

Diving Venus herself portrays all her famous dives, beautifully staged—taken in both standard and slow-motion camera analysis.

SYRIA, LAND OF RELIGIOUS HATRED

In Palestine for centuries all the creeds of the world have jostled each other disdainfully. At Easter time Russian pilgrims celebrate the Holy Flame ceremony in the Church of the Holy Sepulchre. Moslems, exhorted to fury, crowd about to charge upon pilgrims and blow out their candles as they start back to Russia. One wick left lighted defeats the Moslem purposes. The rioting for a few short minutes is extremely thrilling.

JUGGERNAUTS OF THE JUNGLE

In India the Juggernaut of the Jungle, when captured, is made to work. It may cost a year and the life of a man to break the Big One to burden. Obedience to his master results from respectful admiration rather than fear. All work and no play makes even an elephant rebel. Therefore there is a daily romp in the river.

POLO

Intensely interesting polo match staged before a standard and a slow-motion camera. All principal strokes are clearly shown. Every move of the magnificent horses is brought out by the slow-motion camera analysis.

BABE RUTH

A standard and slow-motion camera analysis of how Babe Ruth hits the home runs which made him King of Baseball. Actually taken during a big league game.

Tone up your programs by booking the series



EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *Presiden*

Single-Reel Attractions That brought feature prices!

These specials are now grouped, at group prices and---for your booking convenience

DIXIE

Story of the birth of the great song of the South. Portrayed with characters in costumes of the times, showing how the song which has stirred the very souls of our people first saw the light of day at Mechanics Hall, New York, 1859.

MODERN CENTAURS

Amazing stunts by a crack troop of Portuguese Cavalry. Thrilling and daring. Magnificent animals jump hazardous gullies. Pronounced one of the fastest action reels ever shown.

VALLEY OF TEN THOUSAND SMOKES

The National Geographic Society explorers' official picture of Mt. Katmai Valley in Alaska after its eruption. No other motion picture camera had ever penetrated this valley of steam-emitting fissures so intensely hot that a stick of solder is instantly melted when held to any one of them.

JAPANESE JUDO

The Jiu Jitsu practiced in Japan since the Seventh Century B. C. The science of "conquering by yielding." One's antagonist is made to turn his strength against himself—so the stronger he is, the harder he falls. Real thrills and exciting moments.

WILDERNESS FRIENDS

Pictures of wild animals "off their guard." Two tiny bears, a partridge, a loon, a moose, a deer, a fawn, and Jack, the 'rastling raccoon, in scenes that will delight every admirer of the outdoors.

GOLF

A slow-motion study of the great pastime, in which many former theories as to what happens to the ball when hit are proven unfounded. This picture will be of compelling interest to everyone who ever wielded a club.

IN DUTCH

The dykes and canals of Holland. Full of interesting youngsters and marvelous scenic beauty, with intimate interviews with the great cheese merchants of the world and their queer methods of handling the famous Edam delicacy.

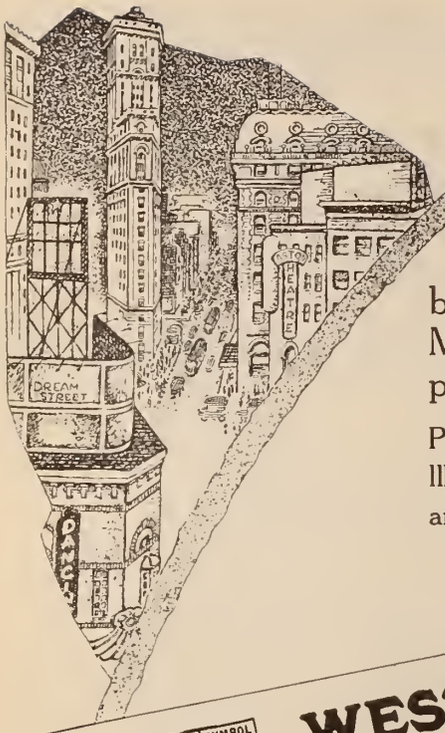
THE QUAINT ISLE OF MARKEN

The tiny Dutch Isle seems quite apart from the rest of the world. Visitors from every land delight in Marken's peculiar customs. Much of the reel is devoted to the quaint dresses of the women and children—and especially to the children themselves—probably the most picturesque in all the world.

Everything but the Feature



EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*



far away from Broadway—

but the same tremendous success repeated that Mr. Griffith scored in New York with his new picture "Dream Street."

Providence, Rhode Island or Greater New York—Farmersville, Illinois or Lakeport, California—human hearts are the same and "Dream Street" will triumph.

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
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HIRAM ABRAMS

UNITED ARTISTS CORP 729 7 AVE NEWYORK NY

D W GRIFFITHS LATEST SCREEN SENSATION DREAM STREET PRESENTED HERE TONIGHT HAS THE GRIFFITH TOUCH OF FINESSE SURE A WINNER HOUSE CROWDED TO THE LIMIT HUNDREDS TURNED AWAY ADVANCE SALE INDICATES ENORMOUS ENGAGEMENT MR GRIFFITHS ADDRESS TO AUDIENCE WAS AN OVERWHELMING OVATION

FELIX R WENDELSCHAFFER MGR PROV OPERA HOUSE

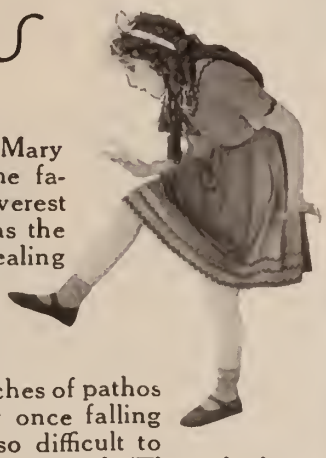
D. W. GRIFFITH'S "DREAM STREET"

A Dramatic Comedy
Suggested by Characters
of Thomas Burke

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

A TRIUMPH IN LOS ANGELES



"There will never be another Mary Pickford. She outchaplined the famous Charlie in one of the cleverest stunts ever screened. Never has the little actress been more appealing than in this play. She stands absolutely alone on her merits. She makes the most of even the slightest possibility to show her histrionism with the deepest touches of pathos and the daintiest humor, never once falling from her pedestal of feminism so difficult to maintain in comedy. Personally, I think 'Through the Back Door' is Mary's best picture by far in ages."

—Eleanor Barnes in the Los Angeles Record.



"Brings a laugh and cheer and a sigh. Mary Pickford is so thoroughly human and lovable in this story that the Pickfordian admirers will be satisfied. Its keen optimistic sanity wins favor and it will doubtless enjoy an extended run."

—Los Angeles Express.

"Heart throbs and laughs, you will find both in 'Through the Back Door.'"

—Los Angeles Herald.

"Mary Pickford has never been seen in a more appealing role. She hits the high note of comedy in one of the funniest scenes ever filmed."

—Florence Lawrence in the Los Angeles Examiner.

"Never since 'Stella Maris' has Mary revealed more exquisite and compelling power of successfully paging our smiles and our tears. After all there is only one Mary Pickford."

Grace Kingsley in Los Angeles Times.

AND THIS TELEGRAM

to Hiram Abrams from Harry David, Managing Director Mission Theatre, Los Angeles.

"All hail to Mary. 'Through the Back Door', the opening day of a predicted six week run has packed the house continuously with a typical Pickford audience who have shown their delight and appreciation of her new vehicle with tears, laughs and applause. The Bull Dog editions of all morning papers are unanimous in praise of picture. Hearty congratulations."





Mary Pickford

in

"Through the Back Door"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax
Photography by Charles Rosher





UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

Carl Laemmle presents



CARMEL

MYERS

CHEATED LOVE—a real heart-appeal picture, packed to the brim with little human touches by Star and Support which will make your audiences "feel good all over".

The story of a little East Side daughter who struggles up through an immigrant's trials to her big chance before the footlights, only to have the golden prize snatched from her at the last moment. Yet she triumphs after all, for in the crisis of a great panic Sonya's is the voice which stills the mad panic and saves a thousand lives.

Played by bewitching CARMEL MYERS with a wealth of feeling and personal appeal which will give your people one hour of unalloyed delight.

CHEATED LOVE

Directed by King Baggot
Story by Lucien Hubbard



GLADYS

WALTON

A REAL CIRCUS—real "cats"—real drama—a real girl who can't be bluffed by Men, Lions or Millionaires—that's "THE MAN TAMER", a thoroughly delightful, wholesome thriller for the whole family.

A story centering around a dauntless little Lion Tamer, hired by a worried millionaire to make a man out of his genial but perfectly useless son. Watch little GLADYS WALTON Universal's newest star, work her lash on the cats and her lashes on Benny Caldwell, Junior and you'll see why she had them both whipped to a frazzle.

Book this picture for a sure thing with any audience in the land—a great big slice of the healthy circus life they love.

The MAN TAMER

Directed by Harry B. Harris
Story by John Barton Oxford

UNIVERSAL SPECIAL ATTRACTIONS

PRISCILLA DEAN

Presented by Carl Laemmle

The Greatest Actress in Moving Pictures



STUART PATON'S MASTERPIECE

"Reputation"

A UNIVERSAL-JEWEL PRODUCTION DE LUXE

Adapted by Lucien Hubbard from Edwina Levin's novel "False Colors"



JIMMY CALLAHAN AND FLORENCE DIXON

JIMMY CALLAHAN COMEDIES

Swift and Snappy

Clean and Classy

A BIG LAUGH EVERY MINUTE

26—TWO-REEL STAR COMEDIES—26

JIMMY CALLAHAN

AND HIS BIG COMEDY COMPANY WITH

FLORENCE DIXON AND LOTTIE KENDALL

FIRST RELEASE DECORATION DAY

"JIMMY'S LAST NIGHT OUT"

ONE EVERY TWO WEEKS THEREAFTER

THE GREATEST STATE RIGHTS PROPOSITION

ROBERT W. PRIEST, Pres't.

THE FILM MARKET, Inc.

No. 1482 Broadway 'Phone Bryant 6548



ANNOUNCEMENT

THE following pages of this insert will give you some idea of what you may expect from the studios of the Associated Producers in the future. The ensuing months will reveal this young organization functioning as never before. During the current month and June "A. P." will release a group of unusual attractions. All are the product of the most representative producers in the business. Exhibitors will contract for each of these pictures on its individual merit. Read the following seven pages and then act.

HARRY J. ETCHELLS

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A J. Parker Read Jr. Production



J Parker Read Jr.





"I AM GUILTY!"

Starring

LOUISE GLAUM

"I Am Guilty!" by Bradley King, gives Miss Glaum the most powerful and exacting emotional role of her career. It is a highly dramatic story and abounds with tense situations Mystery—which is sustained to the final scenes—is the keynote of the picturization. Here is a subject with unusual exploitation possibilities. Both title and theme can be used to good advantage in your advertising campaign. With an ideal story, superb cast and exceptional direction, "I Am Guilty!" is one of the big mystery dramas of the year.

Available for immediate booking

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



Mack Sennett

A Mack Sennett Production











"HOME TALENT"

A decidedly new and unique departure from the stereotyped comedy presentation, is this Mack Sennett special. The production is in five parts and the cast includes many well-known names such as Ben Turpin, Charlie Murray, James Finlayson, Eddie Gribbon Kalla Pasha, Phyllis Haver, Dot Farley, Harriet Hammond, and Kathryn McGuire. The story follows the adventures of a quartet of stranded actors and of course there is plenty of action including a "gorgeous" fight. Then there is the big Roman incident, photographed and directed by James Abbe. Truly, "Home Talent" is a remarkable production.

To be released May 22nd

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A Thomas H. Ince Production



Thomas H. Ince







"MOTHER O' MINE"

Adapted from the widely-read novel, "The Octopus," by Charles Belmont Davis, this Ince special is more than a mere production. It is a living, breathing document of real life, with scenes and incidents so vivid and realistic that you will gasp with suspense and excitement. The screen adaptation by C. Gardner Sullivan, gives you further assurance that you are securing a rare box-office attraction when you book "Mother O' Mine"—a story of the world and its people. The cast, a notable one, features Lloyd Hughes, Betty Blythe, Joseph Kilgour, Claire McDowell and Betty Ross Clark. Directed by Fred Niblo under the supervision of Thomas H. Ince.

To be released June 5th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



Allan Dwan

An Allan Dwan Production



"THE BROKEN DOLL"

A picturizaton of Wilbur Hall's famous Saturday Evening Post Story, "Johnny Cucabod." Mr. Dwan never turned out a production more replete with thrills and heart-tugs than this screen classic in which Monte Blue and Mary Thurman are featured. Incidents and situations fairly alive with action make "The Broken Doll" one of the out-standing pictures of the present season. Romance, pathos and sustained suspense combine to give this vivid portrayal of a bit of life, a universal appeal and an exceptional box-office value. It was personally directed by Mr. Dwan.

To be released June 12th



ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A Maurice Tourneur Production



Maurice Tourneur







"THE FOOLISH MATRONS"



Thousands have read this entertaining novel by Donn Byrne. It is a vivid story of a bit of life amid the "bright lights" and concerns three women who constitute a molecule of social New York. Each belongs to a separate household. Each works out her own destiny; yet each reacts on the other. An all-star cast, including many great favorites, enacts this Tourneur special.

"The Foolish Matrons" is a title to conjure with and exhibitors will find a rare opportunity for a special advertising campaign in this unusual production. Directed by Maurice Tourneur and Clarence L. Brown

To be released June 19th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



J. L. Frothingham

A J. L. Frothingham Production



"THE TEN DOLLAR RAISE"

This is another adaptation from a popular Saturday Evening Post story and is without question the best work of that widely-read and popular author—Peter B. Kyne. Here is a vehicle combining adventure, human interest, humor and satire, and the result is a wholesome picturization of a page from business life in the city. It is the story of the trials and tribulations of the great middle class. Directed by Edward Sloman, the cast is made up of well known screen personalities, including William V. Mong, Marguerite De La Motte, Pat O'Malley, Helen Jerome Eddy and others of like prominence. Adapted by A. S. Le Vino.

To be released June 26th

ASSOCIATED PRODUCERS INC.

HOME OFFICES · 729 SEVENTH AVE., NEW YORK CITY

Mack Sennett Productions



A SERIES OF TWO ACT COMEDIES

WITH "Made in the Kitchen" and "She Sighed by the Seaside" now in general circulation, Mack Sennett is making a series of two-part comedies, featuring stellar casts, to be released through Associated Producers, Inc., monthly. These feature entertainments are made under the personal direction of The Comedy King and as a result are of the highest order. Notable comedians, with world-wide reputations for fun-making, are featured in all Mack Sennett releases.

MACK SENNETT-BEN TURPIN SPECIALS

HERE is another series of super-comedies from the Studio of Sennett. Ben Turpin, the inimitable comedian, becomes a star in his own right in these desirable specials. Surrounded by a group of recognized fun-makers, Mr. Turpin, the joy of millions, will make his debut as a Sennett star in "LOVE'S OUTCAST," to be released by Associated Producers, Inc., early in June.

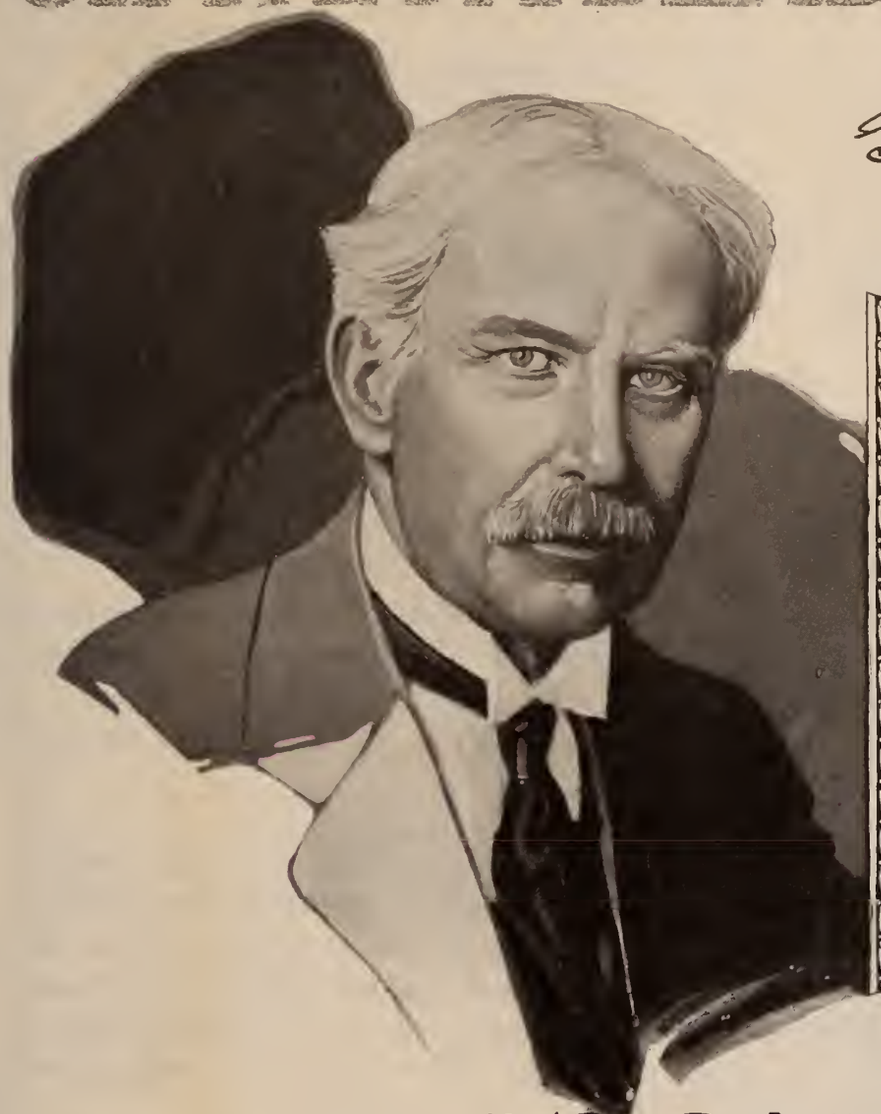
Exhibitors will do well to contract early, as the demand for the Sennett comedies is unprecedented.



ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

"KEEPING UP WITH LIZZIE" IS A GREAT PICTURE OR I AM A DEAD PROPHET



Irving Bacheller

A Great American Story by a Great American Author

The picture rings true to life and carries the sincere, wholesome philosophy of Irving Bacheller direct to every American heart.

It's an audience picture —the whole family will enjoy it.

Clear, Stimulating, Convincing.

Al and Ray Rockett *present*

IRVING BACHELLER'S

"KEEPING UP WITH LIZZIE"

featuring

ENID BENNETT

With a strong cast including

Edward Hearn, Otis Harlan, Lila Leslie

and J. Lander Stevens

Directed by Lloyd Ingraham

produced by

Rockett Film Corporation

Distributed by

HODKINSON

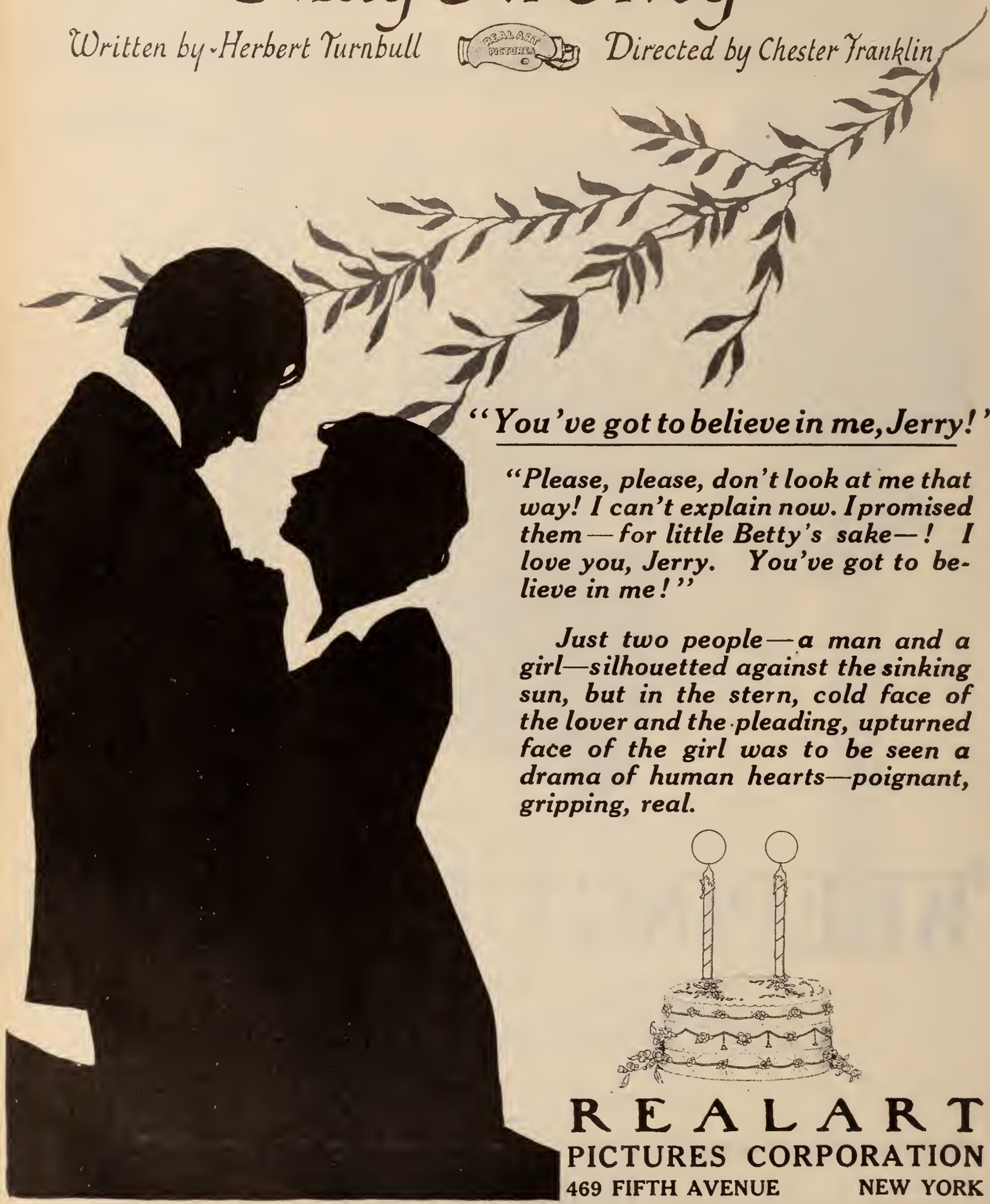
thru PATHE EXCHANGE Inc.

REALART'S BIRTHDAY PRODUCTION

WITH

May McAvoy

Written by Herbert Turnbull *Directed by Chester Franklin*



"You've got to believe in me, Jerry!"

"Please, please, don't look at me that way! I can't explain now. I promised them — for little Betty's sake — ! I love you, Jerry. You've got to believe in me!"

Just two people — a man and a girl — silhouetted against the sinking sun, but in the stern, cold face of the lover and the pleading, upturned face of the girl was to be seen a drama of human hearts — poignant, gripping, real.

REALART

PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK



MARY MILES MINTER
in
"DON'T CALL ME LITTLE GIRL"

Adapted from the play "Jerry" by Catherine Chisholm Cushing

Directed by Joseph Henabery
Scenario by Edith Kennedy

Laying Bare His Soul

***JERRY**, aged eighteen, had come ostensibly to attend her aunt's long postponed marriage to Monty Wade, but she hadn't been in the house fifteen minutes before she discovered the following facts:*

that her aunt was in love with Peter, an old friend;

that Peter was in love with her aunt;

that Monty would prefer to face a gattling gun than the minister;

that she was madly in love with Monty!

And that is why she conceived the wild plan which began with Peter's tumble downstairs and the baring of his soul to Aunt Joan.

Don't keep your fans waiting to see M. M. M. in this merry money maker!

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK



A Cosmopolitan



It's A Paramount Picture

"The Wild

The Leading New York Newspaper Reviewers Praise This Super-Feature on Divorce and the Child

"Beautiful story and famous novel acted and directed with high art."
—New York Evening Journal.

"A hit picture—extremely artistic ending—The Wild Goose says many good things."—Alan Dale.

"Extremely well done—a relief from the customary—a lovely, winsome little girl, Rita Rogan, gained unanimous approval—plenty of thrills and tense moments."—New York Evening Mail.

"It is a full-blooded story."—Evening Telegram.

Presented by Famous Players-Lasky Corporation

Production ~

This New York Rialto Pre-release on This Divorce Picture Strikes Sparks from New York Critics and Public

Exhibitors, Get These Powerful Box-Office Facts:

—That "THE WILD GOOSE" presents the biggest theme of the hour—DIVORCE.

—That "THE WILD GOOSE" strikes the one great big note of that theme—the rights of the child in divorce.

—That "THE WILD GOOSE" was taken from the famous story by Gouverneur Morris which caused tremendous discussion when it ran in Hearst's Magazine.

—That Albert Capellani, who directed "The Inside of the Cup," directed "THE WILD GOOSE."

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.





"Wild Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell
Directed by Albert Capellani

Settings and scenes designed and arranged by the famous Cosmopolitan Scenic Staff under Joseph Urban's direction

Presented by Famous Players-Lasky Corporation

A Cosmopolitan



The Woman

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Production ~

This Powerful Title Across the Front of Your Lobby Means Money

"THE WOMAN GOD CHANGED!" A great, big, pulling box office title! Backed by the most far-reaching picture advertising campaign ever launched. A picked cast headed by the popular screen favorites, Seena Owen and E. K. Lincoln.

Beautifully staged in the fascinating Bahama Islands.

Story adapted by Doty Hobart from the big story of Donn Byrne, which caused such comment and discussion when it appeared in Hearst's Magazine.



Directed by Robert G. Vignola.

Produced by the International Film Service Co., Inc., William Randolph Hearst, President.



"God Changed"

from a Story by Donn Byrne

Directed by Robert G. Vignola

Settings and scenes designed and arranged by the famous Cosmopolitan Scenic Staff under Joseph Urban's direction

Presented by Famous Players-Lasky Corporation

Two Hundred Trained Workers at Your Service



Our greatly enlarged laboratory — complete in every detail of organization and equipment — stands ready at an instant to meet your most exacting demands.

PRINTING-NEGATIVE DEVELOPING-ART TITLES

The CRAFTSMEN FILM LABORATORIES, INC.
251 WEST 19TH STREET, NEW YORK
Phone: Watkins 7621



Associated Exhibitors

is proud to present

A Holman Day Special Production

"The Rider of the King Log"

Produced by Edgar Jones Production Inc.

Pathé Distributors

PRESS OF THOS. B. BROOKS, N. Y.

The Rider of the King Log

From the Famous Novel
By Holman Day

A Picture that will make more friends for your house than any you have ever played

It is different.

Different in its originality and vigor; different because it was made in the big Northwoods in settings you have never seen before; different in its characters which step out of the printed page and are real human men and women; different because it creates old "X K," master of logs and men, hard fisted, soft hearted, who will live as a screen classic as long as pictures last.

Do you want to see your audiences thrill first with laughter and then with tears? Play it!

Do you want to have dozens come to you and thank you for the enjoyment you have given them? Play it!

Do you want to double your ordinary business? Play it!

For your own profit and your audience's pleasure, play it, —FIRST!

Associated Exhibitors Inc.
35 West 45th St. New York
Pathe Distributors







ASSOCIATED EXHIBITORS

Pathé Distributors

THE CABINET OF



DR CALIGARI

DISTRIBUTED BY GOLDWYN

WET GOLD





Action!

Experience has taught the exhibitor that the picture that gets the money is the picture that keeps things on the jump.

"Wet Gold" has the universal appeal of action—spine-tingling, hair-trigger action!

Things get started in the first hundred feet, and never let up till the final fade-out. And it's action that *means something,* with an unusual story, fine acting, and some of the most remarkable under-water photography ever taken.

If there ever was a picture that sounded like a clean-up, "Wet Gold" is its name!



They'll See—

A human torpedo launched into mid-ocean from the tube of a submarine.

A hair-raising horse-race at the Havana Race Track.

A hand-to-hand fight between an unarmed man and a man-eating shark.

Exciting struggle for life in quicksands on the floor of the sea.

Death of an entire submarine crew by the release of poisonous gas while submerged.

WET GOLD

BY

J. ERNEST WILLIAMSON

DIRECTED BY

RALPH INCE

PRODUCED BY

SUBMARINE FILM CORPORATION

OPERATING UNDER PATENTS OF WILLIAMSON SUBMARINE CORP'N



DISTRIBUTED BY GOLDWYN

URBAN
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
INC.

FEATURES IN ONE REEL

URBAN POPULAR CLASSICS

They are released in two styles—*Kineto Reviews* and *Movie Chats.*

Reels of travel, beauty, history the arts, science—variety of a world-wide sweep that includes everything within the range of photography.

Both of them have the distinguishing charm and high quality that have made such an emphatic impression in the leading theatres where they are playing.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. New York City

PRESIDENT.

URBAN
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
INC.

"The Greatest Story of

If it were a novel

Millions of copies would be sold—

As it is

Everyone—everywhere will want to see

Mother Eternal

IVAN ABRAMSON'S

BROADWAY SUCCESS

with

VIVIAN MARTIN

And an

ALL STAR CAST

including

Thurston Hall **Earl Metcalfe**
Jack Sherrill **J. W. Johnston**
Vivienne Osborne **Pearl Shepard**
and little Ruth Sullivan

Mother Love Ever Told"

Mother Eternal

will solve the problem for the independent exchange—

Mother Eternal

will open the door to the First Run Situation—

Mother Eternal

will set new box office records—any time—anywhere—

Mother Eternal

is proclaimed by Press and Public to be "The Greatest Story of Mother Love ever told!"

Mother Eternal

stands pre-eminent in the independent field and is the most perfect subject for road showing that has ever been produced.

Its many exploitation angles, aside from the tremendous punch that it carries, make it the sanest and most profitable investment that has been offered to state right buyers in the past three years.

For territory and further information, wire—

GRAPHIC FILM CORPORATION

729 7th Avenue, New York City

CALIFORNIA IMPERIAL GRANADA
AND PORTOLA THEATRES
EUGENE H. ROTH J. A. PARTINGTON
ASSOCIATE DIRECTORS

ADDRESS ALL COMMUNICATIONS
CALIFORNIA THEATRE
MARKET AND FOURTH STS.
SAN FRANCISCO CAL.

SAN FRANCISCO, CAL.

May 7, 1921

Mr. William A. Johnston, Editor,
Motion Picture News, Inc.,
729 Seventh Avenue,
New York City.

Dear Mr. Johnston:

I have read with much interest and some curiosity the recent correspondence between yourself and Mr. Sherwood, motion picture critic of "Life".

What's it all about? Where does this fellow Sherwood get off to discuss trade paper reviews?

You know I am naturally prejudiced against the average newspaper and magazine reviewers. Not because they criticize too harshly -- as an exhibitor I have no interest in that. But because they are too prone to view everything from a personal angle.

They tell me and my patrons that a certain high-brow picture is "the best thing of the year" -- simply because the lofty opinion is natural to them or because they think the pose effective. They will sneer at a red-blooded melodrama apparently for the plain joy of disagreeing with ninety per cent of their readers.

Don't mistake me -- while I am prejudiced, I am open minded on the subject and I have always been waiting -- and some day expect to find -- a newspaper or magazine critic who will truly reflect the public taste for pictures.

The result heretofore has been that their reviews "don't mean a nickle in the box-office" -- as the saying goes.

Sherwood so far seems to show a broad appreciation of popular taste. With the circulation behind "Life" and the strong foundation built up by its dramatic criticisms I think they are worth quoting in newspaper advertising.

But I wonder if their picture reviews are going to continue on the present plane? Why not hit Sherwood between the eyes with that question? Is it his policy to weigh popular taste in forming judgment? Or is he apt to go off on the tangent of personal opinion any day?

What's he got to say for himself? I am more interested in that than in his views on trade paper reviews.

JAP/HF

Very truly yours,

J. A. Partington



TONY SARG'S ALMANAC

A SENSATION!

TONY SARG'S ALMANAC, offered by the eminent artist, Tony Sarg, and "Ye Editor," Herbert M. Dawley, hailed with delight by New York and Philadelphia critics.

Tributes!

A sheer delight. Nothing like it has been done in the films. Do not miss it.—*N. Y. Tribune.*

Tony Sarg has introduced a new art to the screen.—*Phila. Ledger.*

Tony Sarg, the illustrator, brings something new to the screen so far above the "old timers" as to make a new departure in this form of entertainment.—*Phila. Record.*

By all odds the most entertaining picture on the new Criterion program is Tony Sarg's comedy, "The First Circus." This brand new series is called "Tony Sarg's Almanac" and is a delightful piece of foolery. "The First Circus" is the most amusing farce we have seen in many a moon.—*N. Y. Evening Sun.*

Tony Sarg's Almanac is not only amusing but is a collection of fine posters with its weird beauties in silhouette.—*N. Y. Telegraph.*

A film that will probably arouse as much interest as a feature picture is Tony Sarg's Almanac, the initial number of which is named "The First Circus." It is supposedly made after the pattern of the Chinese Shadowgraphs. If so the Chinese must have had some delightful entertainment. The animation is remarkable and the humor is clean and fresh.—*N. Y. Evening Telegram.*

Exceptionally clever and amusing. It promises to open a rich new field for black and white photography.—*N. Y. Times.*

Tony Sarg's Almanac shown in a unique silhouette form with the humor snappy but clean.—*N. Y. Herald.*

Unquestionably the screen novelty sensation of the season. Not merely highly artistic, but filled with rare and popular humor.

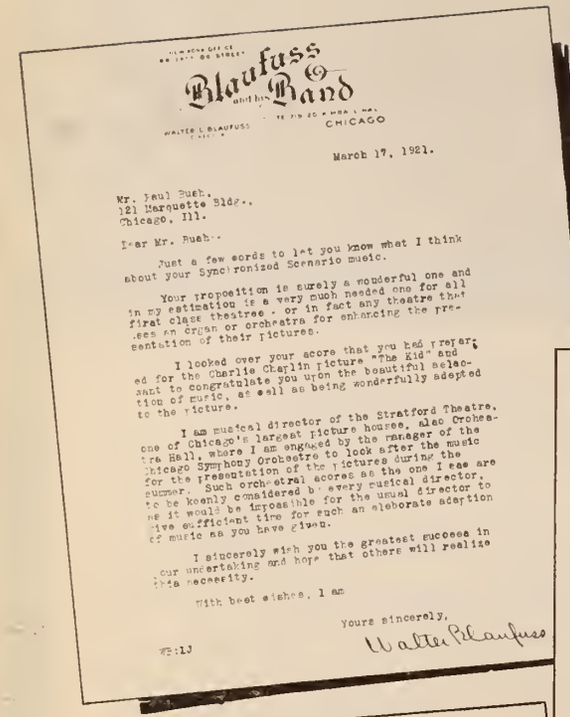
Twelve Issues

No. 1. The First Circus
2. The Original Tooth Carpenter
3. Why They Love Cavemen
4. When the Whale Was Jonahed
5. The First Ear Full
6. Vamp No. 1
7. Why Adam Walked the Floor
8. Noah, Put the Cat Out
9. The Original Movie
10. Fireman Save My Child
11. Flapper No. 1
12. Great Scott Walter, Smoke Up

Booked over entire Stanley Theatre Circuit, Philadelphia, and at the Criterion Theatre, New York, for an indefinite run.



The Proof of the Pudding



Blaufuss and his Band
CHICAGO

March 17, 1921.

Mr. Paul Bush.
121 Marquette Bldg.,
Chicago, Ill.

Dear Mr. Bush:

Just a few words to let you know what I think about your Synchronized Scenario music.

Your proposition is surely a wonderful one and in my estimation is a very much needed one for all first class theatres, or in fact any theatre that sees an organ or orchestra for enhancing the presentation of their pictures.

I looked over your score that you had prepared for the Charlie Chaplin picture "The Kid" and want to congratulate you upon the beautiful selection of music, as well as being wonderfully adapted to the picture.

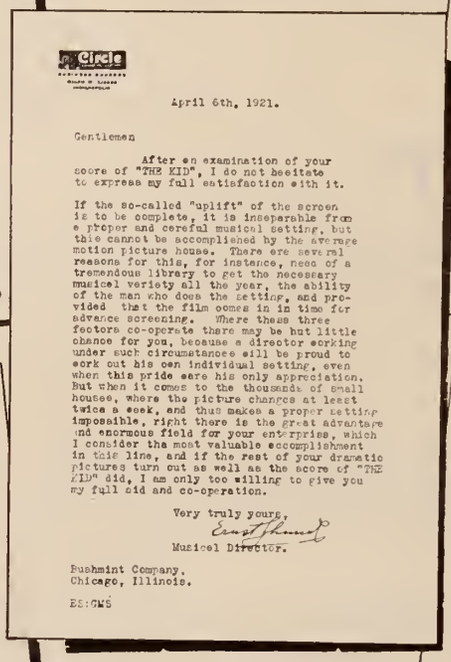
I am musical director of the Stratford Theatre, one of Chicago's largest picture houses, also Orchestra Hall, where I am engaged by the manager of the Chicago Symphony Orchestra to look after the music for the presentation of the pictures during the summer. Such orchestral scores as the one I see are to be keenly considered by every musical director, as it would be impossible for the usual director to give sufficient time for such an elaborate adaption of music as you have given.

I sincerely wish you the greatest success in your undertaking and hope that others will realize its necessity.

With best wishes, I am

Yours sincerely,
Walter Blaufuss

WB:LJ



Circle

April 6th, 1921.

Gentlemen

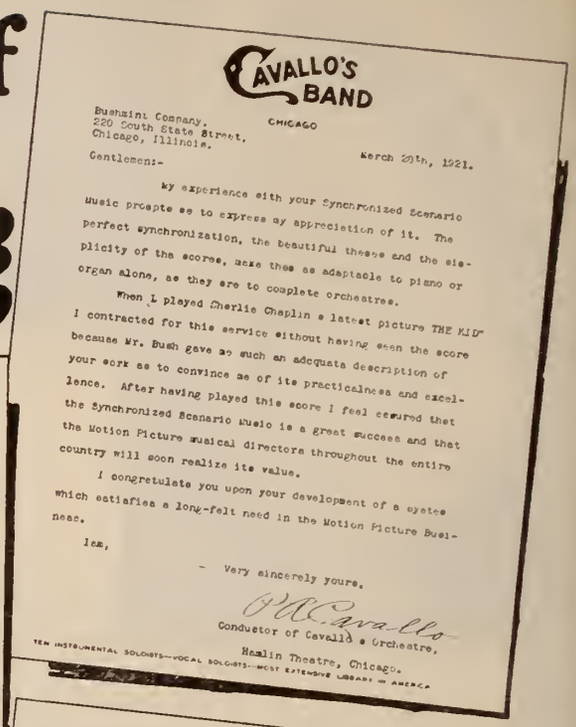
After an examination of your score of "THE KID", I do not hesitate to express my full satisfaction with it.

If the so-called "uplift" of the screen is to be complete, it is inseparable from a proper and careful musical setting, but this cannot be accomplished by the average motion picture house. There are several reasons for this, for instance, need of a tremendous library to get the necessary musical variety all the year, the ability of the man who does the setting, and provided that the film comes in in time for advance screening. Where these three factors co-operate there may be but little chance for you, because a director working under such circumstances will be proud to work out his own individual setting, even when this pride were his only appreciation. But when it comes to the thousands of small houses, where the picture changes at least twice a week, and thus makes a proper setting impossible, right there is the great advantage and enormous field for your enterprise, which I consider the most valuable accomplishment in this line, and if the rest of your dramatic pictures turn out as well as the score of "THE KID" did, I am only too willing to give you my full aid and co-operation.

Very truly yours,
Ernst Hoffmann
Musical Director.

Bushmint Company,
Chicago, Illinois.

ES:GWS



CAVALLO'S BAND
CHICAGO

Bushmint Company,
220 South State Street,
Chicago, Illinois.

March 20th, 1921.

Gentlemen:-

My experience with your Synchronized Scenario music prompts me to express my appreciation of it. The perfect synchronization, the beautiful theme and the simplicity of the scores, make them so adaptable to piano or organ alone, as they are to complete orchestras.

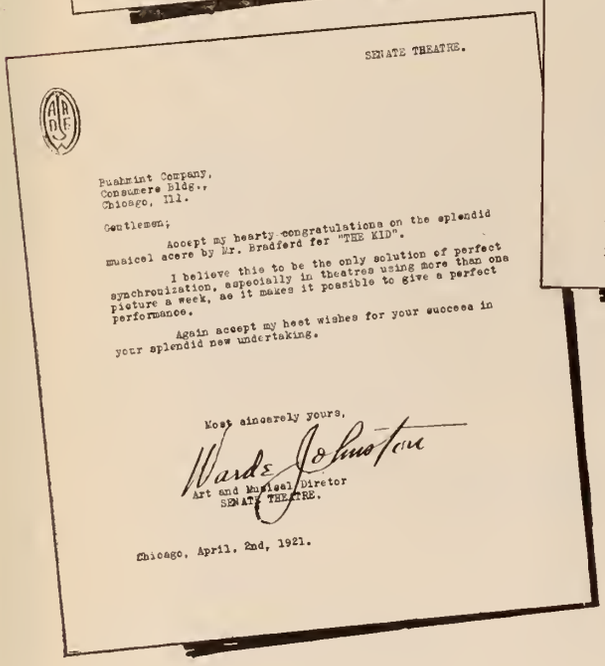
When I played Charlie Chaplin's latest picture THE KID I contracted for this service without having seen the score because Mr. Bush gave me such an adequate description of your work as to convince me of its practicalness and excellence. After having played this score I feel assured that the Synchronized Scenario music is a great success and that the Motion Picture musical directors throughout the entire country will soon realize its value.

I congratulate you upon your development of a system which satisfies a long-felt need in the Motion Picture Business.

Yours,

Very sincerely yours,
A. A. Cavallo
Conductor of Cavallo's Orchestra,
Hamlin Theatre, Chicago.

TEN INSTRUMENTAL SOLOISTS—VOCAL SOLOISTS—MOST EXTENSIVE LIBRARY IN AMERICA



SENATE THEATRE.

Bushmint Company,
Consumers Bldg.,
Chicago, Ill.

Gentlemen;

Accept my hearty congratulations on the splendid musical score by Mr. Bradford for "THE KID".

I believe this to be the only solution of perfect synchronization, especially in theatres using more than one picture a week, as it makes it possible to give a perfect performance.

Again accept my best wishes for your success in your splendid new undertaking.

Most sincerely yours,
Ward Johnstone
Art and Musical Director
SENATE THEATRE.

Chicago, April, 2nd, 1921.

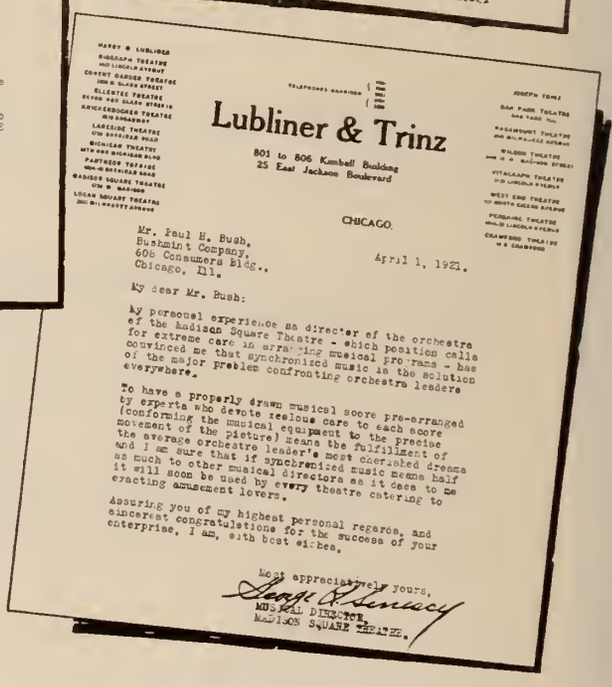
Musical Staff

DR. HUGO RIESENFELD

CARL EDOUARDE

JAMES C. BRADFORD

JOSEPH CARL BRIEL



Lubliner & Trinz
801 to 806 Kimball Building
25 East Jackson Boulevard
CHICAGO

Mr. Paul H. Bush,
Bushmint Company,
606 Consumers Bldg.,
Chicago, Ill.

April 1, 1921.

My dear Mr. Bush:

My personal experience as director of the orchestra of the Madison Square Theatre - which position calls for extreme care in arranging musical programs - has convinced me that synchronized music is the solution of the major problem confronting orchestra leaders everywhere.

To have a properly drawn musical score pre-arranged by experts who devote zealous care to each score (conforming the musical equipment to the precise movement of the picture) means the fulfillment of the average orchestra leader's most cherished dreams and I am sure that if synchronized music means half as much to other musical directors as it does to me it will soon be used by every theatre catering to exacting amusement lovers.

Assuring you of my highest personal regards, and sincerest congratulations for the success of your enterprise, I am, with best wishes,

Most appreciatively yours,
George E. Lemaire
MUSICAL DIRECTOR,
MADISON SQUARE THEATRE.

SYNCHRONIZED

SCENARIO MUSIC SCORES FOR YOUR HOUSE, TOO!

IT is a complete and simplified arrangement for each instrumental part, piano and organ included, printed in book form. Specially fitted to all feature pictures, **correctly cued** and **timed** for **every action, character** and **scene.**

Service for all feature pictures at nominal weekly rental fee.

Get details at once! Send coupon to distributor in your territory. His name appears on opposite page.

Synchronized Scenario Music Co.

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SYNCHRONIZED

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NORTHERN ILLINOIS AND INDIANA	Bushmint Company, 1018 South Wabash Avenue, Chicago, Ill.
LOWER NEW YORK and NORTHERN NEW JERSEY, also WESTERN CONNECTICUT	Music Score Service Corporation, 1600 Broadway, New York City
UPPER NEW YORK STATE	Exhibitors Film & Service Co., 565 South Salina Street, Syracuse, N. Y.
MAINE, VERMONT, NEW HAMPSHIRE, RHODE ISLAND, MASSACHUSETTS and EASTERN CONNECTICUT	Synchronized Scenario Music Co. of New England, 142 Berkley Street, Boston, Mass.
EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY	Synchronized Scenario Music Co. of Philadelphia, 1333 Vine Street, Philadelphia, Pa.
DISTRICT OF COLUMBIA, DELAWARE, MARYLAND and VIRGINIA	Synchronized Scenario Music Co. of Washington, 414 Mather Building, Washington, D. C.
NORTHERN CALIFORNIA and NEVADA	American Film & Equipment Co., 170 Golden Gate Avenue, San Francisco, Cal.
SOUTHERN CALIFORNIA and ARIZONA	Theatre Service Company, 730 South Olive Street, Los Angeles, Calif.
OKLAHOMA, TEXAS and ARKANSAS	Tri-State Distributors, 2003½ Main Street, Dallas, Texas.
COLORADO, NEW MEXICO and WYOMING	H. A. Kyler Enterprises, 919 Foster Building, Denver, Colo.
UTAH and IDAHO	H. A. Kyler Enterprises, 58 Exchange Place, Sait Lake City, Utah.
MONTANA, WASHINGTON and OREGON.	H. A. Kyler Enterprises, 2014 Third Avenue, Seattle, Wash.
IOWA and NEBRASKA	Hostettler Amusement Co., 900 First National Bank Building, Omaha, Neb.
NORTHERN WISCONSIN, MINNESOTA, NORTH and SOUTH DAKOTA, UPPER MICHIGAN	Sobelman, Mustard & Rowe, 711 Hennepin Avenue, Minneapolis, Minn.
SOUTHERN WISCONSIN	Sobelman, Mustard & Rowe, Toy Building, Milwaukee, Wis.
SOUTHERN ILLINOIS and EASTERN MISSOURI	Synchronized Scenario Music Co. of St. Louis, 3317 Olive Street, St. Louis, Mo.
WESTERN MISSOURI and KANSAS	Synchronized Scenario Music Co. of Kansas City, Film Exchange Building, Kansas City, Mo.
MICHIGAN	Strand Features, Inc. 201 Film Exchange Building, Detroit, Mich.
NORTHERN OHIO	Exhibitors Poster Service Co., Film Building, Cleveland, Ohio.
WESTERN PENNSYLVANIA and WEST VIRGINIA	Apex Pictures, Inc., 121 Fourth Avenue, Pittsburgh, Pa.
ALABAMA, GEORGIA, NORTH and SOUTH CAROLINA, FLORIDA and TENNESSEE	Synchronized Scenario Music Co. of Atlanta, Inc., 801 Flat Iron Building, Atlanta, Ga.
LOUISIANA and MISSISSIPPI	Will T. Richards, 700 Carondelet Street, New Orleans, La.

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..... Booking ..... Changes per week. Seating Capacity.....

Musical Director .....Manager .....

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And Desiring To Be Accurate

THE CLOSING DATE ON WHICH COPY MUST BE IN FOR

1921 Edition

Motion Picture Studio Directory AND Trade Annual

HAS BEEN ADVANCED TO

JUNE 1, 1921

Numerous letters asking that this be done in order to give those making new affiliations at that time, an opportunity to announce their new connections, prompted this action.

This will also give the people who have not reserved advertising space or sent in their biographies a chance to avail themselves of the extra time.

Your photograph or message should be among those represented.

Space already reserved indicates this will be the most complete edition so far issued. There will be no further delay.

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LILLIAN R. GALE
729 7th Avenue, New York
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THE FIRST OF THE NEW SERIES OF TABLOID SUPER FEATURES WITH

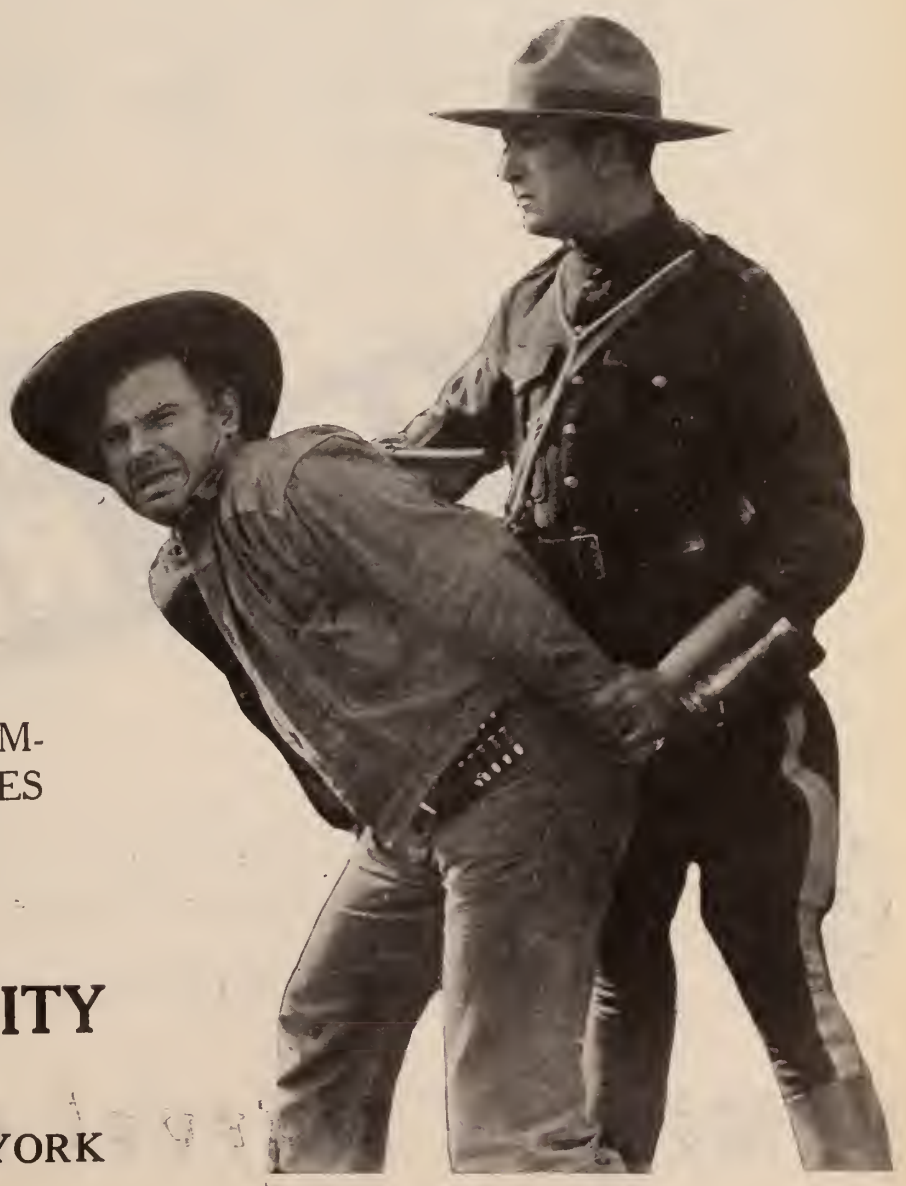
IRVING CUMMINGS

THE GREAT SCREEN STAR

IN

"ON THE TRAIL"

A Big Throbbing Romantic Thriller of the Canadian Wilds



THE CLASSIC OF THE SCREEN

LIVE DISTRIBUTORS ARE CLAMORING FOR THE WHOLE SERIES

Released Through

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516 FIFTH AVENUE NEW YORK

G. H. Foster, Marion Theatre, Marion, Ohio, owns a First National Franchise by which he is able to buck strong opposition and make money. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.

The Sensation

Big New York Strand jammed to capacity at every performance. Crowds are wild with enthusiasm over wonderful production while critics call it best picture shown, surpassing even "Passion."—Same star and director as in "Passion."

Speaking of





A stirring love tale of Old Spain based on the original French version of Prosper Merimee's Carmen, with the incomparable continental star.

A FIRST NATIONAL ATTRACTION

A Mighty Marvel of the Screen

F. A. Reichstein, Majestic, Rex and Strand Theatres, Beloit, Wis.—Our First National Franchise is in a large measure responsible for the success we have had here. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



GYPSY GOOD LUCK PIECE

The Romany Pateran, made of twigs and left at Crossways to blaze the Gypsy trail to Gypsy tent and Gypsy love over the world and back. THE TRADE-MARK to the successor to PASSION, with the same star and director.

of Broadway

The Critics Are Unanimous:

BEST EVER SEEN

"One of the best pictures we ever saw. It is even better than 'Passion' or 'Deception.' Never have we seen such realism and Pola Negri is a powerful actress, who is fascinating, beautiful in a way that has character for its foundation, and intelligent. As Carmencita she gives a gorgeous performance. Not in the five years we have been seeing pictures have we been so delighted. We wouldn't have missed it for the world. It sets a new standard for pictures. It's a slice of life, full of fire and dash. There never could be another Carmen like Pola Negri."—*New York Tribune.*

VIGOROUS, GLOWING, LIVING

"A motion picture that can hold the interest and excite the discriminating admiration of intelligent people. Pola Negri has endowed a character with the attributes of reality. She is a vivid human being every moment of her performance. She has abundant personality and is expressive. The production as a whole is a vigorous, glowing, living thing that never lets the spectator's interest slacken for a moment."—*New York Times.*

VIVID, COLORFUL

"Pola Negri makes the role the most genuinely seductive seen in years on the screen. She puts a meaning in every line of her lithe figure. Splendidly conceived and stirring scenes. Miss Negri makes this a highly vivid and colorful photoplay."—*New York Herald.*

FIERY IN EMOTION

"A bright beam of light in the movie darkness. There are amorous scenes so fiery that the film seems in danger of spontaneous combustion. Mlle. Negri's fine eyes and mobile face are still on the job."—*New York Sun.*

BETTER THAN PASSION

"With all respect for past productions we feel that 'Carmen' has been done for the first time on the screen. In color, in sweep of action, in vivid and tense characterization, 'Gypsy Blood' surpasses both the other two Lubitsch productions, 'Passion' and 'Deception.' With a craft which the others lack, Lubitsch has caught all the savagery and lilt of this wild Romany tragedy which has held its fascination so long in legend and music. The film is a triumph of screen production."—*New York Globe.*

FLAME OF ENERGY

"Pola Negri is a beautiful, vehement and volcanic Carmen. She is a very flame of energy; she flings herself into the part with a turbulence and a brusque beauty that are extraordinary. She makes the illusion a perfect one, being at all times Carmen, not an actress trying to be Carmen."—*New York News.*

REALISTIC ACTION

"Pola Negri presents a super-emotional portrayal. The alluring eyes, the heaving bosom, the feline grace are vividly revealed. The scenario is excellent and the direction good throughout. The mountain scenes stand out splendidly and there is in every character, to the least one in the mob, a realism of appearance and action."—*New York American.*

STAR IS EXCELLENT

"Pola Negri was all that could be desired and at times more."—*New York Journal.*

REMARKABLE PICTURE

"A remarkably good picture, full of tense scenes, and with crowded moments."—*New York Evening Telegram.*

With Multitudes of Players

Elmer Ramsey, Central Theatre, Fairbury, Ill.—
Uses a First National trademark in newspaper advertising and brings in the crowds. THAT'S ANOTHER REASON WHY

THE OATH

There'll be a Franchise everywhere

"Duck! They're Breaking Down the Door!"

Horrors! An irate husband, a cop and a big crowd is after the runaways.—The crowd will be after you and they'll break their way in to see Carter De Haven's presentation of

Mr. and Mrs. CARTER De HAVEN

in



"The Girl in The Taxi"

Adapted from the big Broadway success by Stanislaus Strange. It made all New York shout with laughter and it'll set your audiences roaring. It's fast and furious fun—it's a mile-a-minute Joy Ride.



FIRST NATIONAL PICTURES

A First National Attraction

Directed by Lloyd Ingraham

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Motion Picture News

VOL. XXIII MAY 21, 1921 No. XXII

Going to the Roots

A CONVENTION highly important to the motion picture was held in Washington last week. The following, from last week's issue, gives the matter in a nutshell:

> "The National Congress of Mothers and Parent Teachers Association at the final session of their annual meeting held in Washington, D. C., unanimously adopted a resolution advocating closer cooperation between their organization and the producers and exhibitors of motion pictures. This, in their opinion, rather than State Censorship, is the solution of the means to bring about a better class of motion pictures.
>
> "This action was the result of the activity of the *delegates from Ohio and Pennsylvania who declared that legalized Censorship in these states has been a complete failure* and that the right results could only be obtained by closer cooperation between these organizations and the picture industry."

First let us say that the Mothers and Parent Teachers Association is a large, widespread and powerful group of women; and they are deadly in earnest about motion pictures.

Fortunately, they are broadly and sanely constructive. They are not Mrs. Watermans. They represent an organization with an organization's aims. They view the motion picture as a powerful force in the development of the child and the social community; they have found, through practical experience, that this force can be regulated by active cooperation between those who make pictures and those who truly concern themselves with public sentiment and welfare.

It is significant to note that Mr. James Maddox of Columbus, Ohio, who was in attendance at the conference, appeared there not only as President of the Southern Ohio Exhibitors League, but also as a representative of the Parent Teachers Association itself.

Mr. Maddox as an exhibitor has been working for some time with the Parent Teachers Association and with harmony and success. If a similar situation prevailed in all the cities and towns of this country—as in Columbus, and other Ohio towns—there would be no effort toward local censorship.

And if every state had an Indorsers' Organization, as has Indiana—which is but similar to the cooperative principle of the Parent Teachers Association—State Censorship would never have a chance to intrude its ugly head—for the very simple reason that it would have nothing to stand upon but thin air.

We have often appealed on these pages for just this kind of local and state regulation.

It goes to the root of censorship. That's the great and simple thing about it. It destroys any appeal for censorship. It replaces the footloose hair brained or utterly selfish reformer with the solid genuineness of men and women who are truly interested in their homes, their communities, their states—and the spirit of American citizenship.

And, anyway—censorship or no censorship—the exhibitor everywhere must sooner or later ally himself closely with the best interests of his community. He has got to work with public sentiment and for public welfare. He's got to do just that—or get out. And the producer has got to give him the right kind of pictures—or get out.

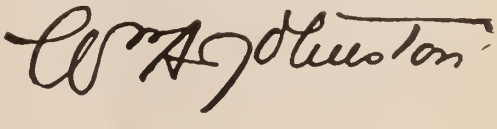
For the censorship that now exists, we say fight the abhorrent thing—and smash it! But for the censorship that will rise again next year, we say: begin now with the basic move that will utterly undermine it—and that is local and state regulation through cooperation with the best women's and civic organization.

Mr. Maddox, at Washington, asked for the appointment of committees from the Parent Teachers Association and from the motion picture interests to meet at once and inaugurate a national movement of cooperation.

We don't know why the opportunity wasn't grabbed at. We hope it isn't too late.

At any rate, we have offered to some of the leaders of the Parent Teachers Association the following suggestions:

Go right ahead with your excellent work. Don't wait for national cooperation with the industry at large. Keep on effecting your local cooperation with the exhibitor; make this grow into state-wide cooperation; keep up your present state organization cooperation. National cooperation will come in turn. But even if it doesn't, your work with the exhibitor will of itself bring from the producers the kind of pictures the public wants.



Decisive Action Planned Against Music Tax

Plans of the Motion Picture Theatre Owners of America for action against the present system of taxing the theatre owners for playing any music written by members of the American Society of Composers, Authors and Publishers, are reported to be rapidly taking shape. Action on this proposition will be taken by the Motion Picture Theatre Owners of America at its executive meeting at the Hotel Washington in Washington, D. C., May 17.

The battle against the demand of some of the music publishers and composers is already under way in at least three states. The Kansas State Exhibitors' League has instructed its general counsel to make a test case and also to defend several actions now pending against members of the organization. A test case is also being prepared by the Motion Picture Theatre Owners of Missouri.

Recently there have been instituted several suits against exhibitors in Eastern Pennsylvania. The members of the Motion Picture Theatres of Pennsylvania in this territory are determined to fight these cases to a finish, it is declared.

Working in conjunction with the M. P. T. O. A. is the United Theatrical Protective League, which has also launched a campaign to secured a repeal of the tax.

10 Alleged Film Thieves Are Arrested

A dragnet for film thieves is now being drawn throughout the country. During the last thirty days, ten arrests have been made in four big cities, a large number of stolen films have been recovered, and clues have developed that are expected to lead to the arrest of a large number of print burglars. The Film Theft Committee of the National Association of the Motion Picture Industry, through its chairman, H. Minot Pitman, is broadening the campaign against the light fingered dealers in missing film.

In Cleveland a few days ago, Mr. Hawkins caused the arrest and indictment of Julius Watt, alias Jimmie Flannigan, on a charge of having stolen prints of the United Artists' production, "The Mark of Zorro," and the Universal feature, "Beautifully Trimmed." The prints were recovered at the time of Watt's arrest.

Theatre Owners' Officers Installed

William Brandt was the recipient of signal honor at the Installation Dinner of the Theatre Owners' Chamber of Commerce the night of May 11, in the Grand Ball Room of the Ritz Carlton Hotel.

With an estimated 250 present, Sydney Cohen following the dinner called an informal meeting of the body, officers were installed, and John Manheimer then made a presentation speech and tendered a chest of silver to Brandt on behalf of the Theatre Owners.

Dancing and entertainment followed.

Turner and Dahnken Sale to Famous Is Rumored

(By Wire Los Angeles, Cal., May 12th)

Rumor is current here to the effect that Turner and Dahnken's fourteen theatres in and about San Francisco have been sold to Famous Players-Lasky during the past week. Turner and Dahnken have purchased three theatres in Pasadena, Cal., including the Strand, the Florence, and Jensen's Raymond; also Jensen's Theatorium, the DeLuxe, and the Alvarado in Los Angeles; and Jensen's Glendale theatre in Glendale, Cal. Turner and Dahnken are also part owners of the Hippodrome at Taft, Cal., giving them eight houses in Southern California territory.

The rumor of the Turner and Dahnken sale to Famous Players-Lasky also has it that the First National franchise for the Northern California territory was not sold in the transaction, and the belief is current that a deal is in progress for Lesser and the Gore Brothers to buy this franchise.

Lesser went to San Francisco on last Saturday after issuing a statement that a Wall Street octopus was throwing a blanket over the independent theatre operators of the nation. An attempt will be made this week to organize an independent league among the independent exhibitors of Southern California.

J. C. JESSEN.

Legion Protests "Caligari" Showing in Los Angeles

Fred Miller, manager of Miller's theatre, Los Angeles, Cal., took off "The Cabinet of Dr. Caligari," the German-made production, after an eight hours' run because of a demonstration by members of the Hollywood Post of the American Legion. This Post is made up largely of actors formerly in the service. The ex-service men formed a circle and marched past the box-office for hours for the purpose of inducing patrons from purchasing tickets for the performance. Those who bought tickets despite the demonstration were hissed and hooted, and several fights ensued. The demonstration was brought to a close when the Legion adjutant announced that Benjamin Hampton's "The Money Changers," made in Los Angeles, had been substantiated for the "Caligari" picture. The box-office was subsequently besieged by the crowd who rushed into the theatre to buy tickets as an expression of its appreciation of the change in program.

Legion members of the Equity and the Directors' Associations declare that the fight against German-made productions will be carried into every other city.

Alperstein and Golden Dissolve Partnership

Amiel Alperstein and Joseph A. Golden, formerly associated together under the trade name of A. and G. Enterprises, and interested in various producing and laboratory corporations, dissolved their co-partnership, April 27.

A. Alperstein will retain the offices formerly occupied by Allgood Pictures Corporation at 815 Longacre Building.

Nat'l Ass'n Annual Meeting in N. Y. June 6

The fifth annual meeting of the National Association of the Motion Picture Industry will be held on Sunday, June 6, at the association's headquarters, 1520 Broadway, New York. This date was decided upon at the monthly meeting of the association's Executive Committee on May 4, at which authorization was also given for the calling of annual meetings of the several branches of the association, including the Producers, Distributors, Supply & Equipment and General Divisions. These Divisions will meet prior to June 6 and nominate directors who will be voted upon at the annual meeting of the entire association. It is expected that the newly elected Board of Directors will immediately convene for the election of officers for the ensuing year.

Goldwyn Branch Managers at Coast Studios

Goldwyn executives from New York City and the managers of the twenty-two branch exchanges arrived at the Culver City studios, May 8, and were met by F. J. Godsol, chairman of the board of directors, who has been at the studios for several weeks, and Abraham Lehr, vice-president in charge of production.

Maurice Wolf, of the Los Angeles exchange, presented George Hickey, Buffalo manager, with the golden key to Goldwyn Gate at the first gathering of the managers and executives, a party at the Alexandria Hotel, tendered by Mr. Lehr.

The first business session of the convention was called together May 9, at the studios, where A. S. Aronson, general sales manager, outlined the purposes of the meeting—the formulation of a sales campaign for each big feature of Goldwyn's fifth year product and bringing the branch managers, and through them the sales force, into closer touch with the production of the photoplays which they are to market.

Attractive Inserts Cause Industry to "Sit Up"

Among the leaders in point of beauty, attractiveness and marked selling force value, is the two page insert on "Rider of the King Log," appearing in this issue, the product of the Associated Exhibitors' office, of which Joseph A. Brady is now advertising manager.

Also in the forefront will be noted the insert of Associated Producers, while Cosmopolitan Productions, having been in receipt of congratulations for the exceptional insert which appeared in last week's News, has acknowledged credit in the following paragraph, an excerpt from a letter from George B. Van Cleve:

". . . congratulations, however, should be broadened to also cover the Advertising Manager I have appointed—James F. Sayles."

First Nat'l Managers to Convene May 16th

Will Hold Four-Day Conference in New York Next Week with Company's Executives

THE branch managers of Associated First National Pictures, Inc., will assemble in New York City on Monday, May 16, for four days of business sessions with the executives of the company.

In many ways this promises to be the most elaborate convention held by the organization since the sessions of 1919, when the franchise holders and branch managers foregathered for a week at the Hotel Astor. For several months past the independent producing units distributing through Associated First National Pictures have been forwarding data to the main office regarding information deemed desirable as production guides and in turn these have been sent to the exchanges where special research work has been done by each organization in preparing resumes of conditions in their territories.

Economic and industrial conditions as well as the general theatrical situations have been investigated for subjects of special reports by the exchanges. Confidential reports from theatres as to the kind of productions that have been the most successful as well as those indicated as likely to be the most successful in the future have been obtained as well as the box office values of stars, directors, etc., who are releasing through the organization.

The production policy which is anticipated to be indicated by these reports will be the most comprehensive that has ever been placed in the hands of producers, declares a statement from First National home office. Not only will the reports provide a guide for the kind of stories which probably will be the most successful, but the scope of the production as well as the casting will be indicated to a certain extent, it is declared.

The production end, however, is not the only one which will receive discussion. Numerous new ideas for exhibitor aids have been developed by the First National organization during the past year and opinions have been sought from theatre managers in every territory as to their opinions of them. These things will be discussed with the opinions of the exhibitor as the predominating argument, and it is expected that several new lines of helps in selling the picture to the public will be among the outcomes of the convention.

Eight business sessions will be held, two on each day of the convention. The morning sessions will open at ten o'clock and the afternoon sessions will adjourn at 5:30 o'clock. The planned business of the session is expected to be cleared up at the first six sessions leaving the last two for the discussion of policies for the conditions peculiar to the individual exchanges.

The social side of the convention promises to be unusual. Norma and Constance Talmadge will have the delegates of the convention as their guests at a beef steak on Monday night. The place for the holding of it has not been announced. Tuesday night Jules E. Brulatour, producer of the Hope Hampton productions, will entertain at dinner at the Astor Hotel.

The Louis B. Mayer-Anita Stewart company will be the dinner hosts on Wednesday night with The Flotilla on Fifth Avenue as the place. The Katherine McDonald company will entertain the managers at a theatre party to a show as not yet selected, which will follow this dinner. From 11:30 p. m. on, the delegates will be the guests of Marshall Neilan at the Ziegfeld Midnight Follies. B. Y. O. B.

Among the exchange managers who have announced their intentions of being present are:

R. H. Clark of the New York City exchange; E. J. Hayes of the Buffalo exchange; R. C. Seery of the Chicago exchange; T. B. Spry of the Boston exchange; M. K. Keleher, New Haven; W. E. Lusk, Cleveland; R. H. Haines, Cincinnati; J. F. Cubberly, Minneapolis; H. J. Fitzgerald, Milwaukee; E. C. Rhoden and S. W. Hatch, Kansas City; S. S. Schwarz, Des Moines; H. M. Weinberg, Omaha; W. J. Heenan, Philadelphia; S. Y. Edwards, San Francisco; L. E. Tillman, St. John; A. Gorman, Montreal; W. J. Drummond, Toronto; F. Brown, Indianapolis; S. J. Baker, St. Louis; C. R. Beachem, Atlanta; F. P. Bryan, Charlotte; C. H. Feldman, Portland; L. O. Lukan, Seattle; A. M. Fabian, New Jersey; J. Skirboll, Pittsburg; H. Scott, Detroit; W. E. Callaway, Dallas; D. Bershon, Los Angeles; J. P. Anderson, Washington; S. J. Coffland, Vancouver; W. M. Mitchell, Calgary; B. Bloom, Winnipeg; L. L. Goldberg, Louisville; J. H. Ashby, Denver; L. L. Hall, Salt Lake City; C. J. Briant, New Orleans and Jack Brainard, Oklahoma City.

The Big Job Is for the Film Missionaries

By Sam Harding, President of the Associated Exhibitors

IN every business the salesman is the missionary. He carries the word. The measure of the prosperity of an industry often depends upon the mob psychology influencing the selling organizations. They are the physical contact between the middleman and the center of things, production. In the wrong spirit they can be as dangerous as the plague and in the right spirit they can be as helpful as the sun, rain and the other agencies of nature.

Aside from what they regard as their chief mission in life, the selling of films, they are the bearers of the word of prosperity. They are the custodians of policy. What they say about what the other fellow is doing makes a thousand "other fellows" and fixes the condition of things. Right now in the motion picture business there are several varieties of sales representatives and there is only room for the right varity.

I have sat in my office in Kansas City and I have listened to all sorts of salesmen. I have heard the industrous young men intent on their jobs, I have heard the clever men who study conditions and can talk intelligently about them, I have heard the rumor monger and the calamity howler. Some of the latter class may have wondered why their interview was so brief.

Thinking over all they have said I have felt some regret that exhibitors were in part responsible. Eternally preaching hard times in an effort to get down prices for film, the exhibitor has been driving the idea into the salesman's head that times were very bad and the spreading of the word has been producing something of an effect. It might help some to call the attention to the matter at this time for the particular subject of discussion at this time is price cutting.

If this is the time for retrenchment, let us start in by retrenching on the dessert. The meat of the motion picture business is the picture. If we start in by cutting prices to an extent that prevents our getting good men, we will find that living on dessert is mighty poor for the public stomach. That is where the salesman comes in and where the wise exhibitor will appreciate the truth. If more effort was made toward encouraging the picture, toward discouraging price cutting, and toward preserving profits by eliminating waste and waste only, prosperity would be much more certain in the coming months.

Any theatre owner will grant that the rest of the country seems to be in competition with Broadway in the matter of prologues, music and all sorts of accessories.. The picture itself is getting to be the least expensice feature of the theatre. The trimmings have been running into real money. Even Broadway does not find it a profitable game. How can the rest of the country expect it to make money?

With the coming hot weather attendance is going to fall off in theatres. Beyond doubt some exhibitors are going to believe that the prices are keeping people out, and then the cutting will begin. Every time they cut the price from forty cents to thirty, they cut into that part of their gross, representing their profit and they must get an increase of twenty-five per cent in attendance to make this up. Hot weather is not going to enable them to get that twenty-five per cent and the picture is going to suffer. The situation thus presented calls for careful consideration.

It can be readily understood that a reduction of fifty cents on a dollar in the

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Officers and Executive Committee of the M. P. T. O. of A. to Meet May 17

NATIONAL officers and executive committeemen of the Motion Picture Theatre Owners of America will meet in the Hotel Washington at Washington, D. C., beginning Tuesday, May 17, for a three-day session.

At this meeting plans will be consummated for the launching of the National legislative program during the present session of Congress. This legislation which the Motion Picture Theatre Owners will seek will be in the form of more equitable and uniform contract laws, relief from the present burdensome and unjust tax required by publishers and composers for the playing of any of their music in motion picture theatres, and moderation or elimination of the present heavy taxation system, with special reference to the five per cent film rental tax.

One of the most important events on the program will be the report of the president, Sydney S. Cohen, on the results and achievements of the organization since its inception at Cleveland last June. President Cohen will make a full report on the present status of the Motion Picture Theatre Owners of America, the states now organized, their activities, and the activities in general of the national organization.

President Cohen will also lay before the officers and committeemen complete plans for the continued growth and development of the organization.

Among other important reports that will be rendered are those of the committee on exhibitor-producer relations, laws and legislation, business relations, and ways and means.

At this meeting there will also be made full and complete plans for the National Convention of the organization to be held early in July in Minneapolis, Minn.

Educational Exhibits Code Modified in Pennsylvania

Modification of the proposed motion picture code regulating films exhibited by charitable, religious and educational institutions in the state of Pennsylvania has been agreed to by the Industrial Board, Commissioner Connelley, of the Pennsylvania Department of Labor and Industry, has just announced.

Provisions of the original code that will be eliminated include those requiring that the films shown be of an educational character; prohibiting the charging of admission fees; the number of days the exhibition may be held in a week.

The changes were decided upon after two public hearings, one in Philadelphia and the other in Pittsburgh, at which the objections of the various religious, educational and welfare organizations were heard.

Francis A. Mangan Joins Allen Brothers

Announcement is made that Francis A. Mangan has been appointed production manager for the new Allen theatre in Montreal and will have charge of presentation when this new theatre, the latest addition of the Allen interests, opens its doors on Saturday, May 14. Mr. Mangan has been serving in a like capacity for the past year at Phil Gleichman's Broadway-Strand, Detroit.

Jules Burnstein Joins Celtic Photo Plays

The directors of the Celtic Photo Plays, Inc., have appointed Jules Burnstein to the position of General Representative of the company. Mr. Burnstein is one of the best known executives. He was identified with Mutual, Pathe and other large organizations.

Celtic Photo Play, Inc., is releasing two Irish pictures, "The Colleen of the Moor" and "War Torn Ireland."

New York Incorporations

The following companies, together with the amount of capitalization and the directors for the first year, have filed papers of incorporation with the Secretary of State at Albany, N. Y., during the past week, and will enter the motion picture business:

Inspiration Pictures, $550,000, Charles H. Duell, Jr., J. Boyce Smith, Jr., E. M. Brown, New York; Allart Picture Corporation, $5,000, Abe Greenstein, Charles Penser, L. M. Fox, New York; Ossining Theatres Corporation, $2,500, E. A. Reilly, L. E. McMahon, M. V. Phelan, New York; the Genesee Valley Theatre Company, Buffalo, $50,000, L. Benedict Oishei and Charles Oishei, D. Marian Gray, Buffalo; Associated Foreign Film Buyers, $5,000, S. A. Repetto, T. F. MacMahon, B. C. Elliott, New York; Warners Exchange, $10,000, A. C. Thomas, H. S. Bareford, M. H. Muller, New York; Forward Film Exchange, $5,000, Samuel Freund, Jos. Joel, Adolph Freund, New York; Crescent Cinema Corporation, $100,000, Christ Spann, Jr., Wallace Bateman, Henry Pritting, Jr., Buffalo; Inter-Globe Export Corporation, $100,000, M. L. Cohen, Oscar Tunell, Jr., Harry Lewis, New York City.

Seek Male Member of Kansas Board of Review

A resolution, urging Governor Allen of Kansas to appoint a man as business manager or inspector of the Kansas board of motion picture reviews, caused heated debate and discord among the delegates at the annual meeting of the Kansas State Federation of Women's Clubs in Parsons, Kan., last week. The state board of reviews is now comprised of three Kansas City, Kan., women. It was stated that many of the obstacles encountered by the board were of such a character that they could be more easily and effectively handled by a man.

The resolution was finally killed.

Censor Bill Fails to Pass Wisconsin Legislature

The drastic Bennett motion picture censorship bill was killed on May 4, when the Wisconsin senate by an almost unanimous vote decided to indefinitely postpone action on it. The vote for 27 for postponement and 4 against such action. The senate committee on state affairs the week before had recommended killing the bill.

The victory for the picture interest is attributed largely to the work of the Joint Legislative Committee of the Wisconsin Motion Picture Industry and Allied Crafts. This committee was representative of the Wisconsin Exhibitors' Association, a state-wide organization of the F. I. L. M. Club and Operators' Union of Milwaukee.

During the four months campaign at the legislature nine separate bills against the industry were killed. Among these was a fire regulation bill, regulating the size and kind of booths and number of operators per machine, which was killed in committee. A second fire regulation bill in regard to the construction of new theatres, suffered the same fate. A child welfare bill, creating a censor board was killed in committee as was the bill prohibiting the showing of any film depicting murder or crime.

Book Available on Subject of Picture Regulation

Announcement comes from the National Board of Review of Motion Pictures at 70 Fifth Avenue, New York City, that it has issued a "Handbook on the Regulation of Motion Pictures," including two model ordinances. These relate to the regulation of films themselves and to the regulation of motion picture advertising. Other matters dealt with constructively are the problem of motion pictures with respect to young people and the principle of legalized censorship. The whole pamphlet is based on the Report of the Special Committee of the New York State Conference of Mayors and other city officials.

The pamphlet may be had from the National Board freely upon request accompanied by postage.

British Customs Authorities Grant Concessions

BY a concession granted recently by the British Customs authorities, it will be possible for prospective customers to be brought in to witness the screenings of an imported film before the payment of duty. Apart from giving importers a chance to sell a film without becoming liable for customs duty, this will also be useful where a second opinion is thought desirable.

Another concession just granted concerns importation by parcels post. If parcels are addressed to importers care of The Bonded Film Stores, of 33-35 Endell street, London, W. C., they will be sent up from the various ports more expeditiously and will be delivered without the importer being obliged to pay bond.

John C. Flinn and Whalen Address A.M.P.A.

Motion picture advertising must be kept ean if national censorship of pictures is be avoided, was the opinion expressed y John C. Flinn, formerly director of ublicity and advertising for Famous layers-Lasky Corporation and now en- ged in an executive position for the me organization, in an address before ie Associated Motion Picture Advertis- s at the Cafe Boulevard, May 5.

"There are more people going to mo- on pictures than ever before in our his- ry," Mr. Flinn declared, speaking from is observation after a few months' tour f the country. "They—the great the- regoing public—are a vast majority of mple living people who adhere to clean ving and do clear thinking. It is not a uestion of bringing advertising down to ieir level but of bringing it up to them ecause the motion picture-going public is ie cleanest minded public in the world to- ay.

Mr. Flinn followed Grover G. Whalen, ity Commissioner of Plants and Struc- ires, who spoke on the censorship prob- m as it affected New York City follow- ig the adoption of the censorship bill by ie two branches of the State Legislature.

Transportation Bulletin Embodies New Features

In a special bulletin issued by the trans- ortation committee (P. H. Stilson, chair- an), of the National Association of the lotion Picture Industry, many recent ac- vities of the committee are set forth, ncluding the revision of specifications for hipping cases adopted after lengthy con- erences between the committee and the ureau of explosives. These specifications re published in full in the bulletin. They re effective September 1 and are said to mbody many improvements over the resent shipping cases from a standpoint f durability, fire prevention and new ocking devices. Six classes of shipping ases are covered in the specifications.

The printed specifications can be btained upon application from the Na- ional Association headquarters, 1520 Broadway, New York City.

Better Film Business in Cuba Is Forecast

A steady improvement in the film busi- ess in Cuba is predicted for the remain- der of the year by A. L. Pratchett, man- ger of the Caribbean Film Co., of Ha- ana, Cuba, who spent several days in New York on business during the week of May 2, with E. E. Shauer, assistant treas- rer and manager of the Foreign Depart- ment of the Famous Players-Lasky Cor- poration. The Caribbean Film Co. is the sole representative for Paramount pictures in Cuba.

Three new theatres will be formally opened to the public in May. The two other theatres nearing completion are the Cine Neptune and the Cine Edison, both of Havana.

Louis Reeves Harrison Dead; Was One of the Pioneers of Trade Journal Field

LOUIS REEVES HARRISON, one of the pioneers of the film-press field, died Friday afternoon, May 6th, in the Memorial Hospital, New York City, following an operation for a malignant tumor. Besides being one of the oldest figures in the field of trade journalism, Mr. Harrison was the author of "Screencraft," a series of essays on various phases of film production, and of many screen adaptations, the most notable of which was that for "Paid in Full."

Funeral services for Mr. Harrison were held on Tuesday afternoon of this week at Campbell's Funeral Church, New York, and were attended by a host of his friends in the trade. Mr. Harrison was in his sixty-third year and is survived by one son. The remains were taken to Boston, Mass., for interment.

Louis Reeves Harrison was born near Keokuk, Iowa, and studied medicine in his early years. He abandoned the medical field at an early date, however, and became a staff writer of the Paris edition of the New York Herald at the time that James Gordon Bennett established the European edition of his publication. Later Mr. Harrison became interested in the manufacture of perfume and conducted a thriving business of this character on Fourteenth Street, New York. He still later managed a bicycling paper in Boston, but this venture succumbed with the waning of the "wheel craze."

Since 1908 Mr. Harrison had been almost continuously associated with the film industry, principally in the trade journal field, where his reviews and editorial writings early won recognition. He was also considered as one of the most successful story writers for the old Biograph organization. In recent years Mr. Harrison had been serving as a staff member of the Moving Picture World.

Nazimova Ends Vacation

Madam Alla Nazimova left New York for Los Angeles on Thursday, May 12, ending a brief vacation of only fifteen days. Nazimova arrived in New York in time to be one of the leading features in the big annual show of the Actors' Equity Association at the Metropolitan Opera House.

On her return to the West Coast Nazimova was accompanied by her husband, Charles Bryant, and William Muenster, her company manager. Her affairs in the East will be looked after by Robert Edgar Long, formerly of the D. W. Griffith executive staff.

Exhibitor Has Two Trials for Blue Law Violations

William C. Tracy, manager of the Gem theatre at Platteville, Wis., for the second time within a month has escaped conviction, through disagreement of the jury, of violation of the blue laws by operating his theatre Sunday.

At the first trial the jury stood three for conviction and three for acquittal. This week the jury stood four for conviction and two for acquittal.

In both cases the Woman's Christian Temperance Union has led in the attack and have filed the complaints against Mr. Tracy.

Art Levy Heads Foreign Dept. of Ass'd Players

General Manager Al Lichtman of Associated Producers Inc. announces the appointment of Arthur Levey to assume charge of the foreign sales department.

Mr. Levey comes to Associated Producers with vast experience in the motion picture industry all over the world. His association with the screen covers a period of eleven years. Best known as an exporter and pictorial representative in America for the Associated Newspapers Ltd. (Lord Northcliffe Press).

Idaho Exhibitor Ass'n to Join M.P.T.O. of A.

The most important action of the Idaho Exhibitors' Association in convention assembled at Idaho Falls, was voting to affiliate with the Motion Picture Theatre Owners of America, and a full endorsement of the national organization's policies. The other important resolution declared for cleaner pictures, and a pledge to make every effort to show only those pictures from which had been eliminated all objectionable features that meet with protest from their patrons. It was also voted not to show Clara Smith Hamon films in Idaho.

The officers of the Idaho Exhibitors' Association are president, R. D. Carruthers, Pocatello; first vice-president, C. Hendricks, Mountain Home; second vice-president, A. H. Hilton, Lewiston; secretary, A. J. Schubert, Gooding; treasurer, C. D. Bucknum, Emmett; executive committee, L. C. Gallagher, Boise; C. H. Lewis, Idaho Falls, and W. A. Mendenhall, of Boise.

Canadian Universal Film Buys Two Theatres

Word comes from the Canadian Universal Film Co. that the Canadian Theatres, Ltd., owners of the Princess theatre, Calgary, have purchased the Regent and Dreamland theatres in Edmonton, Alberta. Mr. A. H. Lawrence will be the manager of both the Edmonton houses. The statement from Canadian Universal Film further advises that this organization is planning to have theatres all through Western Canada.

Robt. Brunton Coming East with Kipling Negative

A wire from the Coast announces that Robert Brunton and Randolph Lewis left Los Angeles for New York on last Sunday, bringing with them the negative of Rudyard Kipling's "Without Benefit of Clergy."

Bosworth to Produce for Associated Producers

Hobart Bosworth has joined the ranks of independent producers and has already commenced work on a series of feature dramas to be released by the Associated Producers, according to an announcement just issued.

The Hobart Bosworth Productions, Inc., is the name of the new organization which has been formed to handle the star's pictures. Samuel Heyman, of San Francisco, is the president; Emory Johnson, vice president, and Max Graf, who returns to studio activities after three years' absence, will serve in the managerial capacity.

Six features are to be filmed during the coming year. Rowland V. Lee, who directed two former Bosworth features, and J. O. Taylor, who has been his cameraman for more than two years, have joined the new organization and are continuing in their former capacities. Joseph Franklin Poland has written the continuity for the initial story.

Authors in Cast of Anti-Censorship Feature

Several well known authors and playwrights have made their first personal screen appearance in an "all star" film entitled, "The Non-Sense of Censorship," which has been made for the National Association of the Motion Picture Industry, and is now being shown in photoplay theatres of states where censorship is being agitated.

Douglas Fairbanks is the only regular screen actor in the picture. He shares star honors, however, with Rupert Hughes, Edward Knoblock, Samuel Merwin, Thomas Buchanan, Rita Weiman and Montague Glass, all of whom are declared to act like veterans.

The ridiculous as well as the serious side of censorship is dealt with in the film playlet, and it is declared to be one of the most effective arguments against legalized supervision of motion pictures that has yet been used in the National Association's campaign against censorship.

State Censorship Editorially Condemned

In an editorial calling upon Governor Miller to veto the bill creating New York state censorship of motion pictures the New York Tribune last week stated in outright fashion that such censorship is un-American, would create a precedent for censorship in every state, whereas the industry from its nature must be conducted nationally, and finally stated a far better system of regulation could be furnished.

In conclusion it said:

"The amusement of our people is a matter of most serious concern. No mistakes must be made in relation to the handling of far and away the most popular form of organized entertainment. Governor Miller may well elect to follow time-proved principles and not plunge the state into an innovation against the whole spirit of our laws and social polity."

Barthelmess Pictures for First Nat'l

RICHARD BARTHELMESS, who within the past eighteen months has become one of the most popular featured players in films, is to be a star at the head of his own company. Simultaneously with the announcement of the formation that Inspiration Pictures, Inc., had been formed for the purpose of producing feature films starring this young actor, Associated First National Pictures, Inc., announced that negotiations had been completed with Inspiration Pictures whereby the exhibitor organization would have the distribution of the Barthelmess productions for a period of three years. Twelve pictures are contemplated under the contract. Several directors are under consideration.

The new star is at present in Flower hospital recovering from the effects of an operation for mastoiditis. The starting of production work on the features starring him is entirely dependent upon his recovery to full strength.

Charles H. Duell, Jr. is responsible for the starring arrangement for Mr. Barthelmess. He conducted negotiations for both of the contracts. Inspiration Pictures has been incorporated for $1,500,000 and Mr. Duell will be in active charge of the company.

The studio location for the new productions is not announced as yet.

W. H. Jenner Vice-President of F. R. Warren Corp.

Announcement was made this week of the election to a vice-presidency of the F. B. Warren Corporation, new national motion picture distributing unit, of William H. Jenner, for six years associated with Mr. Warren in various motion picture enterprises. Mr. Jenner has resigned from Associated Producers, where he had been Mr. Warren's personal representative in Los Angeles while Warren was general manager of that company, to assume his new duties. After a trip to New York and Boston on personal business, Mr. Jenner will return to the Coast.

In his new post, Mr. Jenner will have supervision of the F. B. Warren offices in Los Angeles, San Francisco, Seattle and Denver. He will make his headquarters in Los Angeles.

Membership Certificates Being Sent Exhibitors

All members of the Motion Picture Theatre Owners of America throughout the entire country are being supplied with certificates of their membership in the organization. The certificate is an attractive one and is to be framed and placed on the front of the box office that patrons may be informed of the theatre's membership.

"J'Accuse" Shown Befor Brilliant Gathering

Before an audience composed of leading motion picture men, and city and foreign officials, including the French Consul, J'Accuse, the big French production, was shown at the Ritz Carlton Hotel the night of May 10 for the first time in this country.

Heralded as one of the great features of the year, and the equal of any foreign production which has yet seen this shore, the feature was generously acclaimed on its presentation, and appears destined to create wide comment throughout the country on its release.

A detailed review will appear in the columns of the News in the next issue.

Harry Owens to Represen A. P. in the Orient

To represent the Associated Producer Inc., in the Orient, and to establish Amei ican methods of film distribution in Japai China, the Philippine Islands, and Indi Harry M. Owens, a special sales represer tative, will sail from San Francisco fc Japan on June 2, according to an ar nouncement issued from Associated Prc ducers, Inc.

Owens will make his headquarters wit the Oriental Film Co., in Tokio, and wi remain in the Orient for at least thre months.

The decision of the Associated Prc ducers to dispatch a representative t Japan was reached as the result of negc tiations just closed between them and th A. H. Woolacott Co., which is to have th exclusive Oriental rights to all of the As sociated Producers pictures released dur ing the first year. "Lying Lips," Ince' spectacular drama, will be the first pro duction to be released, probably abou July 1.

F.P.-Lasky at New Hom in Kansas City

The Kansas City Branch Exchange o the Famous Players-Lasky Corporation i now housed in its own building.

Welcome to the Fold

WE welcome to the screen another eminent artist, Tony Sarg. His screen novelty, Tony Sarg's Almanac, which had its first New York showing at the Criterion last Monday, scored, according to the comments of the daily press, a striking success. We have prophesied right along the gradual enrollment within the wide circle of the picture and the picture theatre the best artists of the world. Already their work is noticeable in the output of the studio. Just recently a group of New York's leading mural painters have banded together to improve theatre decorations and stage settings and colorings. Again we see the concert singer of the Broadway picture houses going to the Metropolitan Opera. And next come posters! We want our posters made by the country's greatest poster artists; and we shall have them.

W. A. JOHNSTON.

S. California Theatre Owners Elect

At the annual election of the Theatre Owners of Southern California, held May 1, the following officers were named for the year:

J. F. Lustig, President; J. L. Lazurus, Vice President; O. W. Lewis, 2nd Vice President; Glenn Harper, Secretary; E. B. Vanderlip, Financial Secretary and B. H. Lustig, Treasurer.

Screen and Stage Stars at Drew Post's Show

The S. Rankin Drew Post of the American Legion, announces that D. W. Griffith and Frank Bacon will appear together at the Post's show, scheduled for May 15, at the Hippodrome, in New York.

Other notables of the screen who are to appear on the bill in various acts are Dorothy Gish, and James Rennie, Mae Marsh, Mae Murray and Wallace McCutcheon, Arthur Rankin, Gordon Standing, Gilbert Rooney and Betty Blythe.

The Job For the Salesman

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price of a ticket to a legitimate theatre represents a saving that will be considered. That may and probably will increase the number of patrons, but I can never believe that the reduction of five or ten cents in the price of a motion picture ticket will increase patronage. It will just take away the money needed to keep the business on a high plane. The inducement represented by five or ten cents is not great enough to bring in the great number of additional patrons required to make up the loss in financial return.

Hail Veto of Censorship by Nebraska Governor

IN vetoing the censorship bill—which had been rushed through the Nebraska legislature—Governor McKelvie explained his act pointedly and with admirable logic. Responsible heads of important New York picture concerns read his veto statement with expressions of emphatic approval, which may be crystalized in one epigrammatic remark made by Paul Brunet.

"The Constitution of the United States is not yet a 'scrap of paper!'"

Some of the most appreciated utterances of Governor McKelvie, as quoted in the newspapers confirm opinions repeatedly expressed by Mr. Brunet. For example:

"I am thoroughly convinced that public opinion when it is left free and untrammeled will control the entire situation. . . . Let us then place the responsibility with the people themselves, where it belongs, realizing that if we as a nation are to be strong, virile, self-governing people we must assume the full responsibilities of citizenship without expecting the state to relieve us from the ills that are self-imposed and that are within our range to control, without the aid or direction of statutory law."

A Veto That Says It All

Governor McKelvie, of Nebraska, in vetoing the recent censorship legislation in that state, wrote a veto that is classic in its ringing of free speech, a free screen, and its vigorous opposition to attempts to curb the liberty of citizens. MOTION PICTURE NEWS in reprinting it urges every exhibitor and film man to preserve this page as a weapon of incalculable value. The veto follows:

I shall withhold my approval from H. R. No. 113. This is an act which provides for a board of reviews (censors), whose duty it shall be to determine what motion pictures may be shown in the state.

It is with the sincerest regrets that I feel impelled in this action. I do not like to set my opinion up against that of a majority of the members of the legislature, especially upon a subject that has been so thoroughly considered by it, but I feel so keenly upon the principles here involved and I am so fearful of the violence that will be done to our free institutions by legislation like this that I must waive all question of personal preference and act in accord with my conscientious belief.

There are many reasons why I think this is not good legislation. I might again refer to the danger that lurks in the creation of additional boards and agencies of government, the need for which is doubtful and the burden of taxation for the maintenance of which is ever increasing; or I might point out the fruitful field of dissension and discontent and resentment that is developed in the public mind by this sort of regulatory legislation. But these are of minor importance when compared with the larger theory of free government as it is provided in our fundamental law and as we have always cherished it and believed in it. Therefore it is upon this point that I shall dwell.

Section 5, Article 1, of our state constitution, provides that "every person may freely speak, write and publish on all subjects and being responsible for the abuses of that liberty." This is a guarantee of free action that has always been cherished by us and no one who believes in American principles of government can for a moment tolerate its abridgement. That H. R. No. 113 does promise to abridge this right is very apparent to me, as I believe also it must be to the people of the state.

It is no reflection upon any of the agencies that influence public opinion when I say that there is no criticism to be made against motion pictures in the things that they portray that might not also be made of the legitimate stage, the most popular books on fiction or the press. Indeed, the very great majority of pictures are simply the portrayal upon the screen of stories that have already been told in the press or acted upon the stage. Moreover, every item mentioned in this bill as unworthy of portrayal upon the screen is admitted without censorship or criticism to be published otherwise. Murder, manslaughter, homicide, burglary, offenses against women, fraud, embezzlement, marital infidelity, divorce, and every other crime is told and retold with all of the appending details in the columns of the daily press, but I venture the assertion that it would be a very small minority of our people who favor the censorship of this character of news. Certainly, then, you must agree with me that to be consistent it will naturally follow that censorship of motion pictures must ultimately be followed by censorship of the press.

The remedy for the evils that attend the showing of pictures that might properly be considered as subject for censorship is clearly pointed out in the paragraph of the constitution that I have already quoted wherein it says that every person shall be held responsible for the abuses of the liberty of free speech and the press. This means that offenses against the proper exercise of this liberty may be legally defined and punishment may be inflicted for violation of the law. Already we have such provisions upon the statute books and they are enforced. To go further than this and anticipate the violation is to approve conviction before the offense has been committed.

Such a procedure would be intolerable under our theory of government. It would simply mean that the state would become the guardian of the individual, directing him in his every act and depriving him of his rights of initiative and personal opinions.

But there is yet a finer and more fundamental remedy for these ills than by statutory law. It is the law of personal control, which embraces strength of character, moral rectitude, the belief in an infinite God, temperance of action, tolerance for the rights of others and the precepts of the golden rule. These, after all, are the things that shall forever determine our destiny as individuals, as a people and as a nation, and their evolution will be wrought primarily and fundamentally through those free institutions which we cherish most—the home, the church and the schools. So profoundly do I believe this to be true that I think the enactment of this law would stand as an indictment of these institutions, an admission that they have failed in their purpose and their importance would be consequently subordinated to the paternalism of the state.

I do not question the justice of the criticism that is made of the influence of some pictures upon the children, but admitting the very worst in this direction, it need not also be admitted that legislation is needed to control the situation. What shall we say of the obligation of parents to their children and the manner in which they must discharge this responsibility if we are to have a nation of independent, self-governing people?

The laws that are made in legislative halls are of only secondary importance to the laws that are formulated in the home and the same may be said of law enforcement. It is still true that 'the hand that rocks the cradle rules the world,' and it is equally true that there is no law which will repair the damage that is done when parents fail to exercise proper jurisdiction and control over their children.

There is no more reason to pass laws against the showing of pictures that do not have a strong moral influence than there is to prevent the publication of books and newspapers that carry the same stories as are shown on the screen. The right kind of parents do not permit their children to read indiscriminately. Neither should they permit them to see pictures indiscriminately. The guardianship of the child in these matters is a parental responsibility and to transmit it to the state would be simply to lessen the responsibility and minimize the importance of the home. What we want now is not that parents should be encouraged to relax their proper vigil over their children but that they should be called to realize that the state must and will not relieve them of these responsibilities.

I am thoroughly convinced that public opinion when it is left free to function untrammeled will control the entire situation. The motion picture business is young and many abuses have crept into it that are repugnant to those who have been most successful in it. These abuses will be gradually removed as the business grows, and in the same proportion will be prompt to remove that character of productions from the screen. The movement has already begun and I predict that before another legislature convenes in Nebraska, it shall have made such progress that the question of the censorship will not even be suggested here.

Let us then place the responsibility with the people themselves where it belongs, realizing that if we as a nation are to be strong, virile, self-governing people we must assume the full responsibilities of citizenship without expecting the state to relieve us from the ills that are self-imposed and that are within our range to control, without the aid or direction of statutory law.

Clark, of Robertson-Cole, Tendered Luncheon

C. Seymour Clark, director of publicity and advertising for Robertson-Cole Company, was the honor guest at a luncheon given Friday, May 6, at Keen's Old English Chop House on Forty-fourth street, for the editors and advertising managers of the motion picture trade journals of New York City.

The luncheon was given by Gordon H. Place, assistant director of publicity, that the representatives of the trade journals might meet Mr. Clark, who has only recently entered the motion picture publicity field.

Attending the luncheon, in addition to those named, were Miss Louella Parsons, New York Morning Telegraph; Wendell Milligan, Clem Kracht and Epes Winthrop Sargent, Moving Picture World; Tom Hamlin, Motion Picture Journal; Joseph Dannenberg and James Krahn, Wid's Daily; Sam Comly, Exhibitors Herald; Monte Sohn and Arthur McCosker, Exhibitors Trade Review, and Harry Osborne of Robertson-Cole Company.

European Branch of Kessel Laboratory Contemplated

Convinced that Europe is in need of an American up-to-date laboratory, Mr. Nicholas Kessel, owner of the Nicholas Kessel Laboratories, the largest in the country, is determined to open a branch somewhere on the Continent, possibly in Antwerp, Belgium. With this in view, Mr. Kessel is sending as his representative Miss Martha McCarthy to look the field over as well as the conditions.

F. B. Lasky British Studio Rounds Out Year

Five Productions Completed Since Opening; Many Difficulties Overcome

PERHAPS no one residing outside of England fully appreciated the immensity of the problem that confronted the executives of Famous Players-Lasky British Producers, Ltd., when it was decided to erect a British studio for the production of Paramount pictures. Building conditions were, and still are, chaotic, on account of the drastic Governmental restrictions upon new building projects and the almost prohibitive cost of labor and materials. Today, therefore, the wisdom of the company's executives in securing a building already constructed and suitable for adaptation to picture-making uses, rather than adopting the wasteful and tedious course of building from the ground up, seems fully revealed.

Within eight months from the time the old Poole Street Power station in Islington was taken over in October, 1919, it was completely dismantled and gutted, rebuilt entirely inside and made ready for production work. And now, just a year from that latter date, five productions have been completed within its walls and the sixth and seventh are under way.

The first two, namely, the Hugh Ford production, "The Call of Youth," by Henry Arthur Jones, and "The Great," by Louis N. Parker and George R. Sims, have already been released in the United States. The third, the Donald Crisp production of "Appearances," by Edward Knoblock, is due for American release in a month or so; the fourth, "The Mystery Road," directed by Paul Powell, is now past the cutting stage, and the fifth, the Donald Crisp production of Cosmo Hamilton's "The Princess of New York," is now completed.

The studios of the Famous Players-Lasky British producers at Islington, are indeed interesting and have been an eye-opener to all in the British film industry who have visited them. The place is a miniature town, self-contained and supplying its own requirements; compact in its arrangement and wonderfully rich in its resources, technical and artistic.

The large No. 1 studio is on the ground floor and is some 102 feet in length by 65 in width, and contains a water tank, 50 feet by 17 wide and 12 feet deep, offering special advantages for water scenes. It is provided with a movable cover and has windows at each end for the photographing of under-water scenes.

At one end of this studio is a scene-dock, from which scenes can be despatched as painted, either down to the No. 1 studio, or by elevator to the No. 2 studio which is on the first floor. The latter is well lighted and large enough to accommodate six scene sets at a time. At the upper end of the No. 2 studio is a closed gallery with overlooking windows, where the art director's room, and some of the principal dressing rooms are situated.

On the ground floor below the No. 2 studio is a large carpenters' shop, with the most up-to-date wood-working machinery, bandsaws, planing, moulding and mechanical morticing machines, all electrically driven. All the executive offices are very compactly arranged, almost in a straight line along one side of the building.

The studio lighting equipment is well up to American standard, including an ample supply of Kleigs, spot-lights, Meyer-Wool double arcs, double-bank and low-bank Cooper-Hewitts, half a dozen overhead domes, as well as three Sunlight arcs; while for exterior night "locations" there is a fine trolly equipment, which provides an output of 600 amps. at 120 volts, sufficient for all normal requirements.

The studio staff is numerous, well organized, enthusiastic, and there is a fine spirit of loyalty and comradeship shown throughout. Major Charles H. Bell is the general manager, with J. Sloan as the assistant manager; G. W. Budden is secretary of the company and head of the audit department; L. B. Lestocq is casting director; L. Dawson, art director; N. Gregory Arnold, assistant art director; C. McDonnell, chief cameraman; J. Rosenthal, first cameraman; B. Evans, chief scenic artist; A. Stewart, location manager; Miss M. de Saint-Martin, costume designer; J. S. Morgan, chief engineer; A. J. Moss, chief carpenter; F. Mills property master; A. Barned, draper. Two directors are at present at work in the studios, namely, Donald Crisp, with Assistant Director Claude H. Mitchell, and Miss Margaret Turnbull as scenarist, and Paul Powell, with Assistant Director R. J. Cullen and Miss Mary O'Connor as scenarist.

Fake Film Stock Promoters Curbed by New Bill

An act which it is felt will do away with false and misleading advertising calculated to promote false stock selling schemes was passed during the last session of the New York Legislature.

The act is in the nature of an amendment to the present penal law and the new stipulations incorporated, and other changes in the old law tend more specifically to render felonious the activities of a fake promoting corporation or association. Particular attention is paid to the publication in newspaper or other printed form of claims for any commodity which are untrue, deceptive or misleading. This feature, it is believed, will put a stop to the alluring and false verbiage used by promoters, calculated to entice the public into doubtful ventures.

The act if signed takes effect September 1.

"News" Commended by Wisconsin Showmen

At the close of the convention of the Wisconsin Exhibitors Association, President Rhodes was unanimously re-elected. Other officers named were Jack Silliman, Milwaukee, Vice President; Jos. Winninger, Waupau, Treasurer and R. Seegert, Recording Secretary.

Delegates and alternates to the National Convention to be held at Minneapolis were named.

Among resolutions passed was one in opposition to "soul kisses" running more than five lineal feet, with the request that exhibitors withdraw support from producers making "sex" productions. Another commended MOTION PICTURE NEWS "for that magazine's service to the exhibitor."

Partington, Barton and Rorke Among the Week's Visitors

Jack Partington, co-director with Eugene Roth of the California, Imperial and Portola theatres, San Francisco, is in New York this week and a welcome visitor to Motion Picture News office.

Dan Barton, of the Bartola organ, in town looking like an oil millionaire from the West, confesses that business is so good with the Bartola organ that he can afford a short vacation in New York and an opportunity to catch up on spending some of the accumulated receipts.

Sam Rork, who made rapid strides to the front among independent producers during the past year, is in New York with the first of the Selig-Rork two-reel dramatic classics. Those who have been given private showings of the new short features, with all star casts, and based on big books, are more than enthusiastic.

Enter—Robert Edward Dickerson

Preceded by an entire lack of exploitation, thrown on the world cold for an indefinite run without a hint of advance ballyhoo—and sponsored by a man who says he knows all there is to know about those subjects—Robert Edward Dickerson got off to a flying start on Tuesday, May 11, when the first day's box office report registered ten and a half pounds.

Speaking for himself Robert Edward Dickerson declared that in as much as his father, J. S. Dickerson, conducts the Exhibitor Service Bureau of Motion Picture News, he trusted that in future he would be exploited to a greater extent than upon his advent into this merry world.

It is the sincere wish of the co-workers of the proud father on Motion Picture News, that his son, as he goes through life, achieves a popularity among his associates equal to that of his dad.—R. E. W.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Ike Von Ronkel, of Favorite Film Corporation, is arranging for some personal appearances for Miss Clara Kimball Young, who is scheduled to arrive in Chicago about May 29th. Maurice Fleckels, of New York, Mr. Von Ronkel's associate in Favorite Film Corporation, was in Chicago this week conferring with Mr. Von Ronkel on sales plans. President Snipzer, of Equity, also was a visitor at the offices of Favorite Film Corporation this week.

A remarkable clock, which is causing much comment among patrons of the Randolph Theatre, has just been installed in the State Street lobby of that house. It apparently runs without any motive power and consists of a glass dial with gold hands, but has no springs or works, but the unique thing about it is that it finds and records its own time and there is no need of resetting or correcting it. This horological freak was purchased by Jones, Linick & Schaefer direct from its inventor, a Columbus man, who has worked on the clock for eighteen years to bring it to perfection, and who hopes to revolutionize the clock business with his weird instrument.

John E. Maple, of the Northwestern Film Company, Sheridan, Wyo., was in Chicago last week on his return from New York, conferring with Harry Weiss on the sale of the United States rights for the new feature recently completed by his company.

J. B. Howard has enlarged his Isis Theatre, so that it now has a capacity of eight hundred seats. It formerly was a three hundred seat house. Among the improvements are a new front and balcony, a new pipe organ and a new motor generator.

Superior Screen Service, Inc., has purchased the state rights for Northern Illinois and Northern Indiana on "The Price of Silence," starring Peggy Hyland, the feature picture being handled by the Sunrise Picture Corporation, of New York City. Harry Weiss, of Superior, reports that "Madonnas and Men" went over so big at the Bijou Dream on State Street, that it has been held over for an additional week starting May 8th, at that house.

Rochester, Indiana, is to have a handsome new moving picture theatre, according to Clyde Wilson, owner of the Paramount Theatre there. He states that he will shortly start construction on an eight-hundred-seat house.

Sam Lutz on May 1st took possession of the Lyceum Theatre, at 39th and Cottage Grove Avenue, which he purchased from Jake Levine.

H. L. Hendricks has purchased the Isis Theatre, at Kewanna, Indiana, and plans to thoroughly renovate it and put in extensive improvements which will make it a modern and up-to-date house in every respect. When it is reopened it will be known as the Kewanna Theatre.

Norman Field, general manager of Jones, Linick & Schaefer, has just appointed Jack Hunt assistant to Star Walsh, manager of the Rialto theatre.

John J. Herziger, of Menasha, Wisconsin, has just had a fifteen thousand dollar Barton organ installed in his Orpheum theatre, which has a seating capacity of six hundred. Dan Barton, of the Bartola Musical Instrument Company, who personally supervised the installation, states that he believes this is the highest priced pipe organ in a theatre of this size in the country. It was necessary for Mr. Herziger to build a twenty-eight-foot addition in the rear of his theatre to provide a place for the big instrument. George Weiss, a Chicago organist, has been engaged to play the new organ.

Six thousand persons were at the Chicago motion picture machine operators' ball at the Arena May 5th, when Charlotte Stevens was announced as winner of the Chicago *Journal's* beauty contest, the prize of which is a job with Christie Comedies. Bryant Washburn and Lew Cody attended. Mr. Washburn and Miss Stevens led the grand march, along with Mr. Cody and Marguerite Lee, who was second choice in the contest. After the grand march were screened the film tests made in the Rothacker studio from which the winner was chosen. Tommy Malloy, T. J. Reynolds and Joseph Sullivan were the union officials in charge of the ball. Proceeds went to the union benevolent fund.

Paul Rutenhouse is planning a six hundred and fifty seat moving picture theatre to be located on Madison street, between Desplaines and Jefferson. Mr. Rutenhouse states that he hopes to have the theatre completed in time to open its doors early in September.

The past week, Universal House Warming Week for the district served by the Chicago Exchange, the entire staff of the office devoted itself to the guests of the company, the out-of-town exhibitor. Those of the exhibitors who were not at the midnight review of Priscilla Dean's latest, "Reputation," given at the Barbee's Loop Theatre with proper musical setting, at midnight Thursday, were given the opportunity of reviewing the production in Universal's new projection room as well as many of the other pictures that are giving Universal satisfaction. During their stay in the city, many of them each day were driven about the city, shown the boulevards, the theatres in various parts of the city. Good cigars were there for those who enjoy the weed, punch for those who were thirsty, flowers for the ladies, and a real good and profitable time for all. A register was kept of the guests, which indicated that a very representative crowd attended, as close to 50 per cent of the theatres in the territory were represented.

Ralph W. Crocker, owner of the Star Theatre, Elgin, is planning for the erection of a two thousand seat moving picture and vaudeville theatre in that city, and has purchased a site on Grove Avenue from I. Cohien at a reported price of fifteen thousand dollars. The property, which is 66 x 187 feet, is adjacent to the Star Theatre. According to Mr. Crocker, he hopes to have the theatre completed by the end of the year. Tentative plans already have been submitted which provide for an absolutely fireproof construction with a white stone front and exceptionally large stage.

Representative McCabe has introduced a bill for regulation of motion picture theatres in the Illinois house, which would prove very detrimental to the theatre interests and the Motion Picture Theatre Owners of Illinois are taking steps to combat its passage. Sections one and two of the measure are as follows:

1. No person operating a theatre where motion pictures are shown to the general public shall permit persons to sit or stand nearer to the screen on which the motion pictures are shown than thirty feet.

2. No person operating a theatre where motion pictures are shown to the general public shall sell a ticket of admission to such theatre unless at the time of sale there is vacant in such theatre in which the purchaser of the ticket may sit.

Violation of the above sections would be considered a misdemeanor and a fine of not less than twenty-five nor more than one hundred dollars is provided for each offense.

The Allied Amusements Association held an interesting meeting at the Morrison Hotel, Friday. After a luncheon the Association was called to order by Peter J. Schaefer, its president, and some constructive legislation proposed. Various committees were appointed to visit Springfield in the interest of anti-censorship activities, to promote harmony among the exhibitors, to take up salary conditions and to bring the lines closer together to Chicago. There were seventy-five theatre managers present and rules were adopted to close the membership and to provide for scrutinizing future candidates for membership. Heretofore, it has been the rule of the Allied to secure as many members as possible. Henceforth, the membership will be limited and only those who can pass the committee investigation will be admitted to enjoy the advantages of the Association. Another Luncheon is planned in June at which time members of the National Motion Picture Industry will be present, Miss Pauline Frederick has also signified her intention of speaking at this meeting.

In furtherance of their established policy of economy, service and courtesy, the Exhibitors Supply, Inc., located at 157 N. Illinois Street, Indianapolis, Indiana, has taken over new spacious quarters at 128 W. Ohio Street. This new location will enable them to render to the exhibitor more efficient service than heretofore. Bob Gumm, manager, reports that April sales have been unusually good and predicts that he will obtain an equal amount of business, if not more, this month.

A trade showing of "The Scarab Ring," starring Alice Joyce, was held at the new Vitagraph projection room on South Wabash Avenue this week and the feature was well thought of by the large number of exhibitors who attended the review.

Plans are being perfected at Famous Players-Lasky headquarters in Chicago for Bill Gilday week, opening June 19th. Mr. Gilday has only been in charge of the Chicago office for a comparatively short time, but already is popular with exhibitors and exchange men and the week named in his honor is sure to be a success.

Manager W. C. Brimmer, of Vitagraph, has added R. E. Bolan, formerly connected with Metro and well known in the Chicago district, to his sales staff. Mr. Bolan will cover the Southwestern Wisconsin territory for Vitagraph.

The Motion Picture Theatre Owners of the State of Illinois continue to show a healthy growth, fifty new members having been added to the association since the recent convention in Chicago, according to Secretary W. D. Burford, of Aurora.

OTHER LATE CHICAGO NEWS ON PAGE 3188

Music and The Theatre

Picture Music and the Ohio Music Teachers

By Charles D. Isaacson

I HAVE just returned from the Ohio Music Teachers' Convention, held in Dayton. There were several hundred delegates from the different cities of the State, and within the progressive city, practically everybody who amounted to anything was present at some session or other.

I was one of the speakers, and during my stay in Dayton, I held forth in some ten or more meetings, discussing music in some form or other.

One of the subjects set down for me to give expression to was this: "The Matter of Music in the Picture Theatres;" and from what I have been told, the promise of somebody being able to impart some information on picture music brought to the convention the largest advance interest of any special idea. This is what I have been told by the backers of the meetings, it is what many important delegates told me personally—that they came chiefly to learn about picture music!

In fact, there is no question about the attitude of musicians today. The biggest individual matter of interest to them is motion pictures. The most conservative, dyed in the wool hang-backers are beginning to wake up to the fact that the more they know about picture opportunities, the technique of film needs, the kind of music which is desired and how it ought to be played—the more they are going to make of their own possibilities. The questions that were asked me! The kind of suggestions which were brought to me—the film managers and musicians would have been tickled to have heard it all.

It strikes me that the attitude of the Ohio Music Teachers' Convention was so significant that I can do no better than write of what I learned in Dayton. The headquarters of the delegates was at the Westminster Church and the Miami Hotel, but the special meeting where the motion picture speech occurred was in the Auditorium theatre. When I tell you that such a distinguished composer and musician as Edgar Stillman Kelley was present, those of you who know him, will be duly impressed. For those who don't know Mr. Kelley, I might say that he is considered one of America's leading composers, the man who created the music for Ben Hur, who has written many operas and light operas; he has been professor of music at Yale and at the Cincinnati Conservatory. . . . Mr. Kelley was the type of musician who came to the convention and listened intently and discussed picture music. He was one of those who declared that he came especially to learn about picture music!

The Auditorium theatre, which is the leading motion picture house, impressed me as being one of the most beautiful I have seen anywhere; large, comfortable seats, fine stage, good screen. Back stage it is thoroughly equipped with every modern device for lighting and sceneshifting. I understand that a fine orchestra plays nightly.

I found the house almost filled when I stepped upon the stage. Mrs. Frances Eliot Clark, director of the Educational Department of the Victor Talking Machine Company, had just finished an admirable address upon the work of developing the child as a musical entity.

As I launched upon my subject, literally the audience were on the edge of their seats, eager for the facts. And I am not able to say that it was due in any way to the style of my delivery, but the simple, perfect truth that I had facts to bring them on the subject which so thoroughly has aroused their curiosity and desires for more information.

My talk covered in a general way the information I have been seeking to propound through these columns: to wit, that the best musicians can find no finer outfit for their genius than the film theatre, *but that no musician can hope to succeed unless he knows the special technique of the screen.* I urged all to get acquainted, to throw off their false dignity to learn—to study hard. That music has a meaning in its every note—that certain phrases can be used to interpret, accentuate and give atmosphere to any film episode—this is the basic principle, I declared, of an understanding of motion picture scoring.

I told of the birth of the Association of Motion Picture Musical Interests and of the fine interest in its opportunities, of the growth of membership in such a short time—and would you believe it, practically everyone present asked if he or she might join.

The newspaper writers who talked with me, seemed to ignore almost everything I had done, excepting the film address. That's what they wanted to get down clearly in the press. All their questions were about music in the film theatre.

During my stay in Dayton I had occasion as I have remarked to speak in several other places than the Auditorium theatre. I addressed the Chamber of Commerce, including an audience of the biggest business men of the west—and they were delighted to hear of the film theatres which are "raising taste" by giving good music, in opposition to the other theatres which are "degrading taste" by giving cheap entertainment. At the home of John C. Patterson (head of the National Cash Register, Dayton's biggest industry), I was quizzed by Mr. Patterson himself, and his big executives *chiefly about the music for pictures!* The great man, a multi-millionaire, wanted to know how he could make his picture shows for the employees better through picture addition, and what he could do to arouse Dayton and Ohio to a furtherance of good picture music! At the Press Club the same question came up. It seemed as if I could not more than get started upon any other proposition before the Motion Picture Music Association peeped in. I felt like an author who had made a success with a certain story and thenceforward anything else he wrote had to be the same or almost the same as his winning attempt. When I spoke with the school-children, one of the youngsters of the orchestra asked—yes, about motion picture music.

Mr. Harry Wilson Proctor, the President of the Ohio Music Teachers' Association and the director of the Proctor School of Music, introduced me to the city, and was himself the authority for the information that the motion picture topic had brought a large percentage of the delegates to the meetings. Mr. Proctor is a live-wire and I hereby give freely the hint that some wise motion picture house or business will sign him up in some musical capacity. To Mr. Proctor I repeat what I said to him personally: Jump in and advertise a motion picture department, where young musicians can get the drift of the film needs in advance.

There was a Miss Adelaide O'Brien, who was managing secretary of affairs, who is the "man behind the gun" in the civic concerts, and who went all over the city of Dayton proclaiming the wonders of music in the picture theatres.

There was the highly intellectual and cultured Mrs. H. E. Talbott, one of the wealthiest women in the West, the head of the great aeroplane factories, who herself expressed a desire to aid in the motion picture development of the Dayton Idea. . . . Of the Dayton Idea I shall write some day. It ought to be in every city, and if Mrs. Talbott succeeds in making her film presentations acceptable, I shall take much pleasure in telling my readers of the News all about it. I never was so thrilled in my life as I was when Mrs. Talbott's school-children sang and played their patriotic pageant, or when the little boys and girls presented their remarkable orchestra. I told the Dayton business men that the Dayton Idea could make Dayton famous as an art and patriotic center, and I'm going to tell it to them again.

There was Mr. James MacMillen, the backer

(*Continued on page 3222*)

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
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Temporary Headquarters
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I,.....

Address .....

herewith desire to apply for membership in this association, Class.....

Dues.....

CLASSES
A—Those of the motion picture industry seeking to broaden their appeal thru music.
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C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
$2.00 for individuals $10.00 for corporations and companies.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Love Special—

Splendid cast, good scenic effects and pleasing story. (West.)

Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone. (Middle West.)

Some way this went only fair. Business was average for a Reid picture. (West.)

Picture well liked and drew good attendance. (Middle West.)

The Home Stretch—

A pleasing little picture. Business about average. (East.)

Good picture to our usual capacity business. (West.)

Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent. (South.)

What Every Woman Knows—

A fair picture. It disappointed many, however, who came, attracted by the combined names of Barrie and De Mille and went away disappointed at the lack of action and general slowness. On the other hand it charmed an equal number. Business was brisk. (East.)

Nice picture but quiet to interest many. Hardly a normal business. (East.)

As entertainment a good picture but failed to draw for me. (West.)

Public opinion divided. Well directed and fairly good picture but has no special punch to create more than passing comment. (West.)

The City of Silent Men—

Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business. (Middle West.)

They seemed to like this one and it brought good patronage. (West.)

Record-breaking crowds. Equalled our biggest specials in drawing power. (East.)

The Frontier of the Stars—

Average picture to average business. (Middle West.)

Star is popular; fair business. Picture pleased.

Dollar a Year Man—

Arbuckle good drawing card but vehicle is very poor. Public greatly disappointed. (West.)

Good picture to good business for week run. (West.)

Roscoe Arbuckle in "The Dollar a Year Man" and Larry Semon in "The Rent Collector." Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases. (Middle West.)

The Gilded Lily—

Went over big for full week. (South.)

Going fine in its third week. (West.)

Proxies—

This feature proved one of the best business getters of the year and was generally liked by our patrons. (Middle West.)

Faith Healer—

As good as "Miracle Man." Created lots of talk around town and did good business considering the beautiful weather, housecleaning and moving season. (East.)

Forbidden Fruit—

Excellent picture and attendance almost a record-breaker. Patrons liked picture, much desirable comment heard. Opens second week May 8. (Middle West.)

What's Worth While—

Attracted fair business only. Audience did not enthuse over production. (East.)

Straight Is the Way—

Bully picture but drew worst box office receipts that our house has ever known. (West.)

FIRST NATIONAL

Jim, the Penman—

Good picture which played to excellent business for week. (Middle West.)

The Old Swimmin' Hole—

The picture was shown at an opportune time, during Boys' Week, and it played to a capacity house for seven days. (Middle West.)

Charles Ray in a beloved classic—an irresistible combination. Business excellent throughout week. (South.)

The Passion Flower—

Went over fair but drew big business on account of the star. (West.)

Capacity business, which is usually the rule with a Norma Talmadge production. (East.)

Man, Woman, Marriage—

A good, strong picture which carries an appeal with it. Plenty of opportunities for exploitation. A good house all week. (Middle West.)

The Devil's Garden—

Just a fair picture which deals with a time-worn subject. "The Reckless Sex," a comedy, saved the week at my house. (Middle West.)

Sky Pilot—

Good average picture. Did as much business as we expected with it. (East.)

Not Guilty—

Only fair picture and not an exceptional box office bet. (West.)

Lessons in Love—

We regarded this as an excellent picture, but adverse newspaper criticisms had some effect on attendance, although we played to good business for week. (Middle West.)

METRO

The Offshore Pirate—

Went over big and seemed to please them all. (West.)

A mediocre picture that didn't pull very well. (East.)

Four Horsemen—

Held over for fourth week. Picture at $2 scale has played to capacity nights and good matinees. (East.)

Hard Luck—

Perhaps Buster Keaton's best effort. Good clean, snappy, high-class production. Keaton becoming great public favorite. (West.)

Extravagance—

A fair picture to fair business. (East.)

Viola Dana in "Puppets of Fate" and Buster Keaton in "Hard Luck." Two popular stars that drew well. Pictures up to standard and of type that pleased.

VITAGRAPH

Black Beauty—

Wonderful picture for the class who like this type of stuff. (West.)

Heart of Maryland—

Business not as good as we expected. War dramas seem to be thoroughly taboo. (East.)

UNITED ARTISTS

The Nut—

This picture was in no way extraordinary, but it played to big business because of the anniversary that surrounded it and the extra advertising. (East.)

Through the Back Door—

Starts out big. Picture booked for an indefinite run. (West.)

Just Out of College—

Jack Pickford not particularly popular. Business just fair. (South.)

Godless Men—

So bad that it was taken off after one day and "Lying Lips" substituted. (East.)

REALART

The House That Jazz Built—

Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans. (South.)

Wanda Hawley is not a box office attraction but picture pleased. (East.)

The Little Fool—

Our patrons called this a good picture and business was good. (West.)

Plaything of Broadway—

Good picture, well cast and directed. Public well pleased. (West.)

All Soul's Eve—

Rather weak as a drawing card. A good picture, but attractive only to a selective few. Just a fair house for the week. (Middle West.)

FOX

Over the Hill—

Going big. Picture booked for an indefinite run. (West.)

Hands Up—

Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep. (East.)

UNIVERSAL

Reputation—

Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week. (Middle West.)

Great box office attraction. Splendid picture, although incredulous in spots. Fair business. (East.)

The Big Adventure—

Poor picture which did not have much pulling power. Played to poor business. (Middle West.)

Did more than well for us and pleased. (West.)

Dangerous Moments—

We call this a good picture and

(*Continued on page* 3169)

PROGRAMS FOR THE WEEK OF MAY 14TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Clune's Theatre—
Educational—Movie Chats—Kineto.
Comedy — Rocking the Boat — Gaiety.
Organ—"Love Bird."
Current Events — From Selznick, Ford Weekly and Kinograms.
Vocal—"Just Keep a Thought"—Tenor solo.
Feature—The Magic Cup—Realart.
Next Week—Two Weeks with Pay.

Symphony Theatre—
Overture—"Italian Folk Songs."
Current Events—Fox News.
Cartoon — The Vegetarians—Mutt and Jeff.
Feature—A Thousand to One—Hobart Bosworth.
Next Week—A Perfect Crime.

Tally's Theatre—
Overture—"Cavalleria Rusticana."
Current Events—Kinograms.
Feature—Black Beauty (two weeks' run)—Vitagraph.
Next Week—Puppets of Fate.

Miller's Theatre—
Current Events — From Selznick and Fox News.
Scenic — A Day with John Burroughs—Prizma.
Instrumental—"The Song of India," rendered as a violin solo.
Feature — The Money Changers — Pathe.
Substituted for The Cabinet of Dr. Caligari.

Garrick Theatre—
Overture—"Rustle of Spring."
Scenic—Hide and Go Seek—Educational.
Comedy—Let Me Explain—Christie.
Novelty—Color subject by Popular Photographers' Productions, From the Heart of the Redwoods.
Orchestra—"Herodias."
Feature — Madonnas and Men — Jans.
Exit—"Coronation March."

Mission Theatre—
Orchestra—"Sunshine."
Feature—Through the Back Door — Mary Pickford. Indefinite run.
Instrumental—"My Isle of Dreams" and "Minuet." Violin duet.
Comedy Feature — Home Talent — Sennett.
Orchestra — Selections from "The Fortune Teller."

Ambassador Theatre—
Overture—"The Little Hooper."
Scenic—Crater Lake—Burrud.
Current Events — International News.
Vocal—"Dawn" and "Mother of Pearl." Contralto solo.
Orchestra — "Lucia Di Lammermoor."
Special—One-act play—The Secret Way, presented with Ruth Renick, John Elliott and Arthur Hull.



Showing the three-column cut used by the Brooklyn Strand in connection with the showing of "Peck's Bad Boy"

Feature Habit—First National.
Exit March—"Croning."

California Theatre—
Overture—The Fortune Teller.
Scenic—Niagara Falls, Mighty Thundered—Prizma.
Organ—Rebecca from Mecca.
Current Events—From Fox and Kinograms.
Feature—An Unwilling Hero—Will Rogers. Presented with a prologue in which eight girls and two tramps give "My Isle of Golden Dreams" "The Glow Worm" "How Dry I Am," and the "Toreador Song" from "Carmen." The drop used shows a seashore scene with a bungalow in the foreground.
Comedy—The Fireside Brewer—Sennett.
Next—"The Education of Elizabeth" and "The Rent Collector."

Auditorium—
Overture—Love's Old Sweet Song.
Feature — Over the Hill — Fox. Booked for eight weeks run.

Kinema Theatre—
Overture—Poet and Peasant.
Current Events — International News.
Vocal—Newsboy singer renders "Pal 'O Mine Why Don't You Answer Me?"
Educational—Screen Snapshots.
Scenic—Water Trails—Bruce.
Feature—The Passion Flower—Norma Talmadge. Presented with a prologue in which Spanish dancers sing "La Paloma."
Next—Sowing the Wind.

Superba Theatre—
Current Events — International News.
Comedy—A Monkey Hero—Universal.
Special—Soprano solo, "Somewhere a Voice is Calling" rendered with a violin solo accompaniment.
Feature — Reputation — Priscilla Dean.

Grauman's Rialto Theatre—
Third week of "The Gilded Lily."

Grauman's Theatre—
Overture—Oberon.
Current Events—Pathe News.
Organ—Mello Cello.
Novelty—Topics of the Day—Pathe.
Cartoon—Selected from the Paramount Magazine.
Feature—The City of Silent Men—Thomas Meighan. Presented with a prologue in which three singers render selections in a prison set.
Next Week—Sentimental Tommy.

DENVER

America Theatre—
Current Events — International News.
Comedy — Holy Smoke — Educational.
Feature—Snow Blind—Goldwyn.
Next week—An Unwilling Hero.

Rialto Theatre—
Overture—Scottish Airs.
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe.
Feature — Sentimental Tommy — Paramount.
Next week—Sacred and Profane Love.

Rivoli Theatre—
Overture—Auld Lang Syne.
Feature—Black Beauty—Vitagraph.
Current Events—Fox News.
Cartoon—The Far North—Mutt and Jeff.
Educational — Polo Game—Educational.
Next week—The Passion Flower.

CINCINNATI

Walnut—
Current Events—Pathe 36.
Topics of the Day—Literary Digest.
Comedy — Man versus Woman — Christie.
Feature—The Passionate Pilgrim.
Next week—The Ole Swimming Hole.

Strand—
Current Events—Pathe 37.
Comedy—Bang-Mermaid.
Feature—The Easy Road.
Next week — The Truth About Husbands.

Gifts—
Current Events—Fox 33.
Sunshine comedy.
Feature—The Love Flower.
Next week — One Thousand to One.

Capitol—
Overture—Slavish Rhapsodie.
Capitol News Events Novelty: a. Current Events—Pathe.
Song—My Mother's Evening Prayer—Master S. Berger, boy soprano.
Capitol Travelogue: Literary Digest—Topics of the Day.
Operatic Presentation:
a. Spinning Wheel Quartet — Martha. Sung by Capitol Quartet.



The Superba in Los Angeles advertised the Universal feature "The Smart Sex" with the above newspaper display

b. Last Rose of Summer—Margaret Spaulding, soprano.
Feature—What Every Woman Knows.
Presentation picturesque—"Mammy" and "Wyoming."
Comedy—Out of the Inkwell—Bray.
Next week—The Gilded Lily.

Grand—
Current Events—Kinograms.
Comedy—The Toonerville Follies.
Feature—Midsummer Madness.
Next week—The Faith Healer.

PITTSBURG

Liberty Theatre—
Current Events-International News.
Novelty—Topical Tips.
Feature—Bob Hampton of Placer.
Comedy—Dining Room, Kitchen & Sink.
Next week—The Old Swimming Hole.

Savoy Theatre—
Current Events—Fox News.
Feature—His Greatest Sacrifice.
Comedy—He's In Again.
Next week—Hands Off.

Regent Theatre—
Current Events—Kinograms.
Scenic—Bruce Educational.
Feature—His Greatest Sacrifice.
Comedy—Beat It.
Next week—Straight is the Way.

Olympic Theatre—
Overture—Olympic Orchestra.
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Buried Treasure.
Comedy—The Rent Collector.
Next week—Two Wise Wives.

Loew's Lyceum Theatre—
Current Events — Loews Weekly News.
Feature—Puppets of Fate.
Comedy—Hashers & Mashers.
Next wee—The House that Jazz Built.

Grand Theatre—
Current Events — Grand News Weekly.

Novelty—Topics of the Day.
Feature—Bob Hampton of Placer.
Comedy—Made in the Kitchen.
Next week—The Old Swimmin Hole.

Blackstone Theatre—
Current Events-International News.
Feature—Reputation.
Comedy—Hurry West.
Next week—Straight is the Way.

Minerva Theatre—
Current Events—Selznick News.
Feature—Out of the Chorus.
Comedy—Hard Luck.

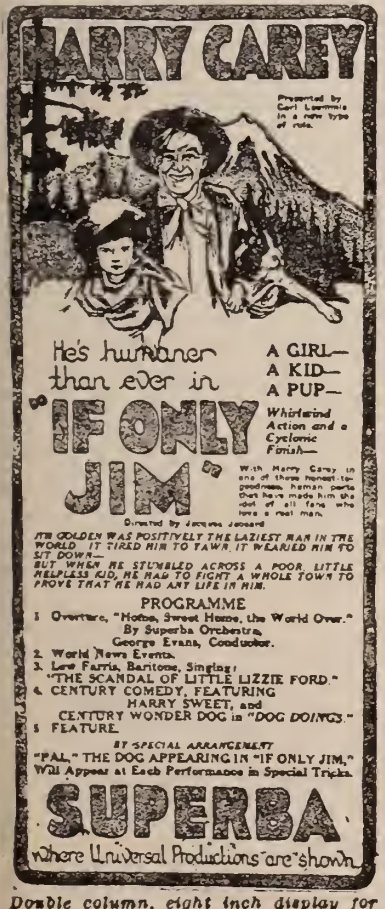
ATLANTA

Howard Theatre—
Ocerture—"Babes in Toyland," Howard Concert Orchestra, conducted by Enrico Leide and Vincent Kay.
Howard News and Views.
Violin Solo—R. Hemery, concert violinist.
Pathe Review.
Comedy—Mutt and Jeff in the Vacuum Cleaner—Fox.
Feature—Pauline Frederick in the Mistress of Shenstone—Robertson-Cole.

Criterion—
Overture—Criterion Orchestra, conducted by Dave Love.
Kinograms.
Topics of the Day.
Comedy—The Skipper's Treasure Garden—First National.
Screen Snapshots.
Feature—Allen Holubar's Man, Woman and Marriage—First National.

CHICAGO

Tivoli Theatre—
Overture—"Orpheus."



Double column, eight inch display for "If Only Jim," the work of the Superba theatre, Los Angeles

Scenic—Let the Rest of the World Go By.
Organ Solo—"Isle of Golden Dreams," counterpointed with "Aloe Oe" and "Home, Sweet Home," by Jesse Crawford.
Topical Events.
Specialty—M. Sigmund Boguslawski in popular and classical selections on the violin.
Literary Digest.
Specialty—Ten minutes from "The Mikado."
Feature—Norma Talmadge in the Passion Flower.
Kat Kartoon.

Woodlawn Theatre—
Woodlawn News and Views.
Mutt and Jeff Cartoon.
Overture—"Fantasia Napolitana."
Feature—Forbidden Fruit.
Specialty—Bryant Washburn in person.
Intermission—"I'm Nobody's Baby."
Coming Feature—Madonnas and Men.

Barbee's Theatre—
Universal Weekly.
Literary Digest.
Overture—"Zampa."
Comedy—Harold Lloyd in Now or Never.
Feature—What's a Wife Worth.
Coming Feature—Some Wild Oats.

Randolph Theatre—
Organ selections.
Comedy—Lady's Pet.
Feature—Sentimental Tommy.
Coming Feature—What Every Woman Knows.

Ziegfeld Theatre—
Incidental music by orchestra.
Topics of the Day.
Literary Digest.
Pathe Weekly.
Comedy—Hurry West.
Feature—The Cabinet of Dr. Caligari.
Coming Feature—You'll Find It Everywhere.

Roosevelt Theatre—
Overture—Selections from Mendelsohn.
Roosevelt News Weekly.
Topics of the Day and Pathe Color.
Specialty—Walter Andlin, noted New York basso.
Roosevelt Grand Organ—Popular Selections by Edmund Fitch.
Feature—Betty Compson in Prisoners of Love.
Specialty—Syvil Sammis Ladies quartette in costume.
Comedy—Lyons and Moran in Blue Sunday.
Coming Feature—Mary Pickford in Through the Back Door.

CLEVELAND

State—
Overture—Selections from "Sweethearts," direction Hyman Spitalny and Symphony orchestra.
Current Events—Pathe News, Topics of the Day.
Cartoon—Mutt and Jeff in Far North.
Sport Pictorial—Fortune Hunter.
Prizma—Comedy Review.
Solo—Leo Conway sang "Dear Old Pal O' Mine" and "Rose of Picardy."
Musical Specialty—Harper Garcia Smythe and College Glee Club of 18 members.
Next Week—Mary Pickford in Through the Back Door.



This display was used by Loew's Palace in Memphis to advertise "Message from Mars."

Allen—
Overture and Prologue—Tannhauser rendered as a prologue. Cast of 15 people, in costume, special stage setting designed by Art Director Frank Zimmerer, featuring "The Pilgrims Chorus," under direction Philip Spitalny and symphony orchestra accompaniment.
Current Events—International News, Selznick News—Screen Snap Shots.
Feature—Reputation.
Next Week—Tom Moore in Made in Heaven.

Stillman—
Overture—"My Heart, Thy Sweet Voice," rendered by violin, piano and Cello trio, with orchestral accompaniment.
Current Events—Pathe Weekly—Topics of the Day.
Comedy—Three Jokers—Vanity Comedy.
Next Week—Deception.

Park—
Overture—Il Trovatore.
Theme—"Come to Arcady With Me."
Current Events—Pathe Weekly—Topics of the Day.
Comedy—"The Rent Collector"—Larry Semon.
Feature—"The Miracle of Manhattan"—Elaine Hammerstein.
Next Week—"The Home That Jazz Built" with Wanda Hawley.

Metropolitan—
Overture—William Tell.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"Straight Crooks."
Feature—"The Sky Pilot."
Next Week—"The Oath."

Strand—
Overture—Tale of Hoffman.
Events—Ford Educational—"Civics and Citizenship."
Comedy—"Straight Crooks."
Feature—"The Sky Pilot."
Next Week—"The Oath."

Standard—
Feature—"Wolves of the North" with Eva Novak.
Serial—"The White Horseman"—Universal.
Events—International News and 2 reels of Cleveland snap shots made at time and place previously advertised.
Overture—"Moon Flower" by Maloof.
Next Week—Harry Carey in "The Wallop."

SEATTLE

Winter Garden Theatre—
Overture—Now I Lay Me Down to Sleep.
Current Events—Fox News.
Comedy—Dardy Lyons.
Educational—Old Mexico.
Feature—The Price of Possession—Metro.

Coliseum Theatre—
Current Events—Pathe News.
Overture—Selections from "Carmen."
Comedy—Toonerville Trolley release.
Vocal—Gypsy Love.
Feature—The Passion Flower—Norma Talmadge.
Next week—The City of Silent Men.

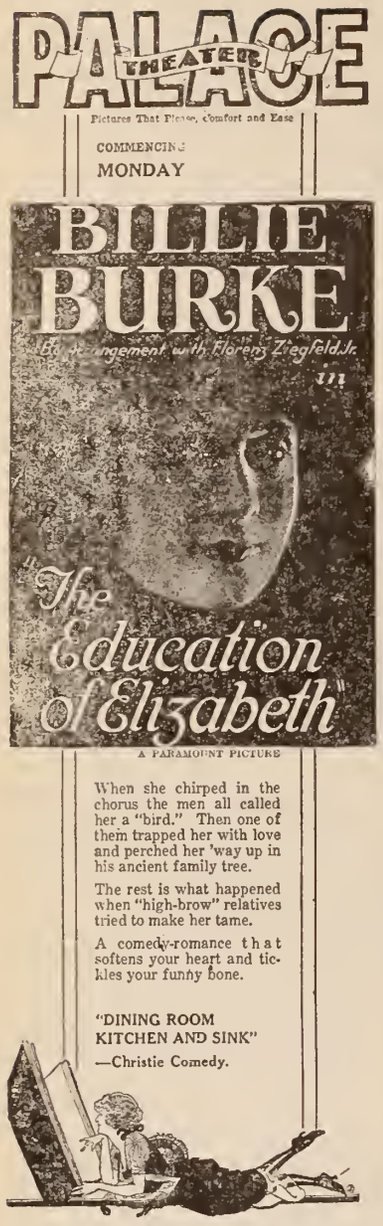
Clemmer Theatre—
Overture—La Boheme.
Current Events—International News.
Novelty—Topics of the Day—Pathe.
Feature—Reputation—Priscilla Dean.
Next week—The Blazing Trail.

Liberty Theatre—
Overture—Barcarolle.
Current Events—Jensen and Von Herberg Local News.
Comedy—Turkey Dressing.
Scenic—Killoue Volcano.
Feature—Proxies—Cosmopolitan.
Next week—Bob Hampton of Placer.

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff.
Comedy—She Sighed by the Seaside—Sennett.
Orchestra—Jazz melodies.
Organ—"Tripoli."
Feature—The Mountain Woman—Pearl White.
Next Week—Through the Back Door.

California Theatre—
Orchestra—"Now I Lay Me Down to Sleep."



The Palace at Wichita, Kan., used this attractive layout to advertise Paramount's "The Education of Elizabeth"

Current Events — Selected news strips.
Orchestra—"Poet and Peasant" and "Navajo."
Novelty—Topics of the Day—Pathe
Organ — "Meditation" from "Thais."
Educational—Pathe Review.
Special—Novelty Dancing Act of five people.
Feature—Proxies—Cosmopolitan.
Next Week—The City of Silent Men.

Imperial Theatre—
Overture—"Answer."
Current Events — Selected news strips.
Orchestra—"Pinafore" and "Somebody's Mother."
Educational—Feathered Fighters of the Farralons.
Special—Song and dance act by the Imperial Harmony Duo.
Feature — Sentimental Tommy — Paramount.
Next Week—Too Wise Wives.

Tivoli Theatre—
Feature—One Man in a Million—George Beban.
Special—Personal appearance of the star in The Sign of the Rose.
Comedy—The Green Horn—Educational.
Scenic—Juggernauts of the Jungles.
Orchestra—Handel's "Largo" and "Concerto by Flute and Harp," by Mozart.
Next—The Woman in His House.

Rialto Theatre—
Current Events—Rialto News Review.
Cartoon—Gumps release.
Novelty—Kineto Review.
Orchestra—"Home Again Blues" and "Sweet Mamma."
Instrumental—The Sunshine of Your Smile.
Rendered as a cornet solo.
Feature—The Offshore Pirate—Metro.
Next Week—The Servant in the House.

Frolic Theatre—
Feature — Dangerous Youth —Gladys Walton.
Special—Crossed Clues—Universal.
Comedy—The Country Heir—Century.
Vocal—"Because."
Rendered as a soprano solo by Carolyn Dodd.
Next Week—Reputation.

BALTIMORE

Rivoli—
Overture—"Opera Mirror," by Tobani.
Current Events—Rivoli News of the World.
Special—Franceska Kaspar Lawson, soloist. (a) "Villanelle," by Dell Acqua. (b) "If You Could Care," by Darewski.
Feature—The Oath—Miriam Cooper and Conway Tearle.
Comedy—The Skipper's Narrow Escape—Dan Mason.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Through the Back Door—Mary Pickford.

Ford's—
Overture—Classic, augmented with special score.
Feature—Dream Street—D. W. Griffith's.

New—
Overture—"Poet and Peasant," by Suppe.
Current Events—Pathe News and Review.
Special—"Cloche du Soir," by A. Chauvet. H. A. Boehme, organist.
Feature—What Every Woman Knows—Wm. De Mille's.
Comedy—Nick of Time—Electric.

Parkway—
Overture—"Extase," by Ganne. Tableau depicting forsaken king deep in melancholy and musician asleep holding lyre.
Current Events—Parkway Review and Special News.
Special—Prizma colored scenes.
Feature—The Dollar a Year Man —Fatty Arbuckle.

Century —
Overture—"Southern Rhapsody."
Current Events—Pathe, Selznick and Kinograms.
Special—Prizma.
Prologue—Operatic Singers.
Novelty—"Southern Melodies," G. H. McCauley and Fuller Van Horn, players.
Feature—The Gilded Lady—Mae Murray.

Wizard—
Overture—Popular and classic hits.
Current Events—Pathe News and Topics of the Day.
Special—Fairmont Magazine.
Feature—Ducks and Drakes—Bebe Daniels.
Comedy—She Sighs by the Seaside.

Strand—
Overture — Classic and popular tunes.
Current Events—Kinograms.
Feature—The Little Fool—Milton Sills.
Comedy—Now or Never—Harold Lloyd.

PHILADELPHIA

Stanley—
Overture—Excerps from "Rigoletto," arranged by D. Sidney Lowenstein.
Prologue—Song selections—Capitol Quartette. Elizabeth Ayres, Louises Sherer, Peter Harrower, Alva Bamberger.
Feature—Bob Hampton of Placer —Marshall Neilan.
Scenic—Burton Holmes Travelogue —Monte Carlo.



This "The Family Honor" display is the work of the Circle theatre, Indianapolis, Ind.

Special Feature—Screen Snapshots.
Stanley News—Compiled from all the weeklies of the world and edited by the Stanley Company.
Next Week—The City of Silent Men—Meighan.

Stanton—
Overture—"Hungarian Fantasy," Bebani.
Feature—The Misleading Lady—Bert Lytell.
Stanton News—Specially selected from all the news weeklies and edited by the Stanton cameraman.
Cartoon—The Far North—Mutt and Jeff.
Comedy—The Sneakers.
Next Week—Prisoners of Love—Betty Compson.

Arcadia—
Feature—Too Wise Wives—Lois Weber.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Comedy—Crowning Torchy.
Next Week—Straight from Pari —C. K. Young.

Palace—
Feature—I Am Guilty—Louis Glaum.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—The Great Secret.
Next Week—Hold Your Horses—Tom Moore.

Victoria—
Overture—"Vampa"—Herold.
Feature—The Star Rover.
Comedy—The Rent Collector.
Current Events—Pathe News.
Cartoon—The Ventriloquist.
Next Week—The Nut.

Regent—
Feature—The Call of Youth.
Comedy—Take Your Time.
Scenic—Skies and Skids.
Next Week—The Great Day.

Capitol—
Feature—The Ghost of Yesterda Norma Talmadge.
Comedy—The Jockey.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—What Every Woma Knows.

BUFFALO

Shea's Hippodrome—
Overture—"The Forge in th Forest"—Michaelis.
Special prologue—"Edgar, the Detective"
Johnny Jones, star of "Edgar comedies, appearing in person.
Feature—"The Life of the Party —Roscoe Arbuckle.
Current Events—Hippodrome Review.
Next week—Mary Pickford i "Through the Back Door."

Shea's Criterion—
Overture—"Hawaiian Melodies."
Vocal—Selections by John Crawford, Scotch tenor.
Feature—"Proxies" — Paramoun all-star cast.
Comedy—"The Big Secret"—Sunshine.
Special—"Wild Men of Africa."
Current Events—Criterion Pictoria
Next week—"Deception."

Mark-Strand—
Overture—"Maytime."
Current Events—Latest Path News.
Feature—"Gilded Lies"—Eugen O'Brien.
Comedy—"Ladies Pets"—Chester.
Next week—"Lessons in Love"—Constance Talmadge.

Palace—
Feature—"Reputation" — Priscill Dean.
Comedy—"Blue Sunday"—Lyons Moran.

KANSAS CITY

Newman Theatre—
Overture—Selections from "La Boheme," by Newman concert orchestra, Leo F. Forbstein, director.
Newman News and Views.
Mack Sennett comedy—"Made i the Kitchen."
Vocal—Louise DeLara, dramatic soprano; Sherry Louise. Marshall, soprano.

Organ selections—Q. Landwehr and G. Baker.
Exit march—"Whistling Rag."
Feature—"The City of Silent Men," with Thomas Meighan.
Next week—"The Passion Flower."

Liberty Theatre—
Overture—Ballet music, numbers 1 and 2, from "Coppelia," by Liberty symphony orchestra, Frederick J. Curth, director.
Comedy—Buster Keaton in "Hard Luck."
Organ selections—Miss Susie Goff Bush and Miss Golden Eviston.
Feature—"Isobel."
Next week—"Magic Cup."

New Royal Theatre—
Overture—"Half Moon."
Comedy—Johnny Hines in "Torchy's Big Lead."
Screen magazine.
Organ selections—L. Flint and Mrs. E. Bassford.
Exit march—"Palesteena."
Feature—"Trust Your Wife," with Katherine MacDonald.
Next week—"The Oath."

Doric Theatre—
Overture—Selections from "Rigoletto," by Doric orchestra.
Sandor Kish, director.
Comedy—Buster Keaton in "Hard Luck."
Organ selections—Philip F. Stevens and Robert K. Hale.
Special—Ogden and Benson, "The Personality Boys."
Feature—"Puppets of Fate," with Viola Dana.
Next week—"Hold Your Horses."

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
Comedy—"The Two-fisted Judge."
Exit march—"Patsy."
Feature—"The Home Stretch," with Douglas MacLean.
Next week—To be selected.

BROOKLYN

Mark Strand Theatre—
1. Vocal "Pagliacci"—"Vesti La Giubba" (Leoncavallo), sung by Joseph Sheehan, Sheehan Grand opera company tenor in clown costume in authentic opera set.
2. Vocal "Allah's Holiday" from Friml's "Katinka" sung by Jackson Kinsey, baritone in Turkish costume in Turkish set.
3. Violin Solo — Dance Novelty, Anne Laproy in Egyptian dance against flowered blue cyclorama while Jeno Sevely, violinist, plays Lubernsky's "Danse Orientale." This number called "Spirit of Egypt."
4. Mark Strand Topical Review.
5. Vocal—"'Neath the Autumn Moon" (Vanderpool), sung by Estelle Carey, soprano, in woodland setting with transparent moon against drop.
6. Overture—Suppe's "Light Cavalry."
7. Prologue to feature "Indian Pow-Wow." Six Indian chieftains from Glacier Park with squaws appear in person and in film feature.
8. Feature Film—Marshal Neilan's "Bob Hampton of Placer."
9. Comedy — Booth Tarkington's "Get-Rich-Quick Edgar."
10. Organ Solo—Corelli's "Suite in F." Edward Napier and John Hammond, organists.

Next week—Pola Negri in "Gypsy Blood."

ST. LOUIS

Missouri Theatre—
Overture—Herold's "Zamp" and World's Fair Pike Numbers.
News Events — Selections from leading weekly strips.
Topics of the Day—Literary Digest.
Paramount Magazine.
Vocal Selections—Grant Kimbell featuring "Where My Caravan Has Rested"—Scenic effects by Charles Dahl.
Comedy—Mack Sennett.
Feature—The Concert.
Next Week—Deception.

William Fox Liberty—
Dream Street—May 15—Indefinite Run.

New Grand Central—
Overture—Selections from Katinka.
Current Happenings—Pathe and Selznick News.
Topics—Literary Digest.
Scenic—Universal.
Vocal Solo—Ruth Chase—"Japanese Tea Leaves."
Feature—Peck's Bad Boy—Jackie Coogan.

West End Lyric—
Overture—Special Numbers—Silverman.
Program otherwise same as that of New Grand Central.

Delmonte Theatre—
Overture—"Massaniello."
Recent Occurrences — Pathe and Fox News.
Paragraphs—Topics of the Day.
Paramount Magazine.
Vocal Selections—Delmonte Ballad.
Feature — Marion Davies — Buried Treasure.
Comedy—His Meal Ticket—Sunshine.

Royal Theatre—
Feature—Too Wise Wives.

Strand Theatre—
Feature—The Other Woman—Frothington.

DETROIT

Adams—
Overture—"Madame Butterfly."
Topical Review — Free Press Weekly.
Vocal—"An Irish Prayer" and "Peggy O'Neil," sung by Roy Deiterich, tenor.
Feature—Lessons in Love—Constance Talmadge.
Comedy—The Skipper's Flirtation.
Next Week—Carter DeHaven in The Girl in the Taxi and Bryant Washburn in person.



The Terminal in Newark used this combined ad on two Wm. Fox pictures



Here is a display for "Once to Every Woman" by the Madison theatre, Detroit

Broadway Strand—
Bits and Shots News—International News.
Novelty—Golden Gate Trio in song numbers with scenic effects.
Educational—Trapping the Coyote.
Orchestra Special—"The Forge in the Forest."
Feature—Too Wise Wives.
Comedy—The Fireside Brewer.
Next Week—Deception.

Madison—
Overture—"Stradella."
Topical Review—Pathe News.
Vocal—Cowboy Quartette.
Feature—The Sky Pilot.
Comedy—The Rent Collector.
Next Week—Bob Hampton of Placer.

Majestic—
Overture—"Pique Dame."
Current Events—Pathe News.
Vocal—"Revelation," Jackson Murray, tenor.
Comedy—Where is My Wife.
Vocal—Trio of Dutch songs—Marion Mills and Jackson Murray, with scenic effects.
Feature — The Home Stretch — Douglas MacLean.
Next Week—Constance Binney in The Magic Cup.

Washington—
Overture—"Princess Pat."
Current Events—Fox News.
Cartoon—Mutt and Jeff in Far North.
Educational—Angling in Idaho.
Vocal—F. Vincent Kuhn.
Comedy—His Meal Ticket.
Feature—Colorado Pluck—William Russell.
Next Week—Priscilla Dean in Reputation.

ST. PAUL

Capitol Theatre—
"Second Hungarian Rhapsody"—Liszt.
Capitol Digest:
Includes: Current Events, Pathe and International News.
The Vacuum Cleaners, a Mutt and Jeff cartoon comedy.
"A Woodland Medley"—Prizma.
Cesare Nesi—Tenor.
Singing "Ciribiribin," Pestalozza.
"When You Look in the Heart of a Rose."
Wm. De Mille's What Every Woman Knows.
Organ Solo—Selection from "Cavalleria Rusticana"—Mascagni.
Organ Recital, by Ralph H. Brigham.
1. "Meditation"—Sturges
2. "Hallelujah Chorus" (The Messiah) Handel.

MINNEAPOLIS

State Theatre—
Overture—"The Red Man" from the suite, "The Dwellers of the Western World" by John Philip Sousa.
News Events—State Digest composed of Pathe and International News strips.
Comedy—"Free Lunch," a cartoon comedy by Max Fleischer.
Scenic—Glacier Park, Prizma.
Prologue—"The Legend of the Last Battle." Enacted with eight full-blooded Blackfeet Indians from Glacier National Park.
Soloists—Miss Mary Mitchell, soprano, singing, "By the Waters of Minnetonka" by Lieurance.
Mr. Bernard Ferguson, baritone, singing "From the Land of the Sky-blue Water" by Cadman.
Feature—Marshall Neilan's "Bob Hampton of Placer."
Organ Solo—"Narcissus" by Nevin, played by Arthur Depew.
Noon Day Organ Recital—"Pilgrims' Chorus" from "Tannhauser" by Wagner.
"Vox Angelica" by Henrich. Played by Arthur Depew.
Next week—Tom Moore—"Made in Heaven."

What Big Houses Say

(Continued)

it did a satisfactory business. (West.)

Outside the Law—
A mediocre picture. Business was brisk. (East.)

Uncharted Seas—
Went over very well. They liked it. (West.)

ASSOCIATED PRODUCERS

A Small Town Idol—
Great entertainment that drew big houses all week. (West.)

I Am Guilty—
Just fair with us both as box office attraction and as entertainment. (West.)

"A good production. Business below par. Patrons commented favorably on it. (East.)

SELZNICK

The Daughter Pays—
"Applauded this, but one and all objected to the ending. Husband had been made so unsympathetic that the ending of the picture was a disappointment. An excellent production from every other angle." (South.)

The Sin That Was His—
Satisfied our patrons. (East.)

Miracle of Manhattan—
Best Elaine Hammerstein has given us for some time. Well liked by all who saw it. (East.)

Four Fine Examples of Window Display Co-operation



Four attractive window displays secured for the engagement of "The Gilded Lily" at the O'Klare theatre, Eau Claire, Wis.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Lawrence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



Lobby decorations for "The Gilded Lily" by the Alhambra theatre, Utica, N. Y.

Utica Theatre Gives Picture Four Weeks Billing

The Alhambra theatre, Utica, is billing its engagement of "The Gilded Lily" four weeks in advance, especially with a lobby display shown by the accompanying cut.

Fred Hathaway, publicity director for the theatre and Harry C. Swift, Paramount exploiteer, are in charge of the campaign.

Swift suggested the four-weeks lobby display, ignoring for the time all other pictures. The management set Hathaway to work to design and execute the lobby. He used stock Paramount accessories going to extra expense only for Japanese lanterns. When patrons enter the theatre during the first weeks of May they will run into four life-size cut-outs of Miss Murray, scattered about the lobby. Two large posters on the wall announce the run of the pictures. The management claims that the under-line has already focussed attention of the picture of May 21, and at the same time has not interfered with the interim attractions.

Janisch Tries the "Tag" Stunt with A-1 Results

A new angle of the tag stunt was tried by A. C. Janisch, advertising director of the Finkelstein and Ruben theatres with great success in the exploitation of "Outside the Law" at the New Lyric theatre, Minneapolis, the past week.

Mr. Janisch had five thousand tags which were an almost exact duplication of the official police tag, printed up and tied to the steering wheels of autos in the downtown district. On one side the cards read, "Are you sure you are not Outside the Law. Always make sure before parking your car." On the reverse the card read, "See Priscilla Dean in 'Outside the Law' at the New Lyric Starting Saturday, April 23."

Rigid traffic and parking rules are now in effect in Minneapolis and the police daily tag many machines for violating rules. Consequently every driver was sure to read a card on his wheel. The police were inclined to be a little sore about this stunt and being unable to find the advertising director gave the New Lyric manager fifteen minutes to get the tags off the streets. The manager was unable to find the man distributing the tags and so the police department "O-k'd" the stunt finally and it was put over with satisfaction to all. Diplomatic handling of the stunt restored the good humor of the police department who feared it would encourage drivers to ignore real police summons as made by official tags.

Much comment was heard on this stunt and the picture went over in big style. The only other exploitation "Outside the Law" received was the regular newspaper advertising and special stories and one thousand two sheets sniped in good locations.

Hyman Gives Scenic Reel Special Presentation

Managing Director Edward L. Hyman, of the Brooklyn Mark Strand theatre, gave one of his recent scenic films, "Water Trails," unusual presentation.

"Seated behind the transparent screen, and lighted from the side with a small white baby spot, the Brooklyn Mark Strand's pianist played 'Rustle of Spring', by Rinding.

"All the titles were removed and scene followed scene with only the piano to intrepret the narrative.

"This presentation was not without its humorous side, for as the title of the scenic explains, it is about waterways in all parts of the world. Many shots are of beautiful waterfalls and at times it appeared that the pianist might be swept from his stool at the piano by the flood of rushing waters."

Cobe of Lawrence Has a "Treasure Hunt"

A. J. Cobe, manager of the Rialto theatre, Lawrence, Mass., recently used the "buried treasure" stunt to exploit his engagement of "Buried Treasure."

Signs were placed in various parts of Lawrence which read: "Buried Treasure lies within 20 feet of this spot" and within the prescribed radius Mr. Cobe buried a little box containing necklaces, rings, etc. In all five "buried treasures" were planted and the announcement was made that "finders were keepers." Every kid in Lawrence borrowed some sort of a garden tool and started digging for the "buried treasure." Of course the newspapers gave Mr. Cobe plenty of publicity on the stunt and the word of mouth advertising that the children produced more than justified the expense incurred.



Attractive lobby display for "Beyond the Trail," a Pathe two reeler by Ben Harding, manager of the Liberty theatre, Council Bluffs, Iowa



A decidedly artistic and effective lobby display of "A Connecticut Yankee in King Arthur's Court," suggested by a scene in the picture, the work of the California theatre, San Diego, Cal.

Olver Pulls Steeple Jack Stunt Again

An exploitation man who has once been a steeplejack has several decided advantages over his fellow picture publicists. Such a man is Hal Olver, Goldwyn's exploitation representative in the Pittsburg, Buffalo and Cleveland territory.

In exploiting the week's showing of "What Happened to Rosa," at the Alhambra Theatre, Toledo, O., he arranged with H. C. Horater, manager of the house, to perform a special stunt in person in advance of the showing. From in front of the Waldorf Hotel, at Summit street and Madison avenue, at three o'clock of the Saturday preceding the first showing, he had himself swung up to a wire stretched from the top of the hotel to a building on the opposite side of the street and there, suspended head down from the wire, he released himself from the straightjacket in which he was encased. He wore a black mask. Banners were unfurled advertising the showing of the picture at the Alhambra.

The newspapers gave liberal space to the stunt in advance, simply mentioning the fact that such a stunt would be pulled by the Man in the Mask, an ex-steeplejack who, during the war, climbed up and down the Times building in New York, in the glare of searchlights, and released himself from a straightjacket, suspended head down, from the Brooklyn bridge. The Toledo News-Bee gave the stunt a first page position; the Blade ran it inside but gave it a half column of space including a photo showing the Man in the Mask climbing up the Times building; the Times gave the advance story a quarter of a column.

Chaplin Imitators Work for "The Kid" at Baltimore

"The Kid" was exploited in Baltimore at the Garden theatre, by Louis A. DeHoff and A. Fred. Warner to the delight of thousands of people and the boosting of the theatre's proceeds.

A Charlie Chaplin test, with first, second and third prizes, was run. Each imitator walked across the stage and the applause of the audience was the sole judge of the success of the mimic. Then the first prize winner was employed to accompany a twin Jackie Coogan on advertising jaunts through the shopping district.

Striking Lobby Display for "Passion"

Striking results in a lobby display for "Passion" were achieved by J. D. Kessler, manager of the Strand theatre in Canton, O. recently.

Mr. Kessler made arches for the entrance out of beaver board. These boards were boxed together with wire screening and then paint was applied to give the arches the appearance of French marble. This effect was produced by wiping streaks on the wire to produce the shadow effects. Through the center of this boxed arch, colored lights were installed.



"Lottery Man" stunt pulled by the Regent theatre, Rome, N. Y.



Stage setting used by William Goldman, managing director of the Missouri theatre, St. Louis, for his showing of "The Love Special"

Goldman, Genius at Tieing Up with Local Events

"Say It With Flowers" is the slogan of the National Floral Association of St. Louis. From this slogan William Goldman, managing director of the Missouri theatre, St. Louis, conceived an idea of staging a "Say It With Flowers" week with the local florists cooperating in floral decorations for the theatre. The plan met with favor and in return for what the florists agreed to do staged a presentation number dedicated to flowers.

The florists turned the theatre into a literal "bower of flowers," lining the entire institution with plants, shrubs and fresh cut flowers of every description. The display occupied space all the way from the canopy to the foots. Attendants were on hand at all times, ready to explain anything at all about the plants or the proper manner of caring for them. The feature of the display was a group of ten baskets of American Beauty roses, placed in the center of the lobby. Each basket contained fifty blossoms.

All the ushers were supplied daily with fresh corsages and at the matinee performances ladies were given carnations. In helping to advertise the event every florists' wagon and automobile in the city carried large banners, while cards were inserted in each box of flowers sold.

In return for all this Mr. Goldman produced a presentation in which the national song of the florists was featured, Grant Kimbell, tenor, singing it to open the offering. Kimbell then introduced seven dancing girls, each representing a flower and making her entrance via a trap elevator. While this number was on the huge fans of the Missouri circulated perfume through the auditorium to create a novelty atmosphere.

In this way both the Missouri and the florists derived much satisfaction and exhibitors everywhere are assured that this tie-up will prove one of the best they can possibly arrange.

Corning Theatre Pulls Cinderella's Slipper Stunt

Prince Charming's stunt with Cinderella's slipper was appropriated by Leon J. Bamberger, Paramount exploiteer in a tie-up with a shoe store at Eau Claire, Wis., for "The Gilded Lily." The store advertised that a pair of slippers—"Mae Murray's favorite last"—would be given away Saturday evening between 7 and 9 p. m. to the first lady to try them on and making the fit.

Bamberger tied up the little movie books by inducing the Eau Claire Book and Stationery Co. to order a batch, including 50 of Miss Murray, which figured in a window display. A cut-out of the star taken from a 24-sheet poster dominated the window.

One of Eau Claire's leading jewelry stores linked up their window with the picture. They displayed a cut-out of Miss Murray taken from a 3-sheet. The figure wore a diamond brooch on the breast, necklaces around the neck and ankle—a suggestion from the stills. A vanity case was suspended from the hand. Still another tie-up was arranged with one of the largest department stores which used cut-outs from a six and one-sheets.

Goldman Does Things for "The Devil"

William Goldman, manager of the Missouri theatre, St. Louis, exploited "The Devil" in a new and novel manner and was rewarded at the box office in a degree correspondingly gratifying.

Washington University, one of the leading colleges in this country, is located in St. Louis. Washington U. devotes considerable portions of its curriculum to art, especially drawing and painting. So Goldman made this offer to the students of the Art School of Washington. The offer was advertised in the newspapers and was sent directly to the school.

Three cash prizes of $50, $25, and $15 were to be awarded to the three students of the university who composed the best painted posters to be used in connection with the advertising of "The Devil." Arrangements were made for a review of the picture, which was attended by almost four hundred art students. This was all executed a week before the regular showing of the picture. On the night when "The Devil" was first shown, the lobby of the Missouri was decorated with more than 125 posters, ranging in size from one square foot to four square feet, all of which had been submitted by the artists.

The names of the winners were announced in the newspapers and all St. Louis turned out to witness the productions of art on the part of the embryo artists. Goldman had all his ushers in the red apparel of Lucifer and presented a prologue showing the devil at the gates of hell.

Kantner Dresses Up Lobby for "The Gilded Lily"

The staid lobby of the Ohio theatre, Indianapolis, was dressed up for the first time by Oscar Kanter, Paramount exploiteer, for the run of "The Gilded Lily." The novelty stimulated interest in both the picture and the theatre perceptibly. Practically the only extra expense was a lattice built across the top frame of the lobby. White lilies were interwoven through the woodwork. Mr. Kantner carefully chose his posters, cut-outs to harmonize with the gold and white scheme of the display.



This is the way Frank Rembrusch's Ohio theatre, Indianapolis, Ind., decorated the lobby for the showing of "The Gilded Lily"



Attractively decorated lobby for "Scrambled Wives" by the People's theatre, Portland, Ore., F. W. Teufel, manager

Schmidt's Campaign for "Love Madness"

Manager George B. Schmidt of the Alamo No. 2 theatre, Atlanta, who is one of the livest exhibitors in the southeast, is a great believer in effective, but inexpensive exploitation.

A case in point is the recent three day engagemnt of "Love Madness" at the Alamo No. 2. The usual lobby-frames with stills and photographs lined the sides of the lobby—but in the center, was a huge book—a clever imitation of a dog-eared history book that has passed through several grades of schools and been roughly handled by young seekers after knowledge.

In everything except size, the book was perfect. On pale green leaves, the questions had been written in black, and they read:

"What caused the Trojan war?

"What caused Abelard to lose his life?

"What caused Antony to lose his empire?"

There were several other questions along the same line, and at the foot of the book in flaming scarlet letters, the answer to these questions read "Love Madness!"

The picture played a three day engagement to excellent business, and the house-employees spoke of the number of people who, passing the theatre, stopped to read the questions, and their flaming answer, then went in to see the picture.

Simple, inexpensive—but effective.

Base Ball Film Goes Big at Toledo

Front page newspaper space and something to "yell" about was the result of an idea that Harold F. Wendt, publicity director for the Rivoli theatre, Toledo, O., evolved recently.

Toledo has a baseball club, a member of the American Association league. For the opening game that the Toledo club played, which occurred at Louisville, the Rivoli joined forces with a local newspaper and sent a cameraman to Louisville to shoot a special film showing the contest.

Twenty-four hours later the picture was on the Rivoli screen, while both newspaper and theatre played the event up big in front page and display space.





Showing two views of the lobby display on "Black Beauty" arranged by the Rialto theatre, Omaha, Neb.

Framed Film Herald Finds Favor at Washington

The reliable novelty herald often described and made by making a cut-out the size of the aperture plate on a cardboard throwaway over which is arranged a piece of film framed over the opening has been successfully employed by Sidney B. Lust, of the Leader theatre, Washington, D. C., in exploiting the engagement of "Western Pep." The bit of film used was a foreground shot of the star of the picture, William Fairbanks.

Above the aperture was a sentence or so explaining what the film was, and some statistics relative to how much a film is magnified on the screen.

Fashion Show Idea Invades Atlanta

Practically the first Fashion Show ever staged in Atlanta as exploitation for a motion picture, was staged by Frank Hammond, of the Rialto theatre, as exploitation for "Skirts."

On Sunday before the picture opened, the papers carried half page ads, in the picture, with generous reading, paying due attention to the fact that there would be a "bathing girl revue" in connection with the showing of the picture. The tie-up by which this revue was given, was with one of the smartest shops in town, and this store carried a line with it's usual full-page Sunday ad, about the beautiful new bathing suits, odd, distinctive, and attractive, that would be worn by the "Six Sunshine Widows" at the Rialto next week.

Also, throughout the second floor of this establishment, were large framed stills from the picture, portraits of various girls and plenty of similar press matter. One window—the center, and choicest of the three—was given up to a display of bathing suits, with pictures from "Skirts" and date cards.

The Rialto is located on a corner, and has a marquee on two streets. So, on top of each was a line of six cut-outs in the most daring suits imaginable, framed against a back-ground of painted sky and ocean. These were in a sort of built-in-box, that gave the appearance of the stage-opening of a theatre. They were backed up by brilliant lights which made them the cynosure of all eyes, during the evening, when these lights were on.

The success of the fashion show for both the theatre and the women's wear shop was phenominal. Mr. Hammond is planning to present a similar event twice each year.

Kelly Builds Excellent Lobby Setting

J. W. Kelly, manager of the Wizard theatre, York, Pa., planned and carried out a most unique and striking lobby display for the showing of "Out of the Storm," It looked quite complicated and expensive, but was in reality simple and comparatively inexpensive.

In the centre of the lobby was a large steamship, up-ending at an angle of forty-five degrees, and sinking beneath the waves. The steamship was cut out of beaverboard, with painted windows and portholes, while the ocean waves had been painted on beaverboard and then cut out.

At the right side of the lobby entrance was a lighthouse made of painted canvas and bearing the title of the photoplay and the date of showing. At the top of the lighthouse was placed a small spotlight with rays playing through a slit, cut through the canvas and shining full upon a large painted sign, "Goldwyn Week," above the sinking ship.

From the left end of this sign a jagged piece of cardboard painted white and representing a shaft of lightning extended down between the two funnels of the sinking steamship.

At night, with the lobby lighted only by the spotlight in the top of the lighthouse, this display was most effective. It not only drew crowds to the lobby, but gripped them so strongly that they trooped to the box office and bought tickets to see "Out of the Storm."

Mr. Kelly has tried all forms of exploitation, but has yet to hit on anything that brought him as great results for the amount expended as the "Out of the Storm" display.

Another "Tin Can" Show Successful

The now famous "tin can show" record is again boosted by an account of the fifth annual event which R. E. Falkinburg, manager of the Majestic theatre, Lexington, Neb., has recently put over.

Mr. Falkinburg garnered a pile of cans that required four big hayracks for transportation to the village dump.

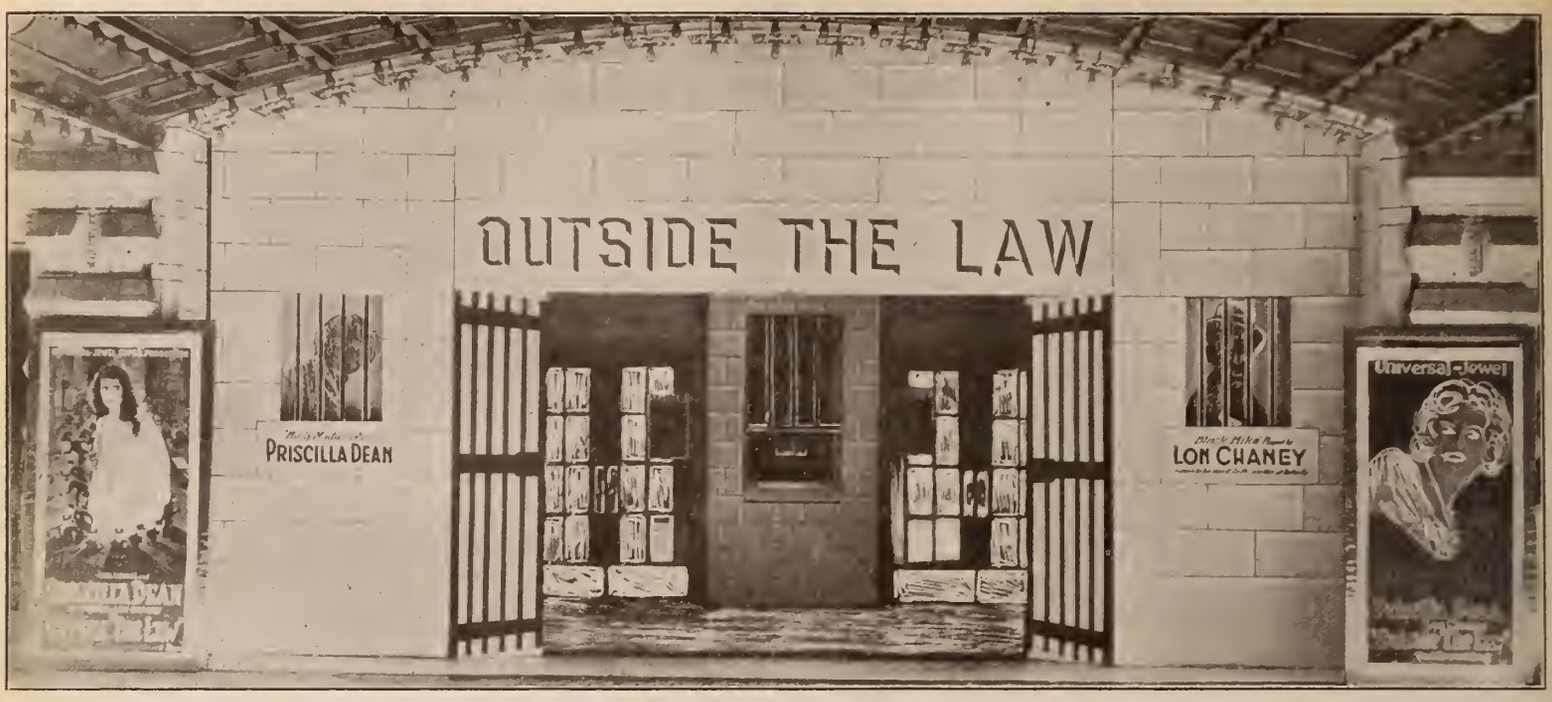
For the Majestic can show, each child was required to bring fifteen cans strung on a wire in order to be furnished with a ticket for a special show. Some extras were also included this year, Mr. Falkinburg cooperating with local merchants in his clean-up day stunt. Each child that brought in a string of cans was presented with a ticket that was good for an ice cream cone at a local ice cream store. Other tickets were given away that called for big balloons donated by a drug store. The Lexington Woman's Club offered six cash prizes for the children bringing the greatest number of cans. The winner of the first prize delivered 136, receiving as a reward, $1.00.

All of Lexington was interested in the tin can show and the Majestic added to its already fine record of doing its part in civic matters. Mr. Falkinburg is president of the Chamber of Commerce besides holding other offices in organizations devoted to welfare of the city, and while there is but little financial reward in a direct way for his labors he feels sure that his interest and energy expended for the good of Lexington pays him big returns in the conduct of his theatre.

This is the fifth year that Mr. Falkinburg has staged a "tin can show," and each event has been more successful than the previous one. The kids now look forward to the show with much interest.



Showing two views of the lobby decorations for "Partners of the Tid e," originated for the showing of this picture by the Carman theatre, Philadelphia



This is the way the Palace theatre, Des Moines, dressed its lobby for the engagement of "Outside the Law"

Schmidt's Stunts for "Half-a-Chance"

Atlanta Exploitation Is Novel and Attention Compelling

IT needed only the pounding of the surf and an occasional white-capped wave breaking on the beach to complete the realism of the "desert island" which occupied the place of honor in the lobby-display at the Alamo No. 2 theatre, Atlanta, when Manager George Schmidt played "Half-a-Chance" a few days ago.

There was barely room on each side of the "desert island" for people to enter, or leave the theatre. Small planks drawn around the "island" kept the sand from escaping—and it was sand that was that peculiar, snowy white of ocean beaches, so seldom found in inland cities. As a background to the "island" a very good painting represented the ocean rolling away to meet the horizon-line, tiny, puffy white clouds sliding across a deep, tropical-blue sky, with here and there a sea-gull or two. The painting was one of the best parts of the entire lobby.

The wreck of an ocean steamer could be seen far out at sea, and, on the beach, where the hero had been washed up, were the tracks of a bare-footed man, staggering drunkenly, as if exhausted from his swim. Beside his tracks, were the tracks of the faithful little black dog, cast up with the hero on the desert island. The man's track lead across the little beach and "off-stage," while a small, stuffed black dog, one ear cocked up enquiringly, was effectively posed, with his face towards the place where the tracks ended, as if awaiting the return of his beloved master.

At the left of the "island" was an old, battered, worn trunk, half open, out of which spilled law books as battered and hard-worn as the trunk as in "Half-a-Chance."

Down stage, two or three other law-books had been thrown carelessly.

At the right, twelve broken sticks had been set up in the sand, and over them was a sign reading "Here are the twelve jurors." Over the little dog was a sign reading, "And here is the judge." On the trunk, over the pile of books, was a sign which read, "And the accused sits here." Down-stage, was another, and larger sign reading, "And what was the verdict?"

At the back, fastened to the background of sea and sky, was a small sign reading "He had only 'Half-a-Chance'" and across from this, was another little sign reading, "Did he win?"

The entire desert island was an exact scene, lifted bodily from the picture itself, and the little teaser signs were sufficient to arouse the curiosity of any passer-by and make him wonder what it was all about. "At certain hours during the afternoon and evening, a man—the shipwrecked hero of 'Half-a-Chance,' supposedly—took his place on the Desert Island. He would stand, gazing off towards the horizon, in search of a ship; disappointed, he returned to write aimlessly in the sand, with a pointed stick, or to turn once more to his books.

He was ragged, bare-footed, the remnants of his trousers held up with a bit of ships' rope knotted about his middle. His shirt was just a rag wrapped about him, he wore four days growth of heavy stubble on his chin, and his hair was long and matted.

He was the very picture of a rum-soaked, degenerate—the sort of man who was cast up on the desert island, in the story, and left to work out his own redemption there.

Mr. Schmidt haunted the police-courts until, one day, he saw a man being discharged, following a ten days sentence on a "drunk and disorderly" charge. The man was haggard, his hair long, his beard unkempt—in short, with only the ragged sea-water drenched clothes as "make-up" he was exactly the type Mr. Schmidt wanted. And he certainly added the last picturesque touch to one of the most interesting lobby-fronts that an Atlanta theatre has seen in a long time.

Carman Theatre, Philadelphia, Builds Fine Lobby Display

As exploitation for the showing of "Partners of the Tide," the Carman theatre, Philadelphia, constructed a miniature lighthouse at the corner of the theatre.

As may be seen from the illustration it has been given very realistic treatment with provision for a flashlight on the top. In addition to the lighthouse, for their outside display, they had a man attired in a diving outfit in the vicinity of the theatre. Together these two features proved to be unusually worthy exploitation ideas and succeeded in helping to draw large crowds to the theatre.

In addition to the outside exploitation the lobby of the theatre was also decorated with very appropriate articles of sea life. In such a large city a display of such articles as are seen in the photograph proved to be of great interest to patrons of the theatre, and aided materially in creating a genuine sea atmosphere for the picture.

Here Is a New Ballyhoo Exploitation Idea

In working out an exploitation stunt for the showing of "The Magic Cup" Harold F. Wendt publicity director of the Rivoli theatre, Toledo, O., proved conclusively that curiosity will get the better of most everyone.

Two days before the opening of the above mentioned picture, a most unusual looking individual was seen wending his way about Toledo's main thorofare. At the intersection of the most traveled streets this character in his artist's smock, tam and flowing windsor tie—and other necessary clothing, would suddenly stop, set up his easel, arrange his drawing materials and camp stool and become deeply interested in painting some nearby building or statue. Believing all was well on the Potomac—or Maumee, as it happened to be, the police did not try to stop the man in his work, despite the fact that large crowds, in many instances several hundred, packed themselves around the artist. Traffic was tied up, and as the people looked at the mass of lines and colors on the card, which were apparently meaningless, the bluecoat became most anxious. That the artist was working along futuristic lines—or some such thing—was the common belief, and as they shoved and crowded about the artist, they awaited breathlessly for the final stroke which would complete the work and solve the mystery. But the crowds were really most considerate, at that, and held open the range of vision to the building or other object being drawn.

But just about that time said artist would whip from under his drawing a card with the inscription—See Constance Binney in The Magic Cup next week at the Rivoli—and a loud round of laughter was enjoyed by the entire gathering. They admitted that the man was clever.

Then the artist would pick up his utensils and depart for another busy spot—many times out in the street and much to the added worries of the entire Toledo police force.

But all this time Wendt sat back at ease in his office at the theatre, enjoying the fact that the day previous he had obtained the privilege of the Chief of Police to stage the stunt. The second day of the stunt was not so pleasant for the artist. The cops were all wise to the fact that he was a stuntster and hounded him from corner to corner, much to the amusement of the citizens who had enjoyed a laugh at their own expense.

Here is a stunt which any exhibitor may try for any picture at a nominal cost.



Portion of the lobby display which the Garden theatre of Baltimore used for the showing of "The Revenge of Tarzan"



This lobby display for "A Small Town Idol" is the work of the Savoy theatre, Pittsburgh, Pa.

"Powder Puff" Ball Team As Exploitation

To quote from "Lighnin'" "Peoria is a town." To quote the motion picture managers of the city, it is a town with "2,000 too many seats." Consequently, the race for business is a hot one, with Dee Robinson's theatres, the Madison, Apollo, Princess, etc., among the leaders in exploitation.

Peoria exploitation as far as the Robinson theatres goes, tries hard to link up with local affairs and often times is successful.

Recently Benj. H. Serkowich, director of publicity for the Robinson houses, conceived a stunt that tied up with the opening of the baseball season in Peoria, and got the theatres a lot of publicity both in the papers and by direct contact with the public.

When Peoria's Three-Eye League ball club opened the season last week, Mr. Serkowich was a member of the Chamber of Commerce and Fans Association Publicity Committee. His contribution was the origination of the idea of a "Powder Puff League" made up of Peoria's prettiest girls, and a ball game on one of Peoria's busiest downtown corners, Saturday noon. He pulled the stunt and enthusiasm for baseball in Peoria took a big jump.

Over 15,000 persons watched his "league" play. The chief of police wouldn't let him block traffic, so some one turned in a fire alarm, and for an hour the fire wagons blocked the streets, while the game went on. Movies were taken of the stunt, and will be shown at the Madison and a "prologue" for this film will be provided by the "Powder Puff League Girls," who will do a singing and dancing novelty act preceding the film, which incidentally, shows thousands of faces of Peorians in the crowds watching the game. The newspapers printed columns about the "Powder Puff League," linking it with the originators and their theatres.

The local film, it is suggested, probably will get into the news weeklies and in this suggestion more newspaper space was garnered. Among other publicity stunts that Serkowich has successfully put over is a plan to build up the last night show by permitting dancing in the Madison lobby, and making this theatre Peoria's club house and community center.

To build up matinees, the same orchestra gives a Matinee Mezzanine Floor Musicale, just before the first matinee.

Mr. Serkowich convinced talented young leaders of Peoria's best society that they should have a dramatic league, organized to provide funds for charity, as well as to provide an interesting and entertaining hobby. They did, and now that's where the Madison's talent comes from for prologues, etc., and every time the society folk appear, the Madison does capacity business.

Everything that comes up in a civic way, the Madison is interested in.



A unique "Folly's Trail" lobby display designed by the Frolic theatre, San Francisco

Rogers Originates Two More Prologue Numbers

Another of the artistic prologues which E. R. Rogers, manager of the new Tivoli theatre, Chattanooga, Tenn., has presented, is illustrated by the accompanying cut.

The picture for which this presentation number was prepared was "The Faith Healer."

The scene opened with the "faith healer" walking across the stage to a position in the rear of the ground roll in a strong amber flood, with whistling bird effects off stage to represent a Spring afternoon. A boy on crutches approached the "faith healer" who was seated on a prop stump. As the youth came near the man the lights were dimmed down to permit a shaft of light from above to flood them. While the "faith healer" prayed over the lad, a local singer rendered "My Faith Looks Up to Thee."

It was an artistic and effective presentation number that found great favor with Tivoli patrons.

"Inside the Cup" Advertisement Spatters Front Page

"The Inside of the Cup" was tied up with the Corning (N. Y.) Evening Leader of May 2 for a red-letter display doubling over the news matter on the front page. Harry L. Royster, Paramount exploiteer for the Buffalo district, made the arrangements.

When the paper was folded in half, the following appeared in box car letters: "Extra Extra Extra. Bank Teller Commits Suicide. Richard Garvin Shoots and Mortally Wounds Preston Parr, then Kills Self." The lower fold gave the hoax away reading: "The Inside of the Cup" at the Regent Theatre Tells the Story. Three Days Monday, Tuesday and Wednesday.

Salter Profits by Tie-up with Clean-up Campaign

A tie-up with the municipal clean-up campaign tripled the business of the Liberty theatre during the run of "The Testing Block." The chief of police had been working frantically to get the citizens to remove rubbish. Arthur Salter, manager of the Liberty, announced a "Tin Can Matinee" of "The Testing Block," offering free admission to children depositing a supply of tin cans and bottles at the theatre door.

The Roswell newspapers backed the philanthropy of the Liberty theatre and gave both the matinee and the picture wide publicity. The kids cleaned their backyards, alleys, and the vacant lots and on the day of the matinee there was a truckful of refuse outside the theatre, and a house full of noisy kids inside.

Fred V. Greene, Paramount exploiteer, arranged tie-ups with music houses and clothing stores for display of posters. Roswell's merchants found Bill Hart's hats a good advertisement for their line of broad-brims.



Two stage settings designed by E. R. Rogers, manager of the Tivoli thea tre, Chattanooga, Tenn. Left—Setting for a prologue number on "The Faith Healer." Right—Specialty originated for "Brewster's Millions"

Plunkett Gives "Bob Hampton" Great Billing

The exploitation campaign for "Bob Hampton of Placer," which Joseph L. Plunkett, managing director of the New York Strand theatre, put over began a full week ahead of the opening. A special trailer stated that real Indians who had appeared in the picture would be a part of an elaborate prologue. In addition, a special lobby frame which showed photographs of the Indian celebrities, as well as a number of poses of Wesley Barry in New York was used.

On Saturday morning, preceding the Sunday on which the feature opened, Mr. Plunkett personally escorted the Indians to the office of Mayor Hylan, where Chief Many-Tail-Feathers presented a letter which he had received from the Mayor of Boston. The Indians wore their brightly-colored regalia and the result was that a large crowd gathered on the steps of the Municipal Building to find out what all the excitement was about.

Mayor Hylan consented to pose on the steps of the building with the Indians and scores of news cameras recorded the incident. A dozen newspaper men were present at the "shooting" and got stories about the Indians, and "Bob Hampton" at the Strand, Wesley Barry and his freckles also proved a good shooting target. As a result considerable newspaper publicity was commandeered by the Mark Strand in the Saturday afternoon and Sunday morning editions.

During all the Indian's jaunts around the city they were carried on the top of a Fifth Avenue bus which carried appropriate signs identifying the passengers and announcing the engagement of the picture at the Strand.

In Sunday's newspapers, the Great Northern Railway which is cooperating with exhibitors in boosting Glacier National Park, took big space to tell of the beauties of the park, and of its ideal recommendations for a summer rendezvous.



Showing the stage setting and characters taking part in the prologue which Joseph L. Plunkett, managing director of the New York Mark Strand theatre, is presenting for "Bob Hampton of Placer"

The nine Indians formed a most picturesque background for the action of Mr. Plunkett's atmospheric prologue which preceded the feature. The Strand Male Quartette was made up as soldiers of the Custer period. First, the Indians, were seen watching a member of the tribe execute the steps of a rather intricate dance. As the Indians leave the stage, Custer's men enter and sing an original musical prologue written by Paul M. Sarazan. The quartette's score ranges all the way from the enumeration of the various kinds of Indians under the leadership of Sitting Bull, the soldiers' thoughts of home, and "The Little Girl Who's Waiting," which ends up in an operatic flash that sends the singing over in good shape. As the quartette exits, the strains of "The Little Girl Who's Waiting" growing fainter, a lone Indian steals into view and searches the horizon. The curtains draw together on the Indian in this position.

Movie Chautauqua Week Nebraska Novelty

A plan which the Tecumseh High School of Tecumseh, Neb., put over last week, in a motion picture chautauqua for a week contains a real idea for small town managers who desire to gain the good-will of a community and at the same time make a few dollars profit.

The school authorities purchased six Paramount pictures from the Omaha exchange to be shown under the auspices of the school.

Superintendent of Schools Gregory had charge of the performances and the showmanship was in the hands of R. C. Gary, Paramount exploiteer. They sold season tickets for $1.40 for six performances, and the house was subscribed out before the series began. It was named "The Paramount-Tecumseh High School Chautauqua," and Superintendent Gregory plans to make it an annual event.



Here is a view of "The Old Swimmin' Hole" prologue which the Kinema theatre, Los Angeles, recently presented under the title of "An Old Fashioned Husking Bee"



Illustrating three recent exploitation stunts put over by G. R. Stewart, manager of the America and Isis theatres of Casper, Wyoming. Story appears below

"County Fair" Road Showed in Canada

In presenting "The County Fair" throughout the Dominion of Canada in the combination houses Stephenson Attractions used some novelty exploitation stunts as well as presenting same with a wonderful prologue, genuine horse race on tread mills and an interesting epilogue.

Jockey Kummer, the boy who rode "Man o' War" at Windsor against Sir Barton, was approached and was offered one thousand dollars for a week's engagement at Hamilton, Ont. This was a genuine offer and would have been a real drawing card on account of the wonderful riding he did while in Canada. This story alone got on the front page of all papers throughout Canada.

A special engagement was made with Aviators Jack Lindsay and Ted Dobbins for four weeks for the purpose of giving the picture a real county fair atmosphere, dropping heralds, doing stunts, and dropping passes for the attraction as well as passes for free trips!

A band of fourteen pieces was used made up of returned boys dressed as rubes, giving a parade at noon each day and concert in front of the theatre before each performance.

A prologue that was a complete show in itself was one of the features of the various engagements.

Stermont and Carr tabloid of fifteen people was used, assisted by a band and thirty supers. The stage was set to represent a midway with its bally hoo platforms on each side of the stage, including the wild man, five legged calf, fat woman, snake charmer, back stage. Pop corn machines, wheels in center and slide for life used as the free attraction to draw the attention of the sightseers. The two opposition speilers got into argument as to who had the best attraction on the midway which gave the opportunity of giving a thirty-minute musical and comedy offering.

A genuine race was cut in on the race scene in the picture. A gauze drop was used and as the race scene came on the screen, the picture screen was taken up and three horses are seen tearing across stage on tread mills.

Stewart Putting Over Live Wire Stunts

Above his shown cuts illustrating some of the recent exploitation stunts which G. R. Stewart, manager of the America and Isis theatres, Casper, Wyoming, has put over.

For the engagement of "Hands Off" two men were hired to carry the mysterious looking box shown above about the city. The men would drop the box on the sidewalk ostensibly to rest and a curious crowd would gather around to see what was inside. On the bottom of the box was pasted an ordinary one-sheet on the picture.

On the "Buried Treasure" exploitation illustrated by the above mentioned cut, a local newspaper was persuaded to stage the event in the usual way, announcing prizes of baseball goods and a $5.00 cash prize, not to mention a hundred free tickets for the "treasure hunters." A "pirate" was added for good measure and at an appointed time, "pirate" and hunters proceeded through the main streets on the first leg of the search. Treasures were hidden all over town and the hunt lasted for two hours.

The picture of Mr. Stewart's ballyhoo for "The Little Clown" is self-explanatory.

"Brewster's Millions" Well Advertised at St. Louis

"You have been named one of the heirs to "Brewster's Millions," was the statement which was printed on 10,000 distributed envelopes and which started a novel exploitation campaign at the Majestic theatre, East St. Louis, Ill., under the direction of Charles Raymond, exploitation manager for the St. Louis offices of Paramount.

The announcement was printed on the sealed envelopes which contained a stage-money $1,000 bill. The bill entitled the holder not to a $1,000 but to a 1000 laughs, and so greatly resembled a real paper bill that many were picked up on the streets in all seriousness. Printed also on the envelope was a picture of Fatty Arbuckle casting money to the winds and seemingly enjoying it.

Then for several days prior to the opening of the production at the Majestic, a tie-up was effected with a local truck dealer to the advertising advantage of both parties. A large two-ton truck was loaded was large sacks of supposed money, much of which bulged out at the openings, and in addition to the driver an armed guard was stationed at the rear of the vehicle.



View of the prologue for the showing of "The County Fair" now being road-showed in Canada. This picture was taken at the Grand Opera House showing, Toronto

"Cawn Likker" Still Used for Lobby Display at Atlanta

Schmidt Puts Over Great Stunt in Exploiting "The Moonshine Trail"

A RATHER heavy odor of what is variously known, South of the Mason-Dixon, as "Cawn Likker," "mountain dew," "moonshine," or "squirrel-likker," and what the revenue officers speak of as "illicit distilled juice of the corn" wafted on the evening breeze sounds like a pretty good "puller" for an exploitation stunt, and Manager George Schmidt of the Alamo, No. 2 Theatre, Atlanta, proved the efficacy of this stunt when he played "The Moonshine Trail," with some sure-fire exploitation of which the aforesaid odor was a large part.

In the first place, Atlanta, being the capitol of the State of Georgia, every moonshiner captured in the entire state, is tried in Atlanta, and the trial usually brings to the city a silent, but somewhat ominous group of mountaineers, with their worn clothes, heavy boots, and slouch hats making them noticeable and picturesque figures on the streets of the city.

Hard on the heels of the capture and speedy conviction of John Harden, who has ruled the Georgia end of the Blue Ridge Mountains for many years, as "King of the Moonshiners" and whose life-story reads like a "dime-novel," when the streets were filled with the deposed King's friends, and when the people of the city themselves were somewhat aroused over it all, Mr. Schmidt booked his picture, and announced a speedy play-date.

He began his campaign with the usual clever, snappily written "teaser slides," for a week before the play date—which was Friday and Saturday. On Wednesday, a middle-aged moonshiner, clad in the usual "butter-nut" trousers, a much washed, much faded and somewhat soiled blue "hickory" shirt, barefooted, and carrying a "squirrel rifle" slung carelessly in the crook of his arm, appeared on the streets, eyeing the sights with an interested, unfeigned curiosity. He attracted some attention, because only the week before "King John" had been convicted and carried away to begin his twenty years sentence and some of his friends were still in town, muttering threats of rescue.

Across the moonshiner's back was a crudely lettered sign, reading, simply, "The Moonshine Trail."

On Friday, when the special lobby of the Alamo No. 2 was erected, the old moonshiner took his place there, beside the copper-kettle, where he seemed a rather pathetic old man, earning a precarious living with the product of his rocky little farm.

This special lobby was one of the best Mr. Schmidt has designed yet. The feature of it was a 35-gallon copper still, taken by the revenue officers in a raid in the North Georgia mountains, not so very far from King John's domain, and by far the finest they had yet captured. Mr. Schmidt put up a heavy cash bond, in order to get the use of it for the two days, and he promised not to put water in it. That was one of the stipulations made by the revenue officers—so the big still occupied the center of the lobby. At the back, was a crude little mountain cabin, such as are occupied by the mountaineers, and on the floor of the lobby was a thick, heavy carpet of pine needles, leaves and twigs. The old moonshiner sat in his chair watching the "brew," occasionally testing it, and was quite absorbed in his work—as were the crowds of people, who had to be held back by a huge rope stretched around the "set." The aforesaid odor was quite plainly in evidence, and when some interested, and thirsty friend showed his curiosity, Mr. Schmidt grinned and replied, non-committally, that he had promised the revenuers not to put water in the still.

The stunt worked to excellent advantage, but late Saturday afternoon, Mr. Schmidt began to wonder whether it was so good, after all, for the crowd had grown so dense, and so determined in their efforts to "sample" the moonshiner's brew, or at any rate learn more about it, that it was difficult to get into the theatre.

A good deal of attention was given, later, in Mr. Schmidt's story of the stunt, to the man who played the role of the moonshiner, so that this man, romantic and picturesque as his make-up was, proved to be even more interesting without the crepe hair and grease paint—for he was One-Eye Connell, world-famous news-boy, globe-trotter. He has been around the world many times, and is known for his almost uncanny appearance at every prize-fight of any consequence in any part of the world. He is probably one of the greatest authorities on the subject, despite his barely twenty-eight or thirty years. And when it was learned that the famous One-Eye, in town to be present at a prize-fight of less-than-usual-importance, but considerable interest, had consented to "guard" Mr. Schmidt's still, and be a moonshiner, people were even more interested in the lobby.

The whole thing was relatively inexpensive, and it certainly brought in the money, putting this picture, which is very old, and a second- or third-run, over with more punch than the first run theatres in town that week.



Here is Manager Schmidt's lobby display for "The Moonshine Trail" as told in the accompanying story

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Callahan Comedy Due Decoration Day

ROBERT W. PRIEST, president of the Film Market, Inc., announces that the first Jimmy Callahan two-reel comedy is ready for release on Decoration Day, May 30. This initial comedy in the series of 26 is titled, "Jimmy's Last Night Out."

Report Many Sales on Alt-Howell Comedies

Charles Rosenfield, president of the Allied Distributing Corporation who has been on the road for his company for the past several weeks, has succeeded in disposing of the Alt-Howell Comedics in many of the territories.

These pictures are a series of two-reel comedies featuring Alexander Alt and Helen Howell. The Allied will release twelve of them this coming year at the rate of one a month.

"Welcome to Our City" New Arbuckle Film

The Producers' Security Corporation is making ready for the release of "Welcome to Our City," by George V. Hobart, the second of the Maclyn Arbuckle series of special film productions. The first was the Holman Day story, "Squire Phin." The Hobart story was produced in stage form on Broadway with Arbuckle starred.

Brandt Coming East

Joe Brandt, president of the C. B. C. Film Corporation, who has been in California for the past two months, going over production details on Hallroom Boys Comedies, Screen Snapshots, Star Ranch Westerns and features which are released through his company, has completed his work there and will come East soon to his New York offices.

Novel Exploitation Stunts

"Baby Parade" on Busy Broadway Helps Exploit Abramson Picture

A DOZEN young "mothers" who would do credit to the finest girl show in town invaded Broadway one day last week and startled the Rialto by the fact that each one of the beauties furnished power for a regulation baby carriage in which was seated a real, live, open-eyed youngster.

The pedestrians in the largest city's most congested thoroughfare gave the right of way to the young women and incidentally learned that "Mother Eternal wants to see you at the Casino theatre, Broadway and Thirty-ninth street," this last from a placard held firmly by the various occupants of the carriages.

The "Baby Parade," which was repeated several times last week, was only one of a number of novel publicity stunts which were put into operation to exploit "Mother Eternal" and made payable to the individual to whom the letters were addressed. These checks were mailed out to President Harding and to all of the members of the cabinet in Washington as well as to city and state officials. Others on "Mother Eternal's" mailing list included men in all walks of life. John D. Rockefeller and J. P. Morgan were among those who received checks.

So far, neither Morgan nor Rockefeller have cashed their checks, but many others have. Checks have been cashed in states as far west as Kansas. Many of those who received checks sent "Mother" a personal letter of thanks. All of these letters were extremely interesting.

Among the prominent New Yorkers who wrote to "Mother" was Judge Moses H. Grossman who in deply to "Mother's" letter sent a note of appreciation.

Tony Sarg's New Invention

Noted Illustrator Offers Single Reel Novelty at Criterion in N. Y.

THE first of Tony Sarg's series, entitled "Tony Sarg's Almanac" was presented at the Criterion Theatre, New York, on Sunday, May 9th for the first time. Many other prominent theatres throughout the country, it is reported are booking the entire series.

Mr. Sarg is best known to the American public because of his numerous illustrations in the Saturday Evening Post and other magazines. This new series of single reel novelties is said to be made by an entirely different method or process than any heretofore employed. The invention, it is claimed, is entirely revolutionary, for it does away with the tiresome, tedious methods of drawing thousands of pictures on celluloid for a 500 foot reel.

The important part of his invention, it is said, is the exceedingly low cost of production. It was through his intimate knowledge of shadowgraphy and his former experiments with marionettes that Mr. Sarg stumbled upon his new invention. Associated with him is Herbert M. Dawley, the maker of films showing the actions and movements of prehistoric animal effigies. Mr. Sarg and Mr. Dawley combined their inventive minds and with the help of half a dozen devices which were partly adaptations of Mr. Dawley's prehistoric animal effigies and through several new mechanical devices, Mr. Sarg produced his first number, "Tony Sarg's Almanac."

Kineto Will Release "Swat the Fly"

CHARLES URBAN, president of the Kineto Company of America, will very shortly release a "Swat the Fly" motion picture in two separate editions. One is the popular edition, the other the technical. The popular edition will be released through the theatres; the technical one through boards of health all over the country.

Both editions, which are in one reel each, bear the same title, "Swat the Fly," and both have the same story, the difference being entirely in their treatment.

This is not the first time that Mr. Urban has put out such a reel. When he was still resident in London he produced a similar picture—and distributed it all over the world.

Amer. Film Announces Wm. Russell Picture

"High-Gear Jeffrey" is the current offering of the American Film Company in its series of twelve reconstructed features for the state rights market. William Russell is the star of this production, the original name of which was "The Frame-Up."

The story is a comedy-drama with a society atmosphere. It is an automobile story and moves along in quick action style, one sequence following another.

Boy Scout Picture to Be Released Soon

"Boy Scouts of America," a Kineto Review, will soon be released for theatres throughout the United States. This is a motion picture, not only of entertainment value, but also of real historical value, for it records the visit of 301 picked Boy Scouts to the International "Jamboree" in England last July.

"Charge it!"

COMING! Clara Kimball Young

In Sada Cowan's latest and greatest photo drama. A picture saturated with intense human interest and heart throbs. Produced with the usual lavishness of all C. K. Y. Productions. Unquestionably one of the finest pictures of Miss Young's career. A punch picture with a punch title.

Directed By Harry Garson

Distributed By EQUITY PICTURES.. Astor Hall...N.Y.

THE following sales on the independent market were reported during the week:

"The New Wed" comedy series (Dominant Pictures to Commonwealth Film Co., of Chicago, for Northern Illinois and Indiana.

Western Star Dramas (Dominant Pictures) to W. H. Engelman and Al Rosenthal for Southern Illinois and Chicago.

Catherine Calvert series (Dominant Pictures) to the Standard Film Service of Cleveland for Ohio, Michigan and Kentucky.

Irving Cummings series (Producers' Security Corp.) to E. H. Emmick, of the Peerless Film Service, Inc., of Los Angeles and San Francisco, for California, Arizona and Nevada.

Second series of Jack Hoxie features (Arrow Film) to William Conn, of Premier Pictures Corp., of Charlotte, N. C.

"Luxury" (Arrow Film) to Premier Pictures Corp., of Charlotte, N. C.

"The Way Women Love" (Arrow Film) to Premier Pictures Corp., of Charlotte, N. C.

"Hearts o' the Range" (Forward Film Distributors, Inc.) to Screen Art Pictures, of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"Hearts o' the Range" to Kaufman Specials, of Memphis, Tenn., for Tennessee and Kentucky.

New Hallroom Announced

Many Exploitation Angles on This New Federated Comedy

THE third of the Federated Hallroom Boys Comedies, featuring Sid Smith, was titled this week, "Circus Heroes," which advance announcements have been trickling in from the Coast, and which has been described as a comedy that will tickle the hearts of youngsters everywhere and of all ages, owing to the fact that a real circus was used in its making. Prints of the picture arrived from the Coast this week, and after final editing at the New York offices of Hallroom Boys' Photoplays, were turned over to Federated Film Exchanges, Inc., for release.

According to Federated and to the producers of these comedy, "Circus Heroes" lends itself wonderfully well to special exploitation; and that everything may be in readiness for the release of the comedy, a special exploitation chart has been sent to all the exchanges who will handle it, calling attention to special angles that may be played up to "put this comedy" across.

The main point of exploitation is the fact that a real traveling circus was used in the making of "Circus Heroes," and the added fact that this has a special appeal of timeliness. Everyone, says Harry Cohn, producer of these comedies, who returning to the Coast last week, loves a circus and of course everyone knows that the spring and summer is "circus time." The circus scenes in this comedy were not "faked," as a real circus being called in to lend local color.

Jungle Serial Starts Well

Many Bookings Already on Federated's "Miracles of the Jungle"

A VOLUME of early booking which bids fair to break all previous records for animal productions is reported by Federated Film Exchanges on "Miracles of the Jungle," which is to be released shortly throughout this company's twenty-two exchanges.

Exhibitors who reaped a harvest with "The Lost City," the successful animal production produced at the Selig Studios for Warner Brothers, also responsible for "Miracles of the Jungle," were, it is said, the first to place their signatures to contracts, after seeing the production at a private viewing.

In all parts of the country, according to reports received at the Federated exchanges, plans are completed for elaborate campaigns of exploitation, costing thousands of dollars, to precede the opening of "Miracles of the Jungle."

Striking newspaper campaigns, stunt features, animal circus parades and other exploitation aids will mark the preliminary drive, which is considered by Federated one of the most complete and efficient campaigns to "put over" a big production. A large range of novelties, including animal cut-outs, caps, a book of animal stories, will be used to arouse interest in the production. In addition, there will be a twenty-page press book, in three colors, filled with reproductions of banners, posters, heralds, window cards and scene cuts, ready-made advertisements and synopses and newspaper stories.

"The Shadow" Is Ready for Release

"The Shadow," the first of the star series with Muriel Ostriche, made by Salient Films, Inc., and released by Forward Film Distributors, Inc., is ready for distribution. Press books, accessories and other advertising and exploitation material has been sent to the independent buyers, and J. Joseph Sameth, president of the Forward, is leaving no stone unturned to sweep the country with the production.

Advertising a Necessity

Chas. Urban States Experiment With Kinetos Proved Success

DISCUSSING the venture of furnishing complete publicity and exploitation material on Kineto Reviews, Charles Urban, president of the Kineto Company of America, pointed out this week that what started out as an experiment has proven itself to be a necessity.

"It was never done before," Mr. Urban said, "and we were told that it would never would be successful. And what do we find? The very reverse. All the exchanges which are handling the Kineto Reviews are writing us enthusiastic letters and backing up their enthusiasm with repeat orders.

"What is especially gratifying is the way the exchanges are following up our national advertising with their local advertising. Full page advertisements are now appearing regularly in the regional trade papers with the Kineto Reviews as their subjects. These regional advertisements are inserted and paid for by the distributors and not by us, a proof that the distributors are willing to back up their opinions with real, sound promotion.

"I have always believed in advertising and it is a point of pride with me that I helped finance one of the first trade papers ever started in the motion picture industry. That was the Kinematograph in England, now one of the greatest of trade journals. I was their first advertiser.

"There is no use in having a good thing unless one lets the public know about it. The way the various franchiseholders of the National Exchanges, Inc. are handling the Kineto Reviews is excellent.

"Some of our best ideas in furnishing publicity and exploitation aids to the exchanges for their use in contact with exhibitors has come from the exchanges themselves. We are only too glad to accept them and put them into operation. From the exchange managers we learn what is really wanted and then we supply it.

"The most decided impression I have received from our experiment in furnishing complete publicity aids on the Kineto Reviews has been that distributors are quick to endorse anything that is really helpful. Furthermore, they are quick to cooperate. They have realized, as we did, that the Kineto Reviews were released at the ideal time when the demand for Better Films was needing attention and in a very brief space of time they have established the Kineto Reviews as their ability merited."

V. B. Fisher Back in N. Y.

Associated Photo-Plays Manager Brings Two Negatives from Coast

VICTOR B. FISHER, general manager of Associated Photo-Plays, Inc., has returned to New York City after spending a month on the Coast conferring with his working companies for releases for the ensuing year.

Besides bringing with him, the negatives of "Western Hearts," a Cliff Smith production and "The Wolverine," starring Helen Gibson and made by Spencer Productions, Inc., Mr. Fisher ridicules the hard time story and declares that prospects are brighter for the coming year than ever before in the State Right Market.

"It is true that money is a little tight on the Coast," said Mr. Fisher, "but every one I talked to was bubbling over with enthusiasm for the summer and fall months. It is also true that there is very little production going on at the western studios, but I believe and those with whom I discussed the matter coincide with my views that this lack of production and stringency of money will be of material value to the motion picture industry for it will bring bigger and better pictures and the man who is in the fly-by-night class will be a "has been" with the coming of good times.

"The best proof that the state right market is to get the best in the motion picture industry is best evidenced by the plans outlined for fall production. Spencer Productions, Inc., and Cliff Smith and his staff of experts have bigger and better plans for this year than ever before."

Mr. Fisher has outlined a program of pictures for Associated Photo-Plays, Inc., release that fortifies them for the coming twelve months. At the present time "Western Hearts," a western of thrills and moments, a product from the Cliff Smith studios is being rushed for an early release.

Active Supply Co. in Larger Quarters

DAVID SILVERMAN, vice president and general manager of the Active Supply Co., announces that the company are now located in their new quarters on the sixth floor of the Mecca Building, 1600 Broadway, New York City. The growth of this company compelled them to seek larger quarters than they had occupied at 753 Eighth avenue. Likewise they have installed their own delivery service and are now equipped to render the highest type of service to their many exhibitor patrons. Paper, photos and slides on all important features are carried by Active Supply Co. and with added members to their sales and service staff they are ready for a greater volume of business.

Federated Will Double Its Capitalization

AT a well-attended meeting of directors of the Federated Film Exchanges of America, Inc., held at the Hotel Traymore, Atlantic City, beginning Saturday, April 30, a number of important steps were taken looking towards the development and growth of that organization.

The present capitalization of the corporation will be doubled, it was decided by the board of directors, who came from all parts of the country to attend the conference. Together with this announcement came it was formally stated that "Screen Snapshots" would be added to the list of features, animal productions, and comedies which Federated offers for the coming year.

Among those who attended the meeting were: J. L. Friedman, of Chicago, president of Federated; Harry Charnas and M. A. Liebensberger, of Cleveland; Sam V. Grand and C. W. Dimock, of Boston; Samuel Bischoff, of Boston; Bobby North and Abe Warner, of New York; Ben Amsterdam, of Phila.; P. Oletsky, of Baltimore; J. Eugene Pierce, of New Orleans; H. P. Baldwin and L. E. Ouimet, of Montreal; W. E. Greene, of New York, and George H. Wiley, general manager. The next meeting will be held in Chicago early in June.

"When Dawn Came" Has Detroit Opening

"When Dawn Came," the Hugh E. Dierker feature, released through the Producers' Security Corporation, is to make its appearance simultaneously in two Detroit houses, May 22, the dual bookings scheduled for the Strand and Metropolitan respectively. Special exploitation and publicity representatives will be sent to Detroit by the Producers' Security Corporation for the event.

"Tricked" Is New Irving Cummings Picture

The Producers' Security Corporation is following up its initial Irving Cummings release of a new series of "art tabloid superfeatures" with the second subject entitled "Tricked." The first was "On the Trail."

Pinnacle Holds Convention

Close of First Successful Season Marked by Home Office Meeting

TO mark the close of its first successful season, Pinnacle Productions, Incorporated, held its first annual convention on April 28, 29, and 30, at its home office, Indianapolis.

Practically everyone connected with the making of Pinnacle pictures attended the meeting and were greatly impressed and pleased with the plans for future production as outlined.

Paul Hurst, the new director for Pinnacle, in the course of a talk, told of his picture production ideas and sounded the keynote of Pinnacle's policy. He laid stress on the fact that motion pictures were a commercial proposition and should be produced with the same carefulness and economy that is used in producing a commercial article, so that the finished product can be put on the market at a price which will mean profit to exchangeman and exhibitor as well as producer. He promised the film world the kind of Western pictures it has been waiting for, pictures which will not be an insult to the intelligence of thinking people, and was backed up by Pinnacle's star, Neal Hart, who declared that the forthcoming "Black Sheep" is the best picture of his career, and one in which he felt the greatest satisfaction in having appeared.

A pleasant feature of the convention was the dinner on Saturday night at the Claypole Hotel, at which Richard Robertson, of Pinnacle, presided as toast master, and which was attended by many Chicago men, as well as the Indiana officers and stockholders of Pinnacle.

Among the prominent guests at the dinner were: Senator Ray M. Southworth, of Indiana; Neal Hart, Director Paul Hurst, Nate Woody, Arthur Jenkins, all of Pinnacle Productions, and O. B. DePue, of Burton-Holmes Laboratories, Chicago, who has charge of making all Pinnacle prints; Attorney Drucker, Chicago; Sam Gold, of Master Advertisers, Chicago, who has charge of Pinnacle's publicity, including press books, etc.; Howard Robertson, manager of Pinnacle's Chicago office; Arthur Lowy, manager of the Illinois and Indiana film exchange, Chicago; L. H. Mason, Motion Picture News, Chicago; and J. T. McCoy, of Trade Review.

Arrow Reports Record Sale

Twenty-six Features Are Sold to Newly Opened Exchange on Coast

BREAKING recent records for sales in independent film circles, and standing out as one of the most cheerful signs yet noted that conditions in the industry are trending back to "normalcy" again, is the announcement from the Arrow Film Corporation that E. H. Emmick, head of the Peerless Film Service, Inc., of San Francisco, while in New York during the past week, signed up for Arrow's entire new list of twenty-six feature productions, paying, it is announced a record breaking price in excess of $100,000 to close the deal. This will give Emmick for his territory the four big James Oliver Curwood productions; the four pictures of the Neva Gerber series; the entire Jack Hoxies and the following other features: "The Golden Trail;" "Bitter Fruit;" "Woman's Man;" "The Tame Cat;" "The Deceiver;" "The Chamber;" "The Stranger in Canyon Valley;" "Bachelor Apartments" and "The Man who Trifled."

All of these productions will be booked through the new Progress Features exchange at 'Frisco, recently organized by Mr. Emmick, together with W. C. Edmunds, formerly of the Hodkinson Service. This new exchange was opened for the exclusive purpose of handling first class State rights' features, the Peerless exchange having always distributed nothing but short subjects. The first feature release will be, "The Golden Trail" and the territory for distribution is; California, Arizona, Nevada and the Hawaiian Islands.

W. O. Edmunds, Emmick's partner in the new Progress exchange, has spent the last three years as manager of the Hodkinson branch at 'Frisco.

New Forward Exchange Opens in N. Y.

J. JOSEPH SAMETH, president of the Forward Film Distributors, Inc., is receiving congratulations from leading exchangemen from all parts of the United States upon the opening of the first of the Forward Exchanges.

The first of these exchanges, the Forward Film Exchange, Inc., with offices at 126 West 46th street, was thrown open to the public last week with Samuel Freund as its manager and Joseph Joel as his assistant.

Although the New York exchange has been opened but one week, Mr. Freund reports a number of bookings on "The Shadow," starring Muriel Ostriche, and "Hearts o' the Range." Mr. Sameth has also arranged to secure the New York rights to several other program features in the very near future.

Moore Extends Run of 'Madonnas and Men"

Tom Moore's Garden Theatre, Washington, D. C., enjoyed such a good business during the week of May 1st in its presentation of Jans Pictures, Inc., "Madonnas and Men," that it has extended the run for another week. The super-feature received very flattering criticisms in Washington, and was witnessed by many of the notables from the Capitol.

Kansas City Buyer Due in New York

M. R. Fink, general manager of Peacock Productions. Inc., of Kansas City, Mo., is due in New York on or about May 20th, to look over the independent field. He will make his headquarters at the Hotel Astor.

Illinois Buyer in N. Y. Week of May 16

R. C. Seery, general manager of the Associated First National Pictures of Illinois, Inc., will be in New York on May 16th to look over the independent market. Mr. Seery will stop at the Hotel Astor and will be pleased to meet independent producers and inspect their product. He wishes to purchase several independent pictures.

"Charge it!"

COMING! Clara Kimball Young

In Sada Cowan's latest and greatest photo drama. A picture saturated with intense human interest and heart throbs. Produced with the usual lavishness of all C. K. Y. Productions. Unquestionably one of the finest pictures of Miss Young's career. A punch picture with a punch title.

Directed By Harry Garson

Distributed By EQUITY PICTURES.. Astor Hall...N.Y.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



A scene from "Scrap Iron," the next Charles Ray production to be released through Associated First National Pictures, Inc.

R-C Releases Booked by Big Buffalo Theatres

The Olympic theatre, one of the leading vaudeville theatres of Buffalo, has announced a change of policy, from straight vaudeville to vaudeville and motion pictures, effective May 15. Feature productions and short subjects will be shown. The opening attraction, on the new policy, will be the Robertson-Cole super-special, "Good Women" by C. Gardner Sullivan, directed by Gasnier. This will be followed by "The Stealers," William Christy Cabanne's powerful human document, "813," an Arsene Lupin story by Maurice Leblanc, directed by Scott Sidney; "See My Lawyer," by Max Marcin, presented by Christie Film Company; "What's A Wife Worth?," William Christy Cabanne's leaf from a woman's soul; "Seven Years Bad Luck," said to be the funniest five-reel comedy ever made, with Max Linder, and "If Women Only Knew," by Gardner Hunting, directed by E. H. Griffith. All these releases are through Robertson-Cole.

Dallas Fitzgerald Heads New Metro Unit

Dallas Fitzgerald, whose name is so closely associated with Viola Dana's most successful pictures, will head the new Metro producing unit that will film her forthcoming features.

Mr. Fitzgerald was selected for this important task because of his long and successful association with the little star as well as his varied experience in every phase of the directorial branch of picture making. He will begin preparations for the first of Miss Dana's new picture immediately.

"Wild Goose" Commended

New York Press Critics Write in Approving Terms About Production

IN a statement just received from the headquarters of the Cosmopolitan Productions, excerpts of the press criticisms rendered in connection with its production, "The Wild Goose," are submitted. "The Wild Goose" is the current feature attraction at the Rialto Theatre, New York City, this week, opening there on last Sunday, May 8th. According to the Cosmopolitan statement, the local press reviewers were highly favorable in their reports on the various phases of the production.

"On the whole, it is extremely well done, with a good appreciation of the dramatic values of the plot and the important scenes well worked out. . .the story is an interesting one, containing plenty of thrills and tense moments," said the critic of "The Evening Mail."

"It is a full-blooded story," was the verdict of "The Evening Telegram" critic. Alan Dale, the famous dramatic critic, is quoted as expressing the opinion that in "The Wild Goose" is to be found a timely picture dealing with domestic problems of the first magnitude.

"The Wild Goose" is from the novel by Gouverneur Morris, which appeared serially in the Cosmopolitan Magazine, and is familiar to many readers in book form. The picture was directed by Albert Capellani, who directed for Cosmopolitan Productions "The Inside of the Cup." Donnah Darrell wrote the scenario. Mary MacLaren, Norman Kerry and Holmes E. Herbert play the leading parts, and they are supported by Dorothy Bernard, Joseph Smiley, Mrs. L. B. Segar, D. J. Flanagan and Rita Rogan, the five year old actress, who won praise from the critics for her excellent acting in this picture.

"Foreigner" for Hodkinson

Distribution Rights of Ralph Connor's Story Are Obtained

THE W. W. Hodkinson Corporation announces that they have acquired the distribution rights of "The Foreigner," which was recently completed by Winnipeg Productions, Inc.

"The Foreigner" was made in and about Winnipeg under the direction of Henry Alexander McRae, formerly director general of Universal City for the Universal Company. At all times Ralph Connor, the author, was working in collaboration with Mr. McRae in the making of this production, as a result of which "The Foreigner" stands today as a distinct triumph in cinematographic art.

A remarkable cast is seen in the production. In what may be called the title role is seen Gaston Glass. He is seen as a young Russian whose ability as a violinist finally wins him fame and the girl of his heart, who in this particular instance happens to be Gladys Coburn, last seen in Hugo Ballin's "East Lynne."

The role of Gaston Glass' father is played by Wilton Lackaye, for many years one of the leading lights of the stage. Mr. Lackaye stands in the very front rank of present-day actors, and has contributed some remarkable characterizations to the American stage.

Also included in the cast is Kate Price, while William Colvin paints a polished portrait of villainy. Bradley Baker handles another important role.

"The Foreigner" is perhaps the best known of all Ralph Connor's famous books. The W. W. Hodkinson Corporation announces that they will place behind "The Foreigner" a strong selling, advertising, and exploitation campaign.

President Harding Sees "Four Horsemen"

President and Mrs. Harding witnessed a private showing of the Rex Ingram production for Metro of "The Four Horsemen of the Apocalypse" at the I street residence of Mr. and Mrs. Edward B. McLean in Washington, Tuesday evening, April 26.

The entertainment, whose feature was the special exhibition of the picturization of the masterpiece of Vicente Blasco Ibanez, was an exclusive one. Among the few other guests, besides President and Mrs. Harding, were Attorney General and Mrs. Dougherty.

The comments of the President upon the picture's merit were distinctly favorable, says Metro, and those of the other guests no less so.



Diana Deer, a newcomer to the screen, who makes her first film appearance in Chas. Hutchison's new serial, "Hurricane Hutch," a Pathe release

Preparing for 3 More First Nat'l Weeks

SOUTHERN OHIO and Eastern Kentucky will celebrate First National Week, beginning May 15, the center of celebration being Cincinnati. R. H. Haines, manager of the Cincinnati exchange, is all set for the biggest week of service in the history of the territory.

Associated First National Pictures of Louisiana will stage a First National Week in the New Orleans territory beginning July 3. Eugene V. Richards, Jr., the head of the company, and C. J. Briant, the manager of the exchange, are collaborating on plans to roll up new records throughout the district in bookings for that week.

The week of June 12 to 18 will mark the first observance of First National Week in Indiana, according to word received from Floyd Brown, manager of the First National Exchange in Indianapolis. Advance indications point to the fact that more than 350 theatres in the state will play First National Pictures during the week. Approximately thirty theatres in Indianapolis alone will show First National productions the entire week, it is declared, and this includes four first-run houses in the downtown district.

A. P. Announces Eight Releases



A scene from "Mother o' Mine," a Thomas H. Ince production distributed by Associated Producers, Inc.

Lichtman Publishes Schedule for May and June

MAY and June promise to be red letter months for Association Producers, Inc., according to announcement of activities made by general manager Al Lichtman. Eight pictures are scheduled for release. They represent the best efforts of the various producing units aligned with Associated Producers, Inc., and stand, it is declared, as the top achievement of such producers as Thomas H. Ince, Mack Sennett, J. Parker Read, Jr., Allan Dwan, Maurice Tourneur, and J. L. Frothingham.

"I feel that in presenting this array of motion pictures for the consideration of the exhibitors, I am offering them a high type of screen entertainment," said Mr. Lichtman. "Each of the pictures scheduled for release in May and June is essentially a box-office picture containing all the elements of popular appeal and limitless possibilities for local exhibitor exploitation.

"It is with a feeling of pride that I announce such productions as J. Parker Read, Jr.'s, 'I am Guilty!' starring Louise Glaum; Mack Sennett's 'Home Talent'; Thomas H. Ince's 'Mother O' Mine'; Allan Dwan's 'The Broken Doll'; Maurice Tourneur's 'Foolish Matrons,' and J. T. Frothingham's 'The Ten Dollar Raise,' besides two short reel subjects by Mack Sennett, 'She Sighed By The Seaside,' and Ben Turpin's first starring picture, 'Love's Outcast.'

"Each of these pictures will be sold strictly on its own merits. This is, I believe, the fairest way and makes for sounder business methods. Confident in the quality of our product, I know that exhibitors who will see these pictures at our exchanges will agree with me that they deserve the highest commendation and that their value as attractions at the box-office is very high."

This is declared to be the opening salvo in a barrage of high-class productions which Associated Producers, Inc., are scheduling for release this year. While the pace set by the releases just announced is fast, general manager Al Lichtman declares that the production plans of the various producing units in Associated Producers, Inc., provide for pictures of consistent quality and excellence.

Mr. Lichtman's announcement gives an idea of what exhibitors may expect from Associated Producers, Inc., henceforth. His organization plans which are being launched now are ambitious and will cause this young organization to function as never before, it is said. Backed up by productions of undoubted merit and by the best efforts of world famous producers whose genius has placed them at the forefront of the industry, Mr. Lichtman's plans bear promise of fulfillment.

Charles Ray's Next to Be Released May 30

Announcement was made this week of the release of "Scrap Iron," Charles Ray's next picture, on May 30. This is the fifth of the star's personally produced offerings, in which he will be presented by Arthur S. Kane, through First National release.

Since the success of "The Old Swimmin' Hole," with its absence of subtitles, the public has come to look more than ever to Mr. Ray for innovations, and that it will not be disappointed in this next picture is the assurance of officials of the First National and of the Kane Corporation, and of those of laymen who have seen pre-views. This film marks Mr. Ray's debut as a director.

Playgoers to Release Through Pathe

IT is announced that Playgoers Pictures, Inc., will release through Pathe Exchange, several independently made productions. The first of these productions is "The Butterfly Girl," starring Marjorie Daw. It will be released on June 12. The production is described as a splendid comedy drama. Fritzi Brunette and King Baggot have important roles.

Charles O. Weston, the producer of the picture, arranged for the release in negotiations conducted through the office of Arthur S. Kane. Negotiations are under way for the release of another independent produced picture acquired by Mr. Weston and it is probable that a series of such releases for Playgoers Pictures will be announced in the near future.

Goldwyn to Handle Big Italian Spectacles

WHILE in Rome during his recent trip abroad, arrangements were concluded by Samuel Goldwyn with the Unione Cinematografica Italiana—known as the U. C. I.—whereby what are declared to be the greatest spectacles made by this company will be distributed in the United States by the Goldwyn Pictures Corporation.

The Goldwyn Company is now making plans to release the first two great pictures of the group.. The first one will be "Theodora," based upon Victorien Sardou's drama and picturized upon a vast scale. This picture has been two years in the making, declares Goldwyn. The cast contains ten thousand people and the complete field of Italian art has been combed to contribute to the picturization of "Theodora."

Mr. Goldwyn, who saw the picture in Rome, says:

"'Theodora' is the greatest spectacle I have ever seen on the screen. The same people, headed by Mr. Ambrosio, who produced 'Quo Vadis' and 'Cabiria,' have made it possible for America to see this epic picture."

"Theodora" will be followed by "The Ship," founded on D'Annunzio's famous novel, "La Nave." Mr. Goldwyn says that in this picture Ida Rubinstein, the great Russian dancer, gives the most imaginative and dramatic performance he has ever seen. The picture was directed by the son of the poet, Gabrielle D'Annunzio, Jr. It took a year to produce "The Ship," according to the Goldwyn statement. The story rests upon the foundation of the City of Venice.

Hodkinson Releases in Force in Detroit

According to reports received from Ralph Peckham, Hodkinson representative in Detroit, three Hodkinson released productions are running simultaneously in first run theatres in that city. At Fox's theatre "East Lynne" is playing, while "The Spenders" holds the screen at the Regent, and "The Other Woman" is offered as the featured attraction at the Miles.

"Charge it!"

COMING! Clara Kimball Young

In Sada Cowan's latest and greatest photo drama. A picture saturated with intense human interest and heart throbs. Produced with the usual lavishness of all C. K. Y. Productions. Unquestionably one of the finest pictures of Miss Young's career. A punch picture with a punch title.

Directed By Harry Garson

Distributed By EQUITY PICTURES. Aeolian Hall...N.Y.

Universal Employes Will Stage Show

Employes of the Universal Film Manufacturing Company will present to the public a three-act musical comedy entitled, "Black and White" at the Hunt's Point Palace, 163d street and Southern Boulevard, New York City, Saturday evening, May 14. The principals and members of the chorus all are young men and women employed at Universal Fort Lee laboratory or in the home office. The revue was written and produced by H. R. Parsons, a member of the staff of Universal's laboratory superintendent.

Marie Prevost, the former bathing beauty, who is to be starred in Universal pictures, will make a personal appearance during the performance.

The show will include the following scenes and stunts: Melodia Land, the Rehearsal, Nothing from Nothing Leaves Nothing, Before the Final Fade Out, and Thank You Mr. Volstead. A dance will follow.

The proceeds will be devoted to the welfare work being conducted by mutual welfare association of Universal employes.

Equity Picture Corp. Report Busy Week

EQUITY Pictures Corp., of New York, reports last week was one of the most successful that the company has ever had. With Joseph I. Schnitzer, president of Equity, was finding that the Clara Kimball Young pictures were meeting with success in Chicago, Detroit and Pittsburgh, where he has been visiting, Sales Manager Louis Baum was kept busy in New York answering inquiries from buyers in regard to the Florence Reed picture, "The Black Panther's Cub."

This last named picture, it appears, has won considerable interest among the state right buyers.

"Reputation" in Great Demand

Author Commends the Screen Version of Her Story

CHARLES ROSENZWEIG, manager of the Big U exchange of the Universal Film Manufacturing Company, is busily reaping the benefits derived from the highly successful showing of "Reputation," Priscilla Dean's new Universal-Jewel picture, at the Astor Hotel last week, according to a statement from Universal headquarters. The Grand Ball Room was crowded and in order to show the picture in comfort to those who were already in, the doors had to be closed before the picture could start. Exhibitors present liked the picture so well that Mr. Rosenzweig has been busy signing up contracts on "Reputation" ever since, it is stated.

The bookings for the first week exceed in number and in prices the record made by any previous picture made by Universal, it is announced by the home office. Up to this time "Outside the Law" had held the record for fast and furious Universal bookings, but "Reputation" in its first week, are declared to have far exceeded the booking on "Outside the Law."

For instance, the picture was booked over the Fox Circuit of theatres, starting with the Academy of Music on May 15th, following at the Audubon and so on through the whole string. In all, the Fox time is about one hundred days, seventy of which are in New York.

The Consolidated Amusement Houses have booked the picture; the S. R. S. Circuit; Sydney Cohen's two houses, the Empire and McKinley; the Grand Opera House on Eighth Avenue; and Olympic Theatre in Brooklyn; also the Stone and the Sheffield, have early dates. One of the bookings over which Mr. Rosenzweig is particularly proud is the Majestic Theatre, 17 Second Avenue, Manhattan, which has booked the picture for a week with an option of three days more. The Fifth Avenue Theatre at 110th Street is trying an experiment with this picture. They have never played a feature for a full week before, it is stated, and "Reputation" is going to be the first picture which will show for a full week at this house, which has been open for five years.

Among the many expressions of commendation received on Prisilla Dean's latest production is one from the author of the story, Miss Edwina Levin. Miss Levin witnessed the showing of "Reputation" at the Hotel Astor, New York, last week, and voiced her entire satisfaction with the way in which her story has been handled.

"Having written the story" says Miss Levin, "I did not expect to experience any emotion nor be thrilled by any suspense at situations, the ending of which I knew of in advance. But I was agreeably surprised and amazed at the effect the picture had on me." I was conversant with the mechanics of the play and I knew just how each situation was to be worked out and yet I felt a lump in my throat and tears came to my eyes as I watched Priscilla Dean unfold the story of Reputation.

"No story of mine that has ever been filmed has had such an effect upon me, and I was in mortal fear that my friends would think I was 'acting' and pretending until I saw that they too were making use of their handkerchiefs."

Medal for Year's Best Film

Photoplay Establishes Annual Award; Public to Be the Judge

ANNOUNCEMENT is made that Photoplay Magazine has adopted a plan of awarding annually a medal of honor to the producer of the best picture of the year. It is further stated in the announcement that the judge as to what is "the best picture of the year" will be "the Public." The competition opened this year on May 1st and will close on October 1st, accordto the announcement. This plan "will afford ample time for the fullest distribution of the big features released first in 1920 that most likely will be the leading competitors for the Photoplay medal," declares the statement. Accordingly, the all important question presented for decision by motion-picture devotees is: "What was the best photoplay released during 1920?" The medal will be awarded to the producer winning the verdict of the great number of Photoplay readers.

The statement issued by Photoplay in connection with the launching of this new competition is submitted in part as follows:

"The medal itself is a beautiful affair, designed and executed by Tiffany of New York. It is two and a half inches in diameter, and on one side bears the classic marks of comedy and tragedy, the laurel wreath and in the center a real symbol of the motion picture. On the other side will be engraved a tribute to the successful producer.

"One important fact in connection with the regulations governing the PHOTOPLAY contest, is that the medal will be awarded to the producer—not to the director, not to the distributor—but to the producer whose vision, faith, and organization made the best photoplay a possibility.

"No doubt considerable good in the field of production will develop from these annual Photoplay Magazine Medal of Honor contests. In almost every other field of endeavor highest merit is rewarded recognition by some sort of honor medal. War has its crosses, the exhibition its ribbons, the athlete his palm and literature its Nobel prize. All these awards make for better efforts.

"Thus far, good pictures have received their reward at the box offices of the various theatres only.

"It was this fact that impelled PHOTOPLAY MAGAZINE to permanently establish its award of merit, a figurative winning post, comparable to the dignified and greatly coveted prizes of war and art.

"It isn't always the picture that brings the biggest box office returns that wins the public sentiment. Good exploitation and advertising frequently accomplish that result. Its the picture that stays with one—that makes one know he has been thoroughly entertained—that is in the best picture category."



An artistic scene from "Sentimental Tommy," Sir James M. Barrie's novel picturized by Paramount



Washburn Film On June 19

"The Road to London," Filmed in England, on Ass'd. Exhib. Schedule

IT has been announced by Associated Exhibitors that "The Road to London," starring Bryant Washburn will be released on June 19th. Prints will be shipped to the branch offices in the next few days, and exhibitors will have an opportunity to see the picture made by Washburn on his trip to England.

The picture will introduce to America one of the most attractive personalities on the English screen, Miss Joan Morgan, a well-known English beauty who took up screen acting a year ago and who has rapidly advanced to the front rank in England. Her work opposite Mr. Washburn has won her the most favorable comment both for her talent and her beauty, it is declared.

Mr. Washburn is now making personal appearances throughout the country telling the story of his personal experiences on the trip. It is reported that he has been meeting with popular ovations everywhere. He was at Barbee's Loop Theatre, Chicago, last week and is reported to have scored a hit with the audience. Many exhibitors in exchange centers have been anxious to obtain the personal appearance of Washburn with the first run of the picture, and in some instances it is understood this will be arranged.

Praise Realart Production

"Birthday Special" Described to Be Feature of Unusual Qualities

AS previously announced, Realart Pictures Corporation is preparing to celebrate its second anniversary in the near future. One of the features of the program being planned on for the event is the release of a special production referred to by the Realart officials as the "Birthday Production." According to a statement issued during the week from the Realart headquarters, officials of the organization are enthusiastic over the character of its birthday release, which is described to be unusual as to the story, cast ensemble, direction and production.

Hector Turnbull wrote the story. Mr. Turnbull has already contributed some successful stories to the screen, notable among which is "The Cheat." Chester Franklin is directing the production. Some of Mr. Franklin's work in the past include such features as "You Never Can Tell," starring Bebe Daniels; and "All Soul's Eve," starring Mary Miles Minter.

May McAvoy, who played the part of Grizel in Paramount's release, "Sentimental Tommy," will appear in the leading feminine role in this picture. The supporting cast

One Reel Comedies for Educational Release

ADVICE as to the titles and casts of four new one-reel comedies, three to be released under the Vanity Comedy's brand and one under the Gayety Comedy's brand, were received from the Christie Film Company at Los Angeles this week, as announced by Educational Film Exchanges, Inc.

The four comedies now being filmed are:

Vanity Comedy, "How She Lied," featuring Irene Dalton and Francis Feeney, filmed under the direction of Scott Sidney; Vanity Comedy, "Ninety Days or Life," featuring Irene Dalton with Francis Feeney, made under the direction of William Beaudine; Gayety Comedy, "Hero—Pro Tem," just completed, features Teddy Sampson and Henry Murdock, directed by William Beaudine; Vanity Comedy, "It's Your Move," featuring Charlotte Merriam and Francis Feeney, has just been started and is being directed by Allen Watt.

"Mutt and Jeff" Prove Popular Abroad

The William Fox offices state that the number of Mutt and Jeff prints necessary to supply the foreign trade has been quadrupled in the past year, with a corresponding enlargement of the output for home consumption.

Rothacker Co. Celebrates Eleventh Anniversary

DAD TIME chalked another mark against Waterson R. Rothacker's account May 6. Three days after Mr. Rothacker was 36 years old came the eleventh anniversary of the Rothacker Film Manufacturing Company's founding.

Eleven years ago the Rothacker Company consisted of Mr. Rothacker and a rented desk in a small Chicago downtown office. Today the company has two film laboratories—the Chicago plant and the new Rothacker-Aller laboratory in Hollywood.

In June Mr. Rothacker goes to Europe to start a laboratory in London. By the time the company is twelve years old he plans to have a fourth plant under construction in New York.

And the practical picture division of the Rothacker Company has kept pace with the laboratory end. When in 1910 Mr. Rothacker resigned as Western manager of The Billboard to get into the film business he became the pioneer practical picture producer. Today the practical picture division has branch offices in New York, St. Louis, Peoria and Milwaukee. A survey made recently by a projection machine manufacturer revealed that the Rothacker Company is the world's largest producer of practical films.

Geo. Baker Leaves for Metro Coast Studio

To complete arrangements for his next feature picture, George D. Baker, who directed "Without Limit," a Metro release for S-L Pictures, has left for the West Coast and will start work at an early date at the Hollywood (Cal.) studios of Metro Pictures Corporation. Arthur Sawyer, of S-L (Arthur Sawyer-Herbert Lubin), and Charles Hunt, the director's assistant, accompanied Mr. Baker.

Two stories are under consideration by Mr. Baker, both of which it is stated, require large settings with casts of greater magnitude than could be conveniently handled in Metro's New York studio.

JUNE, 1921

MOTION PICTURE CLASSIC

We now turn to Corinne Griffith's "What's Your Reputation Worth?" (Vitagraph), and words fail us. They always do, when we endeavor to comment upon the radiant Corinne. We understand that the story deals with a wealthy chap who hires his beautiful stenog to pose as co-respondent in his divorce case—and then falls in love with the co-respondent. All we recall are the radiant glimpses of Miss Griffith. Right here let us go on record once more as declaring her the most beautiful of our favorite stars.

Wh[illegible] motion pictu[illegible]rs

Late Chicago News

(*Continued from page* 3163)

Cecil Maberry, Chicago manager for Goldwyn, left Thursday for California, in company with a number of Goldwyn officials, to attend a convention of his company to be held at the studios. Mr. Maberry had some tough luck before leaving as his big roadster caught fire from a short circuit and went up in smoke while driving through a southside park Monday night.

The Wisconsin Senate last week killed the Bennett censorship bill by a vote of twenty-nine to three, an even greater majority against the measure than had been hoped for by the joint legislative committee of the motion picture industry, which had put up a hard fight against the measure.

Oscar Doob, of the Lake & Export Coal Company, who was widely known in the film circles of the central west as publicity director for Famous Players-Lasky, was a Chicago visitor this week, and was given a hearty welcome by his old friends in film circles. Mr. Doob reports that his company, of which Harris P. Wolfberg is vice-president and general salesmanager, is doing a large business with theatres through the dealers which handle Lake and Export coal.

General Manager Charles R. Rogers presided at a sales conference of Robertson-Cole managers in Chicago Monday, those present being Manager Lucas, of Chicago; Klar, of Milwaukee; Flagler, of Indianapolis; Desberger, of St. Louis, and Churchill of Kansas City. Plans for an active campaign were mapped out, and following the meeting Mr. Rogers left for Los Angeles.

Carl Mueller, of the Spencer Square Theatre, Rock Island, was one of those who attended the Derby at Louisville this week.

"Charge it!"

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In Sada Cowan's latest and greatest photo drama. A picture saturated with intense human interest and heart throbs. Produced with the usual lavishness of all C. K. Y. Productions. Unquestionably one of the finest pictures of Miss Young's career. A punch picture with a punch title.

Directed By Harry Garson

Distributed By EQUITY PICTURES.. Astor Hall...N.Y.



An Associated Exhibitors Picture

HAL ROACH
presents

HAROLD LLOYD

in

"Among Those Present"

Produced by ROLIN CO. *Directed by* FRED NEWMEYER

PATHE *Distributors*

Harold Lloyd

in

"Among Those Present"

PERSONAL—*To the man who does not show the Lloyd Comedies*

Have you ever—?

Have you ever heard roars of laughter coming from a competing theatre and wished that you could hear such sounds of joy in your own?

Have you ever thought that such laughter was a sure sign that "someone is picking them right"? That it's a proof of prosperity?

Have you ever taken the trouble to find out what the picture was that was "knocking them off their seats"? If you have, the chances are about 100 to 1 that it was a Harold Lloyd. And it doesn't take a lot of thought to figure it out that *a Harold Lloyd in your neighbor's theatre doesn't pay any profits in your own.*

There isn't a comedian today whose pictures average as sky high as Harold Lloyd; there isn't one who means any more at the box-offices of these United States; there isn't one that is more truly loved by the men, women and children of this nation. And there isn't one who gives the censors less to bother about.

Friend, you can't evade the facts. You are losing money every time there is a Harold Lloyd you don't show.

Look at his latest, "Among Those Present." *If you see, you're sold!*

Associated Exhibitors
Incorporated
35 West Forty-fifth St.
New York City

PATHE—*Distributors*

Ray Recruits Big Cast for "Scrap Iron"

For the production of his adaptation of Charles E. Van Loan's "Scrap Iron," soon to be released, Charles Ray surrounded himself with a notable cast of players. Picture fans will welcome the information that Lydia Knott, who filled a similar role in "Peaceful Valley" appears as the mother, a characterization in which she gives a touching performance. Vera Stedman, who plays opposite the star, is the fourth actress whom Mr. Ray has taken from the field of comedy, having borrowed her, like the three others, from Al and Charles Christie. Tom Wilson, as Bill Dugan, a tin-eared ex-pugilist, is declared to give in "Scrap Iron" the best bit of acting he has ever done.

Tom O' Brien, who, as Battling Burke, is Steel's opponent in the ring, was a well known amateur boxer for years before he became an actor. Stanton Heck, taking the part of Tim Riley, owner of an athletic club, was engaged for a week but showed such adaptability that he remained with the company six weeks.

Author Approves Screen Version of His Story

Irving Bacheller, author of "Keeping Up with Lizzie," which was produced for the screen by the Rockett Film Corporation under the direction of Lloyd Ingraham, had the following to say about the completed screen version of his story, after he had viewed the picture in a private showing at Winter Park, Fla.:

"'Keeping Up With Lizzie' is a big picture or I am a dead Prophet. The picture made a profound impression on me and my friends here.

"People have been coming to my door and calling on the phone to report a feeling in their hearts like that in my own.

"I am proud to have Rockett Brothers' picturization of 'Keeping Up With Lazzie' as my first story to reach the screen."

"Keeping Up With Lizzie" is on in the W. W. Hodkinson release schedule.

"The Passion Flower" Has Novel Song Feature

Irving Berlin has written a song entitled "The Passion Flower" in conjunction with the Norma Talmadge picture of the same title, released as a First National attraction. During the run of the picture both the words and the music of this song are shown on the screen at three different times.

When this picture was shown at the Strand theatre, New York, the management engaged a singer, who appeared in Spanish costume and sang the song just before the pictuhe began, so that when the last note of the song ended the first scene of the picture was flashed on the screen. The singer also repeated the first verse of the song each time that the words and music were shown on the screen. Joseph M. Scheneck, head of the Norma Talmadge Productions, has arranged to send an orchestration and the words of this song to the First National sub-franchise holders.

Hammons Issues Statement

Educational's President Submits Findings of Sales-Mgr's. Survey

THE following announcement was made this week by E. W. Hammons, president of Educational Film Exchanges, Inc., as the result of a trip over a large portion of the country by Henry Ginsberg, manager of the domestic sales department of Educational.

"The following cities were visited, during which time the sales analyses were made of an entire territory; exhibitors were interviewed and salesmen called in from their various territories with the purpose of holding sales meetings, getting views on our individual products and their sales possibilities for next year. All the districts surrounding these cities were studied: Atlanta, Dallas, New Orleans, St. Louis, Kansas City, Des Moines, Denver, Omaha, Minneapolis, Milwaukee, Chicago, Indianapolis.

"In the majority of territories it was found that the exhibitor was in a very good frame of mind. Although much talk of depression and loss of business was in the air, still this condition they realize is prompted by the fact that we are coming back to normal times. Of course, industrial conditions in some of the very small towns are forcing the exhibitor to cut down the number of days that he gives his shows and in some cases have forced him to discontinue operating altogether.

"I honestly believe that Educational is less effected by present conditions confronting the industry because we are to-day in a class by ourselves, namely, handling the highest class of program of short reel subjects on the market with very little opposition, making it possible for us to find business for some portion of our product in whatever theatre we may attempt to sell. The present conditions are affecting the feature concerns entirely because of the alleged overproduction of feature pictures."

Select's Summer Releases

Star-Series Features, Talmadge Revivals, and a Special on List

THE arrangement of star-series features and special attractions to be distributed through Select branches for May, June, July and August have been completed.

Elaine Hammerstein is scheduled for two releases during the summer. They are "The Girl From Nowhere" and "Handcuffs or Kisses." George Archainbaud directed both of these features. In "The Girl From Nowhere," Miss Hammerstein's leading man will be William B. Davison, and in "Handcuffs or Kisses" Robert Ellis will head the supporting company.

Conway Tearle will present "The Fighter," made from Albert Payson Terhune's novel of the same title. Winifred Westover will lead the supporting company in a presentation directed by Henry Kolker. Eugene O'Brien will have Martha Mansfield as his leading woman in "The Last Door" (directed by William P. S. Earle), while Winifred Westover will support him in the Alan Crosland presentation now temporarily titled "Six Shots." Miss Mansfield will make her final appearance as a screen leading woman in "The Last Door," preceding her introduction as a Selznick star.

Owen Moore is scheduled for two releases during the term in question, the first of which is "A Divorce of Convenience," directed by Robert Ellis in which Kathryn Perry will again lead the support. Victor Heerman, author of "The Chicken in the Case" also furnished "A Divorce of Convenience" to Mr. Moore's repertory of farce-features.

Constance Talmadge in "Up the Road With Sallie" and Norma Talmadge in "The Moth," will be returned to the screen in newly created presentations, edited and retitled.

Then there will be "Who Am I?" a mystery story by Max Brand, directed by Henry Kolker. In the presenting company Claire Anderson and Miles Welch will have the leads with Gertrude Aster and Josef Swickard in prominent roles.

New Pathe Serial Said to Be in Big Demand

The Pathe headquarters announces that the bookings on its new serial release "The Sky Ranger," are unusually heavy and that present prospects point to a big success for the chapter-picture. The critics, according to Pathe, who have already seen the first three episodes of the new serial have commented especially on the novelty as well as the rapid action found in the introductory chapters of "The Sky Ranger." Several critics described the "censor-proof" character of the production as represented by the opening episodes. George B. Seitz and June Caprice are co-stared in the new serial.

Bookings Increase on "The Wonder Man"

Advices from the Robertson-Cole headquarters state that the arrival of Georges Carpentier in this country for his coming fistic encounter with Jack Dempsey is having a most favorable reaction on the bookings of "The Wonder Man," in which the French pugilist is starred. The contract-getting competition inaugurated by general manager Charles R. Rogers in connection with "The Wonder Man" is reported to be registering immediate effects, "and contracts are coming into home-office in gratifying volume."

Educational Announces Sales Competition

EDUCATIONAL FILMS CORPORATION announces that a sales competition will be held from June 5 to July 3 inclusive. According to the announcement, a gold watch will be awarded to every member of the office winning the competition. In the event of a tie, awards identical in character with those offered will be given to each office so tied.

In making this announcement Mr. E. W. Hammons, president of Educational, said:

"We have set aside the period from June 5 to July 3 as competition period for our sales organization, and in order that the contest may be eminently fair and that every member of the office organization may participate, not only the office manager and the salesmen themselves but the bookers and other members of the office organization all have been given an equal opportunity to secure a handsome gold watch. All of our branches will go into competition and the branch which wins by making the finest showing in the sales period indicated will secure for every one of its members the allotted prize. If, for example, an office with a manager, booker and two or three other members of the sales force, is successful in putting their office to the front in this sales drive, every single member of that organization will be awarded a prize."

Sam Sax in Successful Trip Thru Mid-West

Samuel Sax, general sales manager of Select Pictures Corporation, returned, April 29, from a trip combining inspection and sales promotion in which he visited branches in Pittsburgh, Cleveland, Cincinnati, and Chicago, with a side trip to Toledo. The latter visit was for the purpose of planting the Selznick service with the Rivoli Theatre, which he succeeded in doing.

The State Theatre, in Cleveland, for the first time in its history, has booked a reissue for this week. It is "Ghosts of Yesterday." This has been Selznick week in Cleveland, therefore, the Mall has been showing Elaine Hammerstein in "The Miracle of Manhattan," and the Park has run Eugene O'Brien in "Gilded Lies."

Shirley Mason Placed on Church's List

A statement from the William Fox headquarters announces that the motion-picture committee of the Methodist Episcopal church has placed on its list of "wholesome entertainers" the name of Shirley Mason, "whose offerings can be recommended to the church's membership throughout the country." Miss Mason is shortly to appear in "The Mother Heart."

Mother O' Mine" Has Dramatic Story

"Mother O' Mine," the Thomas H. Ince special which Associated Producers, Inc., will release June 5, was adapted by C. Gardner Sullivan from Charles Belmont Davis' novel, "The Octopus," and was directed by Fred Niblo. "Mother O' Mine" is the story of a boy who is wrongfully convicted of murder and sentenced to die in the electric chair. All the evidence points towards his guilt, but his mother, believing his plea of innocence, fights for him and by an ingenious method succeeds in establishing his innocence and saving him from death.

The cast includes Lloyd Hughes, Betty Rose Clarke, Betty Blythe, Joseph Kilgour, Claire McDowell, Andrew Robson and Andrew Arbuckle.

Goldwyn Film at Monster Benefit Show

"A Tale of Two Worlds," distributed by Goldwyn, was the feature attraction at a monster benefit performance given in Chicago in Orchestra Hall on the evening of May 3. The proceeds were devoted to the relief of the destitute children of Poland. A great sum was realized, according to the Goldwyn report. The Goldwyn production was selected by the National Polish Committee of America, represented by Ignace Paderewski, the famous pianist, honorary chairman, and John F. Smulski, chairman of the executive committee. According to Goldwyn, tickets to the performance brought in as high as $50 a piece from hundreds of those who attended.

Anita Stewart Finishing New Feature

The Anita Stewart company will finish "shooting" this week "The Price of Happiness," which Edwin Carewe is directing for Louis B. Mayer as a future First National attraction. Over five weeks have been put in on the picture so far. Walter McGrail, who was Miss Stewart's leading man in "Playthings of Destiny" and "The Invisible Fear," again has the principal role in her supporting cast. Other important parts are taken by Arthur Edmund Carew, Gertrude Astor, Ernest Buttersworth, Adele Farrington, Percy Challenger, William Badger and Margaret McWade.

"Wet Gold" Booked for Capitol, New York

New York's first showing of the new J. Ernest Williamson undersea feature film, "Wet Gold," which Goldwyn has acquired for distribution, is to be at the Capitol. The showing will be held within a few weeks.

The film has been booked in a number of key cities for early showing. Outside of New York the larger cities where it will soon be screened include the Lyric theatre, Reading, Pa.; the Liberty theatre, Kansas City, Mo.; the Casino, Salt Lake City; the Strand, Atlanta, Ga.; Poli's, Scranton, Pa., and Poli's, Wilkes-Barre, Pa.



Alice Calhoun in a scene from her newest Vitagraph production, "Closed Doors"

A. E. Smith Returns to N. Y.

Vitagraph President Announces Jean Paige Special; Studios Busy

ALBERT E. SMITH, president of Vitagraph, has returned from California where he has been giving his personal attention to new productions now under way at the Hollywood studios, and incidentally giving instructions for extensive improvements to the big ranch he recently purchased in Southern California. Mr. Smith probably will remain in New York throughout the summer.

Mr. Smith is exceedingly optimistic over the motion picture outlook and predicted a big year. Vitagraph is speeding up its productions to the utmost capacity and this activity already has necessitated three trips across the continent since the new year. With every unit busily engaged on new productions at the Hollywood studio, with the special production, "The Son of Wallingford," considerably more than half completed under the direction of George Randolph Chester, the author, and another special James Oliver Curwood production now being cast, Mr. Smith feels privileged to make his stay in the East a lengthy one. Alice Joyce, Corinne Griffith, Alice Calhoun and Catherine Calvert, Vitagraph stars, are all busy at the Brooklyn studio, and while here Mr. Smith will not only plan new productions for them, but will arrange a special production which will be a worthy successor to "Black Beauty," for Jean Paige.

"There will be no let-up during the summer months," said Mr. Smith. "Of course we will make hay while the sun shines—that is one of the golden rules in motion picture industry—and do our best to meet the constantly growing demand for our pictures. All of our units have been busy during the winter months, those at the West coast studio in particular. Big things have been planned for the summer months, and it will depend only on the weather and human capabilities whether they can be carried out."

Mr. Smith said that the general improvements begun at the Hollywood studio nearly a year ago were now practically completed, greatly increasing its capacity.

The Brooklyn studio, Mr. Smith predicted, would see one of the busiest sessions in its history. Several changes already have been made in the personnel of the studio, among others Williams Wright, formerly of the general offices, having become studio manager, and William R. Dunn having been engaged as casting director.

Mr. Smith, in speaking of the Brooklyn Studio activities, announced that Alice Calhoun, the young star, had been placed under a long term contract.

Music Score a Feature of Big Premier

The showing of "Reputation" at the Hotel Astor, New York City, last week brought out more strongly than ever the value of a synchronized music score in enhancing the presentation of a picture. This is the opinion expressed by many in the trade who were on hand to view the, premiere of the Universal-Jewel production, in which Priscilla Dean is starred. Besides being regarded as a distinctive achievement for the Universal Film Manufacturing Company, the showing was considered to be also a triumph for the Music Score Service Corporation, which organization, through one of its staff members, James C. Bradford, was responsible for the synchronized musical entertainment. Mr. Bradford led the orchestra of twenty-seven pieces during the Hotel Astor showing of "Reputation" on Monday of last week.

International Studios Are Renovated

International Film Studios, at 127th street and Second avenue, where Cosmopolitan Productions are made, has undergone improvements.

The large lobby at the Second avenue entrance has been entirely redecorated, the walls being panelled with monk's cloth and woodwork. Around the sides, wall benches have been placed for the accommodation of visitors waiting to call on department heads. The general manager's office has also been done over, and new offices have been established on the ground floor for the casting director and purchasing agent.

Reports Heavy Bookings for Black Roses

Bookings for "Black Roses," in which Robertson-Cole presents Sessue Hayakawa in a super-special production written by Richard Schayer, are coming into the sales department of the distributing organization at an unusually rapid rate, according to G. M. Sharrard, sales manager. The production was directed by Colin Campbell, with Robert Ellis as art director. The bookers include the United Booking Offices, Loew's, Fox and Poli Circuits in Greater New York and surrounding territory. Among the larger first-run houses are included Loew's State, Cleveland; the Strand, Buffalo; the Valentine, Toledo; and the Palace, Washington.

"The Gossamer Web" a Photoplay Story

"The Gossamer Web," by John Moroso, recently announced to be purchased by Universal for screen adaptation, appeared in the January issue of Photoplay Magazine, and was one of the first two stories published in the Photoplay's $14,000 fiction competition.



100,000 Men to Boost "Zane Grey Week"

ONE interesting angle on Zane Grey Week and one which should furnish proof as to just how massive a promotion scheme this is, is indicated in the announcement from the W. W. Hodkinson Corporation, that there will be 100,000 men behind the plan to boost it. As has been stated, Zane Grey Week which will be June 2nd to 9th, will be promoted by a triple alliance: The Curtis Publishing Company, publishers of "The Saturday Evening Post," "The Ladies' Home Journal," and "The Country Gentleman"; Harper & Brothers, who publish the Zane Grey novels; and Grosset & Dunlap, who publish the cheaper edition of the famous author's works.

These 100,000 men who will boost the project are divided as follows: 50,000 of them are local Curtis Agents who will bring the campaign direct to the home of the American people; 22,000 are District Agents of the Curtis Company who supervise the sale of their publications all over the United States; 25,000 are newsdealers who are selling the three Curtis Publications mentioned above.

The Hodkinson organization and its affiliated units have approximately 3,000 men in the field boosting Zane Grey Week.

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Pathe Starts Big Competition

Winners to Be Given Seats for Dempsey-Carpentier Bout

FOUR Pathe salesmen are going to see Jack Dempsey defend his heavyweight crown against Georges Carpentier on July 2nd—and without cost to themselves. Pathe Exchange, Inc., has just announced the terms of what is promised to be one of the most popular competitions the organization has ever staged. The awards will be four ringside tickets to the Dempsey-Carpentier bout, railroad tickets, and vacation on full pay, it is announced. In the event of any ties, all contestants thus tieing, will receive the full award.

The winners will be the salesmen in each of four divisions—Eastern, Central, Southern and Western—who from May 7th until midnight, June 18, write the greatest amount of business on the Jack Dempsey pictures distributed by Pathe, declares the Pathe statement. These are the record-breaking serial, "Daredevil Jack," and the one-reeler "A Day With Jack Dempsey," the only authentic pictures to be made of the heavyweight champion during his training for Carpentier.

All acceptable contracts written up to midnight, June 18th, and mailed to the Home Office before that hour, will be counted in the contest, it is explained.

Wires informing the branches of the inauguration of this contest, had hardly been received in the different offices, when the home office began to be flooded with wires hailing the competition. Every member of the Pathe sales force—along with several million other persons—have been figuring for many moons on how they could get to Jersey City and the fight.

Salesmanship will get them there now.

The contest is going to be one swiftly waged, desperately fought, for the stake is probably the most attractive ever offered by Pathe.

Jack Kearns, manager of Jack Dempsey, is offering the ringside tickets to the four winners. It was Kearns, through Fred Quimby, who arranged last week to have Pathe distribute "A Day With Jack Dempsey." Kearns himself guarantees that this will be the only motion picture of the champion to be taken during his training for Carpentier.

The one-reeler shows every activity of the title holder, from the time he gets up in the morning, until he goes to bed, after a hard day's work, topped off by an hour at billiards and a little reading.

Pathe looks for a tremendous spurt in Dempsey contracts right from the inauguration of the competition. As a matter of fact, the coming championship bout has already naturally stimulated the interest of exhibitors in "Daredevil Jack" and "A Day With Jack Dempsey."

Hundreds of exhibitors who successfully campaigned with "Daredevil Jack" are rebooking the serial. It is interesting to note that many of them are planning to run the serial within one week—three episodes a night. This is an exploitation stunt that they rely on bringing them wonderful returns to the box office.

From the competition point of view, every salesman on the Pathe force stands an equal chance of getting to the fight, it is stated. It is just a matter of getting the business. Results will be determined in amount of money in bookings not on the number of contracts, it is explained.

Offering Synchronized Music

New Firm to Render Needed Musical Service

THE Music Score Service Corporation with headquarters at 1600 B'way, New York City, announces that it has now available for distribution synchronized music scores for feature attractions bearing release dates subsequent to April 30th. The musical staff of this new service organization is headed by Dr. Hugo Riesenfeld, director of the Rivoli, the Rialto and the Criterion theatres, New York. Other musical authorities engaged in the preparation of the synchronized music scores handled by the Music Score Service Corporation are: Carl Edourde, director of the New York Strand orchestra; James C. Bradford, author of over 300 musical scores for screen productions, and Joseph Carl Briel, well-known for his musical interpretations of the D. W. Griffith features.

The following statement has been issued from the New York headquarters regarding the character of service offered exhibitors by the new organization:

"Up to date, the exhibitor has been required to spend a great deal of time and money to assemble the various pieces of sheet music, necessary to properly interpret their screenings from the orchestra pit. Rehearsals of music had to be held, and the best possible scores that could be obtained through various avenues of supply had to be used whether they fitted the picture or not. Now, through the service offered the exhibitors by Music Score Service Corporation for a small rental fee, all these exhibitor handicaps have been overcome.

"Perfectly Synchronized Musical Scores are an actual fact. They are so laid out so that whether an exhibitor uses a piano or an organ, or a symphony orchestra, he can be supplied with the necessary score at a moment's notice. These scores are bound and printed especially for use of the exhibitor, and every title that appears on the screen, appears in the score. The director has but to follow the titles as they appear on the score, to know that the music he is playing, will blend perfectly with the action of the screen. Much time and energy were needed to perfect this idea. The best talent obtainable has worked unceasingly, to make Synchronized Music Scores the success they now are.

"An interesting exploitation booklet has been prepared by the Music Score Corporation, and exhibitors should send for it. Its contents will point the way to perfect Motion Picture presentations, and satisfy patrons of your theatre. The booklet explains in detail the service offered by this enterprising company. An outstanding feature of the service, is that the weekly rental fee remains the same, even if the theatre has a daily change in program, or runs a double feature each day.

"Aside from the home office and exchange at 1600 Broadway, branch offices and exchanges have been opened at 142 Berkley street, Boston, Mass., 414 Mather Building, Washington, D. C., and 1333 Vine street, Philadelphia, Pa. A competent staff of salesmen are ready to serve the exhibitor at all offices.

"Bookings can now be made on all the important May releases, prominent among which are: 'Gipsy Blood,' 'Bob Hampton of Placer,' 'Lessons in Love,' 'The City of Silent Men,' 'Sentimental Tommy,' 'Deception,' 'Black Roses,' 'The Miracle of Manhattan,' 'Made in Heaven,' 'Snowblind,' 'Reputation,' 'The House That Jazz Built,' 'Coincidence,' 'The Lamplighter,' 'I Am Guilty,' and 'Lavender and Old Lace.'"

"Home Talent" Scores High Praise

Harry Davis, managing director of the Mission theatre of Los Angeles, has wired Al Lichtman of Associated Producers as follows, in regard to Mack Sennett's new five-reeler, "Home Talent":

"After running Four Horsemen eight weeks I opened to-day with Mack Sennett's new five reel comedy 'Home Talent' with Ben Turpin, Charlie Murray, Phyllis Haver and all the well known favorites. I ran 'A Small Town Idol' five weeks. I predict not less than six for 'Home Talent.' It is one of the most original and laugh provoking comedies Mr. Sennett has yet produced. It can safely be styled a tornado of fun."

Newcomer in Cast of Cosmopolitan Film

Cosmopolitan Productions announces an addition to the cast of "Back Pay," a Fannie Hurst story being directed by Frank Borzage, in the person of Ethel Dura, an actress new to the screen. Miss Dura is a product of one of the New York dramatic schools.

"Pathe Screen Studies" to Cover Interesting Subjects

PATHE announces for early release the first subject of a series of "Pathe Screen Studies," which will embrace in all seven groups of educational and scenic reels. The subjects to be included in the series have been announced in the following order:

1.—"Athletic Movements Analyzed." This number will present views of common athletic exercises as photographed by the ultra-speed camera. Walking, running, jumping, pole-vaulting, shot-putting, etc., will be some of the sports shown. Well-known athletes, such as George S. Bronder, Ralph Runyan, J. P. Pearman, Fred W. Kelly, etc., will be shown in action.

2.—"Yosemite, the Valley of Enchantment."—This subject will include views of scenic grandeur unparalleled throughout the world. A feature of this number will be the presentation of the views in Pathecolor.

3.—"Felling Forest Giants."—Attractive "shots" of the lumbering industry as carried on in the timber country of North Carolina and the Northwest are comprised in this number.

Four of the series are devoted to an interesting camera study of the wonders of plant and animal life. The fourth number of the series is called "Br'er Rabbit and His Pals." This is an intimate study of the rodents, including the squirrel, prairie-dog, mice jerboas and marmots. The fifth subject is "Animal Camouflage," which picturizes the power of protective covering as possessed by the crab, worm, "walking-stick," caterpillars, butterflies, etc. The sixth number presents "Birds of Prey," and the last of the series deals with the highest class of invertebrates—the oyster, cuttlefish, octopus, and the snail—under the title of "Molluscs."

The Pathe home-office issues the following statement in connection with its new series:

"To combine in the happiest manner entertainment with educational value through the medium of the motion picture screen, is the avowed purpose of the series of 'Pathe Screen Studies," the first seven of which are announced for early release. The collection makes a comprehensive library of popular science and biology. The animal life section represents every branch of zoology from protoplasm and one-cells up to mammals. Much of this nature material has passed through the Pathe laboratories in France to receive the beautiful and faithful 'Pathecolor,' whose natural tints lend so much to the absolute verity of the screened result."

"Deception" Issued May 15

Has Run Four Weeks in New York Rivoli; Syd Chaplin's Film Due

MAY 15 is the date set for the general relcase of Paramount's big European production, "Deception," and likewise that of Sydney Chaplin's first special super-comedy, "King, Queen, Joker."

When "Deception" formally starts on its way according to schedule in the first-run houses, it will have completed the fourth week of one of the most remarkable pre-release engagements ever played by a motion picture in New York City. On its opening day, all previous Sunday records at the Rivoli were broken, the picture playing to more than 9,200 paid admission, it is reported. The total for the first week exceeded the former record, held by Cecil B. DeMille's "Forbidden Fruit," by approximately 400, declared a statement from the Paramount headquarters. Then another record fell the second week, when the former second week record, also held by "Forbidden Fruit," was exceeded by 750, it is stated. When it was seen that this remarkable achievement was likely to be realized, it was decided to hold the picture a third week, something never before done at this New York house. The third Sunday exactly 1,200 more people passed through the Rivoli doors than the preceding Sunday, and by the middle of the week the decision was made to hold it four full weeks in deference to public demand.

The Sydney Chaplin production, "King, Queen, Joker," is also a pretentious spectacle, although of a decidedly different type, for comedy is the keynote. But here as in "Deception" are huge sets and backgrounds of surpassing beauty. It will be recalled that Mr. Chaplin went to Europe for most of his exteriors, filming many scenes in France and some in England. So elaborate is this production that Paramount calls it "The 'Ben Hur' of Screen Comedy."

Mr. Chaplin plays a dual role, that of a king and a barber, and with plots and counter-plots against the dynasty and against the plotters, there is said to be many a thrill sandwiched between the grotesque comedy situations. Lottie MacPherson plays opposite the star, in the role of the queen.

A Real Novelty in This One

"Woman God Changed" Introduces Cast in Novel Way; Due for Rivoli

"THE Woman God Changed," a Cosmopolitan production, will be given a prerelease showing at the Rivoli Theatre, New York, Sunday, May 22nd, and then will be released by Paramount throughout the country.

One of the many unusual features of "The Woman God Changed" is the manner of the introduction of the characters. The entire story is laid in a court room and told in the first person. The main characters are introduced by means of the conversation of the spectators in the court room. The attorney for the defense is shown on the screen, and then the picture flashes to two men among the spectators who in their conversation reveal the character and qualities of the attorney. In like manner two women spectators of the trial point out Anna Janssen, the woman who is on trial for her life.

This novelty makes the picture more compelling than if the characters were introduced in the usual manner, before the main action of the picture. Throughout the production the audience feels itself part of the audience in the court room, in fact part of the jury, sitting in on a great murder trial, declares a statement from Cosmopolitan.

"The Woman God Changed" is a story by Donn Byrne which appeared in Hearst's Magazine. The scenario was written by Doty Hobart. Robert G. Vignola directed the picture.

Many of the scenes in "The Woman God Changed" were taken on the island of Nassau in the Bahama Islands. The interiors were taken in the International Film Studios in New York. The story calls for the tropical atmosphere of the South Sea Islands, which is represented perfectly by the Island of Nassau in the Bahamas, where the exteriors were "shot." Tahitian girls were assembled in New York for the dance hall scenes supposed to be laid in Tahiti, the South Sea Islands.

F. A. Dahme Doing Prizma Colored Titles

Colored titles seem to be becoming a fad. Now the Pine Tree Pictures, Inc., are going to use Prizma titles in their new production "Hearts of the Northland." F. A. A. Dahme, otherwise known in the title game as "FAAD," is painting the illustrations.



Mid-West Stages Gala Week

Four States Unite in Celebrating Founding of First Nat'l Franchise

LEADING theatres in four separate Middle West states united in a celebration of the founding of Associated First National Pictures, Inc. during the first week in May by the showing of productions distributed by the organization. The states are Iowa, Nebraska, Kansas and that portion of Missouri which is outside the St. Louis exchange territory. Two hundred and twenty-one theatres took part in the celebration and provided 1326 playing dates for First National releases, it is declared by First National's home office.

The A. H. Blank Enterprises which controls the distribution of First National releases in the two territories represented in the celebration with an exchange at Omaha and another at Kansas City, sponsored the affair which commemorated the ending of the first year of operation of the franchise plan in the territories.

The Omaha and Kansas City newspapers were used with full page spaces by the exchanges to advertise the various theatres in the two districts which were co-operating in the event with the productions each used during the week.

Of the five first run seven day houses in the two largest cities in the territories two chose Charles Ray in "The Old Swimmin' Hole" as their attraction. These were the Rialto Theatre in Omaha and the Royal in Kansas City. The Strand in Omaha ran Norma Talmadge in "The Passion Flower," and the other two in Kansas City, The Newman showed Holubar's "Man-Woman-Marriage" starring Dorothy Phillips, and the New Twelfth Street had the Whitman Bennett production, starring Lionel Barrymore, "The Devil's Garden."

Among "The Big Five," "Passion," the Pola Negri special, led all the others in bookings, in the Omaha territory. "The Kid," and "Man-Woman-Marriage" were tied for second place. "Sowing the Wind" ran third, with "The Oath" which has only just begun to play the theatres there, bringing up the rear.

San Antonio Will Have "Bebe Daniels Week"

The motion-picture interests of San Antonio, Tex., supported by the local merchants and other residents, are preparing to put over a "Bebe Daniels Week" in the near future, according to an announcement just made from the Realart headquarters. Miss Daniels is a Texan by birth.



A scene from "Mother o' Mine," a Thos. H. Ince production released by Associated Producers

Fox Expedition to Europe

Production Work in Italy Starts June 10; Edwards to Direct "Nero"

WILLIAM FOX announces the sailing of the first contingent of Fox officials who are to carry on production activities under the Fox banner in Italy. J. Gordon Edwards and Abraham Carlos, and their wives sailed aboard the Aquitania, which left New York May 3rd for England. The Fox party are to go directly to Paris after reaching Cherbourg, and after a few weeks' stay in the French capital they will journey to Rome, where the first Fox production in Italian soil is to be made.

A second party is scheduled to leave on Thursday of this week on the S. S. Patria, proceding directly to Naples. This contingent includes H. G. Plimpton, head cameraman; Benjamin Higgins, second cameraman; Louis Loeffler, film cutter; Edward Roos, auditor, and Henry Armetta, who will be the official interpreter for the expedition.

The members of the second party are to report to Mr. Carlos in Rome on May 25th. As soon as both parties combine forces in the Italian capital, preparations are to begin at once for the filming of "Nero." Actual filming is expected to begin about June 10th. The activities of the Fox producing expedition abroad will be conducted under the direction of Mr. Carlos. Mr. Edwards will direct the production of "Nero."

A large studio has been engaged in Rome, and advices from the Fox headquarters in New York declare that "Nero" will when completed be one of the most spectacular and elaborate productions ever presented on the screen. An Italian circus with its entire menagerie and several leading animal trainers, have been engaged to take part in the picture, it is stated, and Mr. Edwards has expressed his determination to "shoot" scenes of Mt. Vesuvius, which is now in active eruption. It is also his plan to incorporate many of the Italian locations noted for their scenic or historic interest.

Francesca da Rimini, Alexander the Great (probably to be filmed in Greece), the concluding scenes for "Mary Queen of Scots" (to be made in France), and "Joseph and His Brethren" (to be staged in Egypt) are some of the subjects contemplated by the Fox expedition for filming before its return to the United States.

Geo. Beban Completes Tour

To Start Work on a New Subject Following Long Trip

GEORGE BEBAN'S triumphant trans-continental tour, in which he has been appearing personally in connection with his own production "One Man in a Million," has taken him to the coast, where he will rest briefly before resuming work on a new subject.

In point of mileage traveled, Mr. Beban's trip was perhaps the longest ever undertaken by a screen star in making personal appearances. Other stars have made extended trips from time to time, but no prominent player has ever covered so much territory at one time with his own motion picture feature.

Mr. Beban's splendid receptions in every city he visited have convinced him of the value of the "personal appearance" as an exploitation aid, and he will probably take other trips with his productions of the future.

Exhibitors who booked "One Man in a Million" with Mr. Beban appearing personally, appreciate how much this popular player is admired by the thousands who patronize motion picture theatres. Starting in Newark on January 8th, Mr. Beban appeared with "One Man in a Million" at the Branford Theatre for one week. From there Mr. Beban jumped to Atlanta, where his reception was no less gratifying.

Mr. Beban's itinerary then took him West. He stopped at Indianapolis for one week and made a three weeks' stay in Chicago.

His full itinerary was as follows: Saturday, January 8 to 15, Branford Theatre, Newark, N. J.; Monday, January 17 to 19, Howard Theatre, Atlanta, Ga.; Thursday, January 20, Chattanooga, Tenn.; Friday, January 21 and 22, Orpheum Theatre, Nashville, Tenn.; Sunday, January 23 to 26, Memphis, Tenn. (Strand Theatre); Thursday, January 27 to 29, Strand Theatre, Louisville, Ky.; Sunday, January 30 to February 5, Circule Theatre, Indianapolis, Ind.; Sunday, February 6 to 12, Met. and Strand, Cleveland, Ohio; Sunday, February 13 to 16, Madison Theatre, Detroit, Mich.; Sunday, February 20 to 26, Ascher's Theatre, Milwaukee, Wis.; Monday, February 28 to March 6, Riveria Theatre, Chicago, Ill.; Monday, March 7 to 13, Tivoli Theatre, Chicago, Ill.; Monday, March 14 to 23, Ascher's Circuit, Chicago, Ill.; Sunday, March 27 to April 2, Capitol Theatre, St. Paul, Minn.; Sunday, April 3 to 9, State Theatre, Minneapolis, Minn.; Saturday, April 23 to 29, Liberty Theatre, Seattle, Wash.; Saturday, April 30 to May 5, Portland, Ore.; Sunday, May 8 to 14, Tivoli Theatre, San Francisco, Cal.; Sunday, May 15 to 17, T. & D. Theatre, Oakland, Cal.; Sunday, May 22 to 28, Kinema Theatre, Los Angeles, Cal.

Ibanez Film In Pittsburg

"Four Horsemen" Opens at the Pitt Theatre; Received Enthusiastically

WITH that same enthusiasm which marked its presentation in other large cities, Pittsburg welcomed "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro Pictures Corporation, which opened at the Pitt Theatre, Monday night before a brilliant audience composed of leaders in the social and business life of the smoky city.

The success which this film version of the great story of Vicente Blasco Ibanez as adapted by June Mathis, had scored in New York, Chicago, Los Angeles and Detroit, caused its premiers in Pittsburg, to be eagerly awaited. The great popularity of this million dollar production was attested by the big advance sale, the demand for seats indicating that it will prove as popular in Pittsburg as elsewhere.

Both the critics and public warmly commended the Metro version of the greatest novel of the century, the newspapers being unanimous in their indorsement of this presentation. Even standing room was at a premium. Hundreds were unable to get nearer the box office than the lobby of the theatre.

Following the Pittsburg opening Pennsylvania wil soon have another city seeing "The Four Horsemen." Arrangements are being completed for presenting the picture in one of the large theatres in Philadelphia.

With Pittsburg adding its tribute to the growing list of cities enjoying "The Four Horsemen," Boston placed its seal of approval on the production Sunday night, May 1, when it was viewed for the first time at the Tremont Temple Theatre.





Two scenes from "The Wild Goose," a new Cosmopolitan Productions feature, released as a Paramount picture

Educational's Canadian Office in Big Drive

Announcement was made by the executive offices of Educational Film Exchanges, Inc., this week that the Canadian branches of the corporation, including Toronto, Montreal, Vancouver, Calgary and Winnipeg, had completed their week's drive for the sale of Educational pictures in Canada.

In making announcement of the completion of the drive E. W. Hammons, president of Educational Film Exchanges, Inc., said:

"The total contracts closed for our Canadian branches in one week's selling effort was slightly over $40,000. The total business lined up for Educational Pictures Week looks even more encouraging. Our Toronto office alone reports that over 80% of the motion picture theatres in the province of Ontario will be using some of Educational's product during Educational Pictures Week and that the general outlook of the motion picture business in Canada is most optimistic.

"The figures given above do not cover our complete returns, and more are to be received from our Calgary and Vancouver branches. It is believed that when the final returns are known the figures will fall not far short of $50,000 as gross contracts written by our Canadian branches during the sales drive for Educational Pictures Week."

Talmadge Film Titled "Regeneration Isle"

Norma Talmadge's next First National release, formerly titled "Satan's Paradise," founded on the book "On Principle" by Andrew Soutar, and adapted for the screen by Anthony Paul Kelly, has now been definitely titled "Regeneration Isle," and will be released early in August. In this picture, Harrison Ford will be seen in support of Norma Talmadge, and others prominent in the cast are: Montagu Love, Cooper Cliffe, Mabel Bert, Michael M. Barnes, E. Fernandez and Fraser Coulter. Albert Parker directed the production.

The exteriors for "Regeneration Isle" were made in the West Indies, and interesting interiors and exteriors of a big rubber plantation will be shown.

Pickford's New Film Opens

"Thru the Back Door," at Mission Theatre, Hailed as Mary's Best

THE first reports that have been received from California, from both exhibitors and newspaper sources, declare that Mary Pickford's latest United Artists production, "Through the Back Door," which has been announced for release by Hiram Abrams on May 15th, is the high point in her career.

Harry David, Managing Director of the Mission Theatre, Los Angeles, Calif., where "Through the Back Door" has just started on an indefinite run, wired Mr. Abrams, immediately after his opening day:

"All hail to Mary. 'Through the Back Door,' the opening day of a predicted six-week run, has packed the house continuously with a typical Pickford audience, who have shown their delight and appreciation of her new vehicle with tears, laughs and applause. All morning papers are unanimous in their praise of the picture. Hearty congratulations."

Eleanor Barnes, in the Los Angeles *Record,* said:

"There will never be another Mary Pickford. Mary out-Chaplined the famous Charlie in one of the cleverest stunts ever screened. Never has the little actress been more appealing than in this play. She stands absolutely alone on her merits. Personally, I think 'Through the Back Door' is Mary's best picture by far, in ages."

The Los Angeles *Express* said:

"The photodrama brings a laugh and cheer and a sigh to the onlooker. Mary Pickford is so thoroughly human and lovable in this story that Pickfordian admirers will be satisfied. Its keen optimistic sanity wins favor, and it will doubtless enjoy an extended run."

The Los Angeles *Herald* said:

"Heart throbs and laughs, you will find both in 'Through the Back Door,' Mary Pickford's latest film."

Florence Lawrence, of the Los Angeles *Examiner,* said:

"Mary Pickford has never been seen in a more appealing role than as Jeanne in 'Through the Back Door.' She hits the high note of comedy in one of the funniest scenes ever filmed."

A. P. Release Wins Tribute

"Life" Lists "Last of Mohicans" as One of "Ten Best" of the Year

"THE Last of the Mohicans," Maurice Tourneur's unusual production of James Fenimore Cooper's famous novel which is being distributed by Associated Producers, Inc., has been honored by "Life" in being chosen as one of the ten best pictures that this year has so far brought to the screen.

In a year which has made great forward strides in the artistic development of the industry, officials of Associated Producers feel gratified that this production should have made such a success. Characterizing it as "an exceedingly well done production," "Life" placed "The Last of the Mohicans" on the highest pedestal of motion picture achievements.

"'Life's' decision merely confirms the reports we have been getting from every section of the country concerning this unusual box office attraction," said Mr. Al Lichtman, general manager of Associated Producers, inc. "The test of a motion picture is in its performance at the box-office," "However fine or artistic it may be, if it does not draw, it means that it has no public favor and that, in my opinion, makes a picture a failure; but 'The Last of the Mohicans' has proven that a motion picture can be not only an artistic success but a commercial success as well and we are constantly in receipt of communications from exhibitors throughout the country who demand more pictures of this caliber."

Music Service Extends Over Entire Country

Sales manager Mintz, of Synchronized Scenario Music Company, has just returned to Chicago after a trip which included visits to many Central Western cities and announces that the United States territory for Synchronized Scenario now has been disposed of one hundred per cent.

The distributors for Synchronized musical scores, which are meeting with the enthusiastic approval of exhibitors throughout the country are: Northern Illinois and Indiana, Bushmint Company, Chicago, Illinois; Lower New York and Northern New Jersey, also Western Connecticut, Active Supply Company, New York City; Upper New York State, Exhibitors Film & Service Company, Syracuse, New York; Maine, Vermont, New Hampshire, Rhode Island, Massachusetts, and E. Connecticut, Synchronized Scenario Music Company, Boston, Massachusetts; Eastern Pennsylvania and South New Jersey, Synchronized Scenario Music Company, Philadelphia, Pennsylvania; District of Columbia, Delaware, Maryland, and Virginia, Synchronized Scenario Music Company, Washington, D. C.; North California and Nevada, American Film and Equipment Company, San Francisco, California; South California and Arizona, Theatre Service Company, Los Angeles, California; Oklahoma, Texas and Arkansas, Tri-State Distributors, Dallas, Texas; Colorado, New Mexico and Wyoming, H. A. Kyler Enterprises, Denver, Colorado; Utah and Idaho, H. A. Kyler Enterprises, Salt Lake City, Utah; Montana, Washington, and Oregon, H. A. Kyler Enterprises, Seattle, Washington; Iowa and Nebraska, Hostettler Amusement Company, Omaha, Nebraska; North Wisconsin, Minnesota, North and South Dakota, Upper Michigan, Sobelman, Mustard & Rowe, Minneapolis, Minnesota; South Wisconsin, Sobelman, Mustard & Rowe, Milwaukee, Wisconsin; South Illinois and E. Missouri, Synchronized Scenario Music Company, St. Louis, Missouri; West Missouri and Kansas, Synchronized Scenario Music Company, Kansas City, Missouri; Michigan Strand, Features, Inc., Detroit Michigan; Northern Ohio, Exhibitors Poster Service Company, Cleveland, Ohio; Tennessee, North Carolina, South Carolina, Alabama, Georgia and Florida, Synchronized Scenario Music Company, Atlanta, Georgia; West portion of Pennsylvania and West Virginia, Apex Pictures, Inc., Pittsburgh, Pennsylvania; Louisiana and Mississippi, Will T. Richards, New Orleans.

Enrico Leide, conductor of the orchestra at S. A. Lynch's Howard theatre, Atlanta, Georgia, is one of the latest leaders to endorse Synchronized Scenario scores. He declares they are invaluable to any leader who wishes to give perfect musical presentation of features. Robert Morgan, organist at this theatre is also enthusiastic about the scores.



"HEART OF MARYLAND", IS SPLENDID CIVIL WAR FILM

(From the *Cleveland Plain Dealer*)

Naturally there are great possibilities in making a photoplay from "The Heart of Maryland," and the edition disclosed yesterday at the Allen proved as convincing a war drama as any since "The Birth of a Nation." Tom Terriss, who directed this Vitagraph production with Catherine Calvert in the title role, deserves all credit for his work. He has chosen a cast that is balanced in every detail; he has some tremendous battle scenes; and there is no flagging of interest from the first peaceful scene showing the valley of the Potomac to the final stirring climax —there are many of them—and the closing fade-out.

Of course every Civil War play has about the same general plot—the division of family ties and the shattering of embryonic romances with the division of North and South. Belasco gained his big effect in the stage production with a dramatization of "Curfew Shall Not Ring Tonight." The heroine clung to the bell clapper of the country church to still the alarm while her Northern lover escaped through the Confederate lines. This remains, naturally, the big moment; but there are others, with effective battle scenes outstanding in contrast against bits of Southern scenery and some particularly pleasing interiors.

The play has been followed in detail—the love of Maryland Calvert for Alan Kendrick; the romance of Spitfire Nanny and her Southern swain, Bob; and the tragedy of Maryland's brother, sent into his own home as a member of the Northern secret service; and, of course, the villainous Thorpe, who betrays both North and South, doing double duty as a spy.

As a matter of fact, "The Heart of Maryland" proves even a better picture than a drama—though it brought first substantial recognition to Belasco and fame to Mrs. Carter. Lincoln, Lee and Grant are introduced for a moment at various times. Artistic touches are found in legitimate comedy relief; and the effectiveness of the offering is enhanced by the musical setting by Philip Spitalney and his overture, "The Spirit of '61," which prepares the audience for it.

Miss Calvert makes a striking Maryland, and Crane Wilbur is a pleasing figure as the Northern lover. William Collier, Jr., makes much of the ill-fated brother, and Felix Krembs is convincingly villainous as Thorpe. The Nanny of Victoria White and the Gen. Kendrick of Henry Hallam, veteran of the screen, deserve a word of commendation. Elaborately staged, there is a multitude of infantry and cavalry, and the period dress is historically correct. It is an artistic achievement and one that reflects great credit upon Mr. Terriss.

A touch of novelty in the overture is found in the introduction of banjos and a male quartet, and the rendition of "Maryland, My Maryland," as a quartet number, as the first scenes unfold.

Adv.



Beefstake Dinner, given by Motion Picture Directors' Association, at Francis Ford Studio, held in the open air in the space before the swimming pool, beneath the artificial rocks. An orchestra of colored musicians furnished the music

Hughes Original for Moore

Goldwyn Star in "From the Ground Up"; Other Production Activities

RUPERT HUGHES is the author of the next Goldwyn starring vehicle for Tom Moore, it is entitled "From the Ground Up." It is an original screen story and Mr. Hughes prepared the continuity as well as writing the scenario. Moore has just completed the photography on "Beating the Game," by Charles Kenyon, under the direction of Victor Schertzinger. The film is now being edited.

Reginald Barker has started production on "Poverty of Riches," the Leroy Scott original previously announced as "The Mother." Leatrice Joy has been assigned to play the lead. Others in the cast are DeWitt C. Jennings, David Winter and Roy Laidlaw, Arthur F. Statter prepared the continuity.

Director Frank Lloyd returned to the cast last week with Phoebe Hunt, Jack Holt, John Harron and Gloria Hope from New York where the Times Square scenes for Rita Weiman's "The Grim Comedian" were photographed. The photography on that photoplay has now been finished and Director Lloyd is preparing to get under way with Katherine Newlin Burt's first original screen story, "The Man from Lost River." Lambert Hillyer has prepared the continuity for this story and House Peters has been engaged for the leading role. No other members of the cast have as yet been selected.

Patricia Palmer and George Cooper have been added to the cast of the Mary Roberts Rinehart original temporarily called "The Glorious Fool," which E. Mason Hopper is directing.

Wallace MacDonald, who plays an important role in support of Will Rogers in the picturization of Edward E. Kidder's famous old comedy, "A Poor Relation," was married on May 5 to Doris May. Their honeymoon will be delayed until after the photography on "A Poor Relation" has been completed.

Dempsey Trains in Studio

Title Holder in Callahan Studio; Production Not to Be Delayed

JIMMY CALLAHAN who has formed the Callahan Comedy Co., in Atlantic City six weeks ago and immediately leased as a studio a piece of the Curtis Airport at Atlantic City with its tremendous acreage, announces what he terms "Irish Luck."

Two weeks ago he took his company to Atlantic City and went to work on the interiors for three comedies which he began while in New York. A week later good luck strode into the picture in the person of Jack Kearns, manager for Jack Dempsey who will fight Carpentier for the world's title.

Kearns wanted a place where Dempsey could train for this fight. The Curtis Airport was just the place. The two officers' houses could be utilized for Dempsey's official family—manager, trainers, boxing partners, etc.; one of the big hangars would serve admirably for a gymnasium and the spacious grounds would furnish Jack with ample room for his track and open-air training.

So the Callahan Comedy Company will give way to Jack Dempsey at the Curtis Airport station till the 15th of June, and Jimmy will be several thousand dollars the richer as the result of his quick decision.

His acceptance of the Kearns-Dempsey proposition will in no way interfere with his productions or his releases, the first of which, "Jimmy's Last Night Out," will be released Decoration Day.

Refuses to Photograph Clara Homan Film

PETE SMITH in a wire just received from the Coast declares that Rene Guissart, chief photographer for the Marion Fairfax production, "The Lying Truth," refused a record salary of $500 a week to photograph a Clara Smith Hamon picture.

"It is evident," says the telegram, "that persons interested in the Hamon enterprise are going through with the production of the picture, starring the slayer of the Oklahoma oil man, despite the protest of practically everyone in the industry. Guissart states he will not be a party to the production of this picture which is against the best interests of the business. Marion Fairfax awarded Guissart a long-term contract today as a result of his stand. Guissart was approached on the matter by John Gorman who, it is understood, will direct the Hamon picture and who has recently produced a number of pictures here."

Reports Thriving Conditions in Mexico

Returning from a thirteen months' trip through Central and South America, N. A. Reichlin, Goldwyn's representative in Latin America, arrived last week in New York.

Mr. Reichlin made a prolonged stay in Mexico City which was his last stop before returning to New York, and had a new slant to report upon the motion picture industry there.

"Mexico," he said, "has never been so prosperous as at the present time, due to the confidence of the public in the present administration, and the favorable rate of exchange between that country and the United States. The Mexican people are inveterate movie patrons, and support their cinemas wholeheartedly.

"It is my opinion, from observation, that it takes the distributor in Argentine and Brazil two or three times as long to take in their initial outlay for a picture as it does the distributor in Mexico. The country is now rich and thriving, having awakened from the coma of past decades, and this, together with the fact that American productions are in popular demand at this time, seems to me to forecast the 'fall of low prices.'"

"Caligari" Showing at $1 Top in Chicago

"The Cabinet of Dr. Caligari," which Goldwyn is releasing in this country, has been booked for an indefinite run at Chicago's handsome theatre, the new Ziegfeld, on Michigan Boulevard, right near the Blackstone, at $1 top scale. The first showing took place Saturday night, May 7, and drew a capacity audience.

"Caligari" has also been booked at Shea's Hippodrome in Buffalo and Miller's theatre, Los Angeles.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

FLORIDA

Paul Gilmore has started work on a motion picture, which will be known as "Florida First." Scenes will be taken all over the State, and many of the Florida industries will be given space in the picture.

The Sans Souci theatre, of Tampa, Fla., which has been closed since last September, reopened Sunday, April 10, with pictures and tabloid.

Special performances are being advertised in several of the Tampa, Fla., theatres for the benefit of the China Famine Relief. Special pictures, with Norma Talmadge, and four minute speakers, will be the attraction.

The ministers of St. Augustine, Fla., held a meeting recently and protested against the showing of motion pictures on Sunday. Baseball and golf also received a rap.

Braxton Beacham, the former owner of the three theatres of Orlando, Fla., now controlled by the S. A. Lyncb Enterprises, will get back in the game, so it is reported.

DETROIT

Dave Mundstock, of Strand Features, a state rights exchange, has purchased enough product to keep his force of salesmen busy for months. He has contract for three Curwood pictures, "The Heart of the Northlands." "Jacqueline," and "Love and the Law," "Are You Legally Married?" starring Irving Cummings, "You Find It Everywhere," starring Herbert Rawlinson, 52 Twee Dee comedies, 52 comedies with Bud Duncan, and all Reelcraft pictures.

It is reported that Bert Williams, manager of the La Salle Garden and Palace theatres, will act in a supervisory capacity over the new Macomb theatre in Mt. Clemens, which will offer vaudeville and photoplays, opening some time in July.

Larry Hayes has joined the Standard Film exchange forces to handle "The Son of Tarzan" serial. Art Hoganson, formerly of Pathe, and more recently manager of the Koppin circuit of theatres, is now with Robertson-Cole as city salesman.

Clara Kimball Young visited Detroit Wednesday and Thursday and appeared at the Madison theatre. In between she spoke at the Rotary Club, addressed a woman's club, presented Ty Cobb with a roll of film and visited police court. The police reserves were called out to restore traffic in Grand Circus Park in front of the theatre, the crowds were so great.

Price reductions seem to be the order of the day in Detroit theatres. Recently the Miles, Orpheum, Regent and Colonial theatres dropped from 60 to 50 cents for the best seats at night. Now the Liberty has dropped to 20 cents and the Strand on Grand River avenue to 25 cents. The Palace on Monroe avenue and other theatres in this district have taken 10 cents off their prices.

SAN FRANCISCO

Most of the bookers in San Francisco exchanges have joined a social organization which they have formed.

Metro executives of the Western territory will convene in the new Metro exchange building in San Francisco on May 13. W. E. Atkinson, general manager of the Metro exchanges, and Harry Lustig, Western district manager, will see the exchange building for the first time when they come to the conference. F. W. Voigt, manager of the San Francisco exchange, has returned from a trip in the San Joaquin valley and reports prospects good there, although there has been a slump in that district for a few weeks. Mr. Voigt returned along the coast territory from Los Angeles with Frank Costello, general manager of the Turner and Dahnkin circuit.

"The Four Horsemen of the Apocalypse" opens at the Current theatre, a legitimate house, in June. The second round of Buster Keaton comedies has been sold to the California theatre at double their first round price, it was learned at the Metro exchange.

M. Lowry, former manager of Emmick's Peerless Film Exchange, is now manager of the Garden theatre in Burlingame.

NEW ORLEANS

The Blizzard Sales Co., of Los Angeles, is opening a Southern distributing agency at 228 Baronne street, New Orleans. A. B. Carpenter and T. W. Frost, formerly Texas exhibitors, are to be in charge.

A. Harrison, Jr., president of the Harcol Film Company, has returned from Chicago where he attended the meeting of the Safety Council. While north he arranged to make an industrial lumber film and another industrial film, both for national distribution. On his way back he established some agencies of his firm in Tennessee and Arkansas. The Harcol Film Co. has just completed three reels for the Norwegian Seamen's Mission of New Orleans, Gulfport and Mobile. The picture shows the facilities of the three ports and is titled in Norwegian. One of the prints will be shown all over Norway with a DeVry projector.

Eugene Pearce has gone to the Federation convention in Atlantic City. He is expected to return in ten days.

"The Saenger," the Saenger Amusement Co.'s new $250,000 theatre in Monroe, La., was opened last week. Officials of the company attended the opening.

WESTERN NEW YORK

The Buffalo Theatre Managers' Association will stage a big benefit performance in Elmwood music hall, June 6, for the Starving Children of Ireland fund. Such stars as Norma Talmadge and Thomas Meighan and a number of stage luminaries are expected to attend.

Charles R. Rogers, general sales manager for Robertson-Cole, was in Buffalo last week. He visited the local exchange, where he was besieged by a large number of exhibitors and exchangemen who were anxious to congratulate the former Buffalonian on his ascendancy in the film world. While in town, Mr. Rogers and Howard F. Brink closed seven of the company's biggest productions with M. Slotkin, manager of the Olympic theatre.

"The Kid" will be shown at the Shubert-Teck theatre, Buffalo, for a week run, commencing Sunday, May 29, according to an announcement by E. J. Hayes, local First National exchange manager. The Teck is one of Buffalo's big legitimate houses. Ben Davis will come to town to exploit the comedy. Mr. Hayes has signed the Rialto, Piccadilly, Fay's and Victoria, Rochester, for "The Kid," for week runs day and date. Jackie Coogan in "Peck's Bad Boy" will be shown at the Buffalo Mark-Strand soon.

The Carroll theatre, Rome, N. Y., will be enlarged to 1,400 seats and remodeled under its new owners and incorporators, Joseph Schwartzwalder, C. D. Blessing and Joseph Kallett. These three have purchased the Carroll building. Mr. Kallett will be resident manager.

Burglars attempted to enter the Maxine theatre in South Buffalo one morning last week, but were frightened away at the approach of a patrolman. Thirteen holes were bored in one of the side doors. George Hannv, Jr., is manager of the Maxine.

Among Western New York theatres which will close for the summer are the Arcade, Newfane; Clinton, Clinton; Y. M. C. A., Painted Post and Camillus Cutlery Co. theatre, Camillus.

ST. LOUIS

Jack Weil, manager of the Goldwyn Exchange, left this week for Los Angeles to attend the Goldwyn convention.

The New Grand Central, Skouras Brothers' leading first run house, will show Mary Pickford's latest release, "Through the Back Door," day and date with the West End Lyric for a week's run beginning May 21.

The United Artist Corporation has contracted with William Fox for the showing of D. W. Griffith's latest production, "Dream Street," for an indefinite run in the Liberty theatre at an advance scale of prices.

The daylight saving ordinance which threatened St. Louis exhibitors has been quashed by the City Board of Aldermen. The bill, if passed, would have prevented exhibitors who operate open air theatres from giving more than one nightly show. The movement was backed by the Chamber of Commerce and numerous leading local industries, but met defeat at the hands of the St. Louis Motion Picture Owners' League.

RICHMOND

Hopewell, the little Virginia town which sprung up "over night" during the war, has set the pace for both large and small cities of this State by declaring, through its corporation court, that Sunday moving pictures are a necessity.

Since the ban was lifted last week, authorizing Sunday pictures, managers of both houses declare that they played to capacity houses all day Sunday.

During the closing session of the Women's Missionary Council of the Methodist Church, South, last week, an endorsement of a federal censorship of moving pictures was overwhelmingly voted.

SAN DIEGO

The Garden theatre at La Jolla, a suburb of this city, has been sold by Charles Welstead, the Shepherd block, in which it is located, having been bought by Dr. L. N. Isaacs and Louis A. Stutz. Mr. Stutz, who is now operating the Palace theatre in this city, will also manage the Garden. Two of the latest types of Power's machines have been installed and the theatre has been equipped with a $5,000 organ. The Garden has a seating capacity of 500, and the new management will open it for six nights a week, closing it on Sundays only, which is an increase of three nights over the former program. "Behold My Wife" was the opening picture shown by the new management on the night of April 29, it being presented to a packed house.

Clara Smith Hamon has been a recent visitor here, and while in the city announced that she would produce a series of films if she could secure the desired location. Not getting any enthusiastic encouragement from local interests she returned to Los Angeles, and no further announcement has been forthcoming.

Miss Mabel Van Buren, in private life, Mrs. E. C. Joy, who is now playing in films at the Lasky Studio, has been visiting her daughter, Miss Katherine Van Buren, the new star at the Strand theatre.

OKLAHOMA CITY

Ed. C. Foy, head of the Foy Neighborhood theatres in Dallas, Texas, has added another house to his string of four strongholds, having purchased the Blue Bird theatre at Oak Cliff.

Alexander Hughes, formerly assistant manager, has been promoted to active manager of the Ideal theatre at Corsicana, Texas, and has taken charge.

Giles & Ewing have bought the interest of W. T. McQuade in the National theatre at Leonard, Texas.

H. A. Brownlee has resigned as manager of the Orpheum theatre at Waco, Texas, and has been succeeded by Guy C. Harrison, temporarily.

The Queen theatre at Meridian, Texas, has been purchased by Jas. D. Knight and Creston Hernbuckle. The house will be remodelled both inside and out.

R. L. Walker and Lee Walker have purchased the Rex theatre at Lampass, Texas, from J. D. Cassell and associates and will make many improvements.

Last Tuesday in the corporation court at Burkburnet, Texas, the case of the State vs. H. D. Hord, charged with operating a moving picture theatre on Sunday, resulted in a hung jury. There are several other cases still pending against Mr. Hord on the same charge.

The Capital theatre was completely destroyed by fire at Newton, Ark., last week, entailing a loss of about $10,000 fully insured. The Capital will be rebuilt as soon as possible. Fire is supposed to be of incendiary origin.



Jessen's Studio News by Wire

UNIVERSAL

Irving Falberg, manager of Universal City, is on his way to New York for a business conference.

The production of "Human Hearts" by Director Rollin Sturgeon, has been postponed. Mr. Sturgeon will make "A Harbor Road," a New England coast story by Arras Bassett. May Philbin will be featured.

Jack Conway was directing Carmel Myers in "The Black Cap" by Wadsworth Camp. Jack O'Brien will play the male lead.

Clara Horton will play opposite Hoot Gibson in his first Western feature "The Mascot of the Three Stars." Jack Ford is directing.

May Collins has been cast for the female lead in "The Shark Master" opposite Frank Mayo, under the direction of Bernard Granville.

Lee Kohlmar will direct Gladys Walton in "Christine of the Young Heart."

Robert Thornby will direct Harry Carey in his first Jewel production, "Branford of Rainbow Ridge" by Eugene Manlove Rhodes.

Vincent Bryon, formerly with Chaplin, Lloyd and Linder, as gag man, has been engaged by Lee Moran and is now preparing the script for "Robinson's Trousseau."

Jacques Jaccard is directing Eddie Polo in the "Cyclone Smith" series of short westerns.

VITAGRAPH

The William Duncan company, which has been making "The Princess of the Desert Dream" has been snowbound at Big Bear Lake.

George Randolph Chester is making scenes at Los Angeles harbor with big mobs for "The Son of Wallingford."

Director Chester Bennett has completed the oriental sequence for Antonio Moreno's feature, "The Secret of the Hill." Lilian Hall plays the female lead.

Jimmy Aubrey has renewed his Vitagraph contract for a series of eight comedies.

Larry Semon is completing "The Fall Guy," which reintroduces the beauty chorus.

METRO

George Baker has arrived to film "The Hunch" by Percival Wilds. It will feature Gareth Hughes, and further casting is now in progress.

Maxwell Karger is filming thrillers on a roller coaster for Bert Lytell's "A Trip to Paradise." The continuity is by June Mathis.

Director Dallas Fitzgerald, Viola Dana, and a company of thirty are at Coronado making scenes for "The Match Breaker." The continuity is by Arthur Zellner.

Ralph Barton Majazine, an illustrator, is here designing sets for Ingrams' "Conquering Power" from Balzac's story. Ralph Lewis and Edward Connelly have been added to the cast.

LASKY

Jack Holt, Lila Lee and Charles Ogle are the principals in William DeMille's production of the untitled Rita Weiman story.

"The Room of Moloch," where the Kaiser kept specimens of all utensils of war, has been reproduced for Melford's "The Great Impersonation," featuring James Kirkwood and Ann Forrest. The latter has just recovered from an appendicitis operation and reported for work this week.

The Betty Compton company is working on an especially built lighthouse set on the coast.

Louis Weber is beginning an original play featuring Louis Calhoun and Mona Lisa. The cast includes Marie Walcamp, Jack Dougherty, Gertrude Short, Wilbur Hibby, Margaret McWade, Philip Hubbard and others.

INCE

Lambert Hillyer has been engaged as a director. He will first make "Lucky Damage" and is now preparing the continuity.

Hobart Bosworth has completed his first national independent picture temporarily titled "The Sea Lion." It is now being edited.

Irving Martin, the originator of the illustrated sub-title, which was first introduced by Ince, has been reengaged to revive new illustrated effects.

GOLDWYN

A Rupert Hughes original, "From the Ground Up" will be the next vehicle for Tom Moore. Victor Schertzinger is now casting.

Patricia Palmer and George Cooper have been added to the cast of "The Glorious Fool," a Mary Roberts Rinehart story to be directed by Mason Hopper.

House Peters will play the feature role in "The Man From Lost River," from Katherine Newlin Burt's story prepared for the screen by Lambert Hillyer. Frank Lloyd will direct.

Reginald Barker is now producing "The Poverty of Riches" by LeRoy Scott. Leatrice Joy plays the lead. DeWitt Jennings, David Winter and Roy Laidlow are in the cast.

Wallace MacDonald and Doris May were married May 6th.

FIRST NATIONAL

The DeHavens have finished "My Lady Friends" under the direction of Lloyd Ingram.

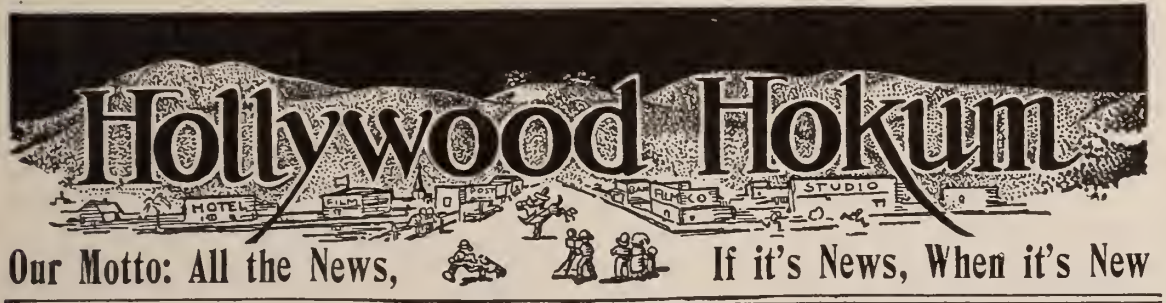
Director Charles Taylor is editing Morosco's "The Half Breed" and Wesley Ruggles is casting Morosco's "Slippey McGee."

John Stahl has completed "The Child Thou Gavest Me" and Charles Ray has "The Barn Stormer" ready for shipment.

Anita Steward, under the direction of Edwin Carewe, has finished "The Price of Happiness" and is vacationing at Coronado. She will next make "A Question of Honor" by Ruth Cross, with Carewes directing.

Raoul Falsh is completing "The Serenade" this week and will then film "The Kindred of the Dust." George Walsh returns East and Miriam Cooper will be featured in the next film.

Marshall Neilan is expected this week to start work on a special feature that will require six months to complete. Coleen Moore will be featured.



Our Motto: All the News, If it's News, When it's New

Arthur Cain is in town.

Jesse Lasky has gone East.

Sam Rork is on his way to see Broadway.

William Desmond Productions been announced.

Jerry Storm hangs his hat over at the Selig-Rork Studio.

W. E. Atkinson the G. M. of Metro is with us.

Jack Perrin is again back at the Metro Studio.

Dave Hartford threatens to go to work shortly.

Tom Moore has been nominated Mayor of Plumfield.

Bayard Veiller has disappeared. He wanted a real rest.

And now we learn that Henry King was once a Matinee Idol.

Wesley Barry's motto is "A Freckle A Day Keeps the Blues Away."

Roscoe Arbuckle's next story is to be titled "Should A Man Marry."

Pauline Frederick is expected hom from her vacation in New York.

Sesseu Hayakawa is a convalescent—Yes, he had the appendicitis.

Marshall Neilan is going to spend six months on his next picture.

William Duncan, since becoming a married man, has grown a full beard.

Rumors say Will Rogers is going to move his trunk from the Goldwyn lot.

Earle Williams is giving the guests of the Coronado a treat this week.

Charlie Meredith is wearing grease paint down at Tom Ince's place.

Mary Miles Minter is going over to see Europe, leaving early in June.

Mildred Davis has a ward—a poor little girl from Kentucky Mountains.

Al and Ray Rockett have moved the Rockett Film Company to the Mayer Studio.

Our local papers announce the engagement of Irving Willatt and Barbara Bedford.

Bill Desmond Taylor is such a Golfamaniac he cries "four" instead of "camera."

Larry Semon has a new hobby—he is collecting flivvers of all vintage and design.

Rochard Dix is playin the part of an invalid and now cannot walk without a limp.

Wally MacDonald, so the papers say, is going to get married with Doris May in June.

Director Frank O'Connor and Realart Company are having a fine time at Del Monte.

Scoop Conlon claims the Selig one reel animal comedies are being made to laugh at.

Sam Goldwyn is reported to be coming West with all the film peddlers of the country.

Antonio Morino promises to top off the Secret of The Hills as soon as the picture is finished.

There's a lot of fellows who would like to be that dog that bit Jean Acker the other day.

Marie Prevost whom Universal is to star is on her way to New York to buy her wardrobe

Bob Kerr is swinging the megaphone in front of the Eddy Boland Company at Hal Roach's place.

Society item: Harold Lloyd entertained his father at lunch this week at the Roach Studio Cafe.

WILLIAM BEAUDINE insisted that we spell his name in caps because there is a new boy at his house.

Walter Hiers has visited all the costumers to find an artist's smock large enough about the waist.

Harry Myers claims the distinction of playing to Royalty for all of Buckingham Palace recently saw "A Connecticut Yankee."

Lois Weber has a sign on her desk which reads "Speed Up!—It"s not the hard times coming but the soft times going."

We hear a lot about the importation of German made films and enough resolutions have reached Hokum Sanctum to fill the entire book.

To prevent us from doubting the matter in the least Pete Smith sends a story headed "Marion Fairfax personally staging her own picture."

An East Orange, New Jersey, minister has written asking Dave Butler to come down and line up his congregation as he aided the Sky Pilot.

Bert Lytell has an amusement park with roller coaster 'n everything and he and the kids are having a fine time in making "A Trip To Paradise."

Vi Dana wore pajamas in a scene one hot day and found them so comfortable that she insists upon wearing them all the time when the weather is hot.

Because few baby triplets could be found in Los Angeles, Elmer Harris has found it necessary to write into the script the need of using twins instead.

Harry B. Harris is popular with a Universal Company for the reason that he recently found it necessary to take scenes near the Santa Monica Beach. It was a warm day.

Thomas H. Ince has made and donated a one reel film directed by Scott R. Beal to the cause of raising money to sustain the Los Angeles Orthopaedic Hospital School that cares for poor crippled children.

Robert Doman has come to the conclusion a well printed mimeograph copy is much better than a bum carbon one and so he is sending out mimeograph copies concerning Lois Weber and George Loane Tucker.

Members of the "Foolish Wives" Company who for several months worked nights and found the need of fleeced-lined underwear now send us an advertisement stating they will be willing to trade for B. V. D.'s.

Rex Ingram tried to get a well known producer to film a Balzac story several years ago and when the producer learned that the story would cost them nothing he insisted that this fellow Balzac was a four flusher trying to get some free publicity.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

NORMA TALMADGE, for the first time, made an appearance upon the legitimate stage at the performance given by the Actors' Equity Association, recently. Miss Talmadge commenced where many never reach, by impersonating a Shakespearean character, "Mistress Ford," one of the "Merry Wives of Windsor." Marion Davies, who had not appeared upon the stage since her withdrawal from the Zeigfeld Follies in 1917, also impersonated another of the lively ladies who amused "Falstaff," the character assumed by Tom Wise. Miss Davies was cast for "Mistress Page" and the three carried their important part of the great all star pageant to perfection. Both Miss Talmadge and Miss Davies believe that Hazzard Short would be an ideal director of motion pictures.

Lucy Fox, an added attraction to the Pathe serial offerings produced and directed by George B. Seitz, recently had her first experience on a "serial location" near Ausable Chasm. From a twenty-two foot bridge, she was directed to jump. She thought the cavity spanned by the structure was a wicked looking landing place, but with necessary pluck, she took the first thrilling venture. Having safely returned to New York, Miss Fox is of the opinion that the thrills one gets from watching a Seitz serial are trivial. She recommends working in one, to know what a breath-holding episode is really like.

Ethel Dwyer, upon return from Porto Rico to New York, in early spring, was immediately engaged to play a prominent role in "Temptation," the working title of a picture made in Gloversville, New York, for the Blazed Trail Productions, which work she has now completed.

Gladys Valerie was of the opinion that "types" were only selected for motion pictures. But to her amazement, while waiting in the office of a motion picture producer regarding a part recently, she learned that the reason a strange man kept looking intently at her was that she was "just the type" for a part in musical comedy, which he was casting. Finally, he secured an introduction and voiced his opinion to Miss Valerie. "Now, if you can sing, the engagement is open to you." Miss Valerie, possessed of an unusually good voice, therefore, will accept the offer, unless the competition for her services in the motion picture proves too strong.



Two screen actresses who aided in making a success of the Actors' Equity show, Norma Talmadge, First National star, and Marion Davies, Cosmopolitan's featured player

Maude Malcolm, a forthcoming popular ingenue is making rapid strides for one of the tender age of seventeen. She was engaged by Director Edward José for a small part in "Desperate Heritage," a Vitagraph production starring Alice Joyce, but made such an impression when rehearsing, that she was given a much more important role, which is said to have been played to perfection. Miss Malcolm is a slender, dark eyed and dark haired youngster with evident possibilities. Perhaps one might point out that she is peculiarly like May MacAvoy, who recently scored a hit in the John S. Robertson production of "Sentimental Tommy."

Having completed her work in "The Lotus Eaters," in the distinguished company headed by John Barrymore, Anna Q. Nillson has left her home, in Sweden for a trip which will also include places in Norway, after which she will visit in Paris and London before returning to America.

Theodore von Eltz has been about the busiest young man in the California film colony recently. While he was playing at the Goldwyn studios in the day time in a Mary Roberts Rinehart picture tentatively called "The Glorious Fool," he was also appearing at night at the Community Playhouse in "The Boy Comes Home;" and while both of these were under way he was asked to play in "Mrs. Dane's Defense" with the Vagabond Players. He had to learn his part for this between Friday and Monday. Mr. von Eltz should qualify, we think, for the job of efficiency expert.

Another screen celebrity has joined the Actors Equity Association, Robert Gordon, whose membership immediately mustered him into service in one of the musical numbers, in which he found many of his screen player friends could sing and dance as well as follow direction before a motion picture camera.

The Katherine MacDonald Company this week began filming "Man's Game" under the direction of J. A. Berry. Part of the cast has been selected to date and consists of Eddie Burns, Henry A. Barrows, Dwight Crittendon, Wade Boteler.. . ...

ABOUT DIRECTORS

ROBERT G. VIGNOLA, director of specials for Cosmopolitan, released by Paramount, is nearing completion at International studios of "Enchantment," starring Marion Davies. This is Mr. Vignola's first production with Miss Davies, although he has directed "The World and His Wife," "The Passionate Pilgrim," "Straight Is the Way" and "The Woman God Changed" for Cosmopolitan.

"Enchantment" was adapted by Luther Reed from the story by Frank R. Adams. It is the story of a love-sick girl of the flapper age and is ideally suited to Miss Davies' unusual talents. Beautifully invested with special sets designed by Joseph Urban, "Enchantment" is the type of story at which Mr. Vignola excels. It is a light comedy with a little touch of pathos here and there varying the smooth flow of humor, and while it is still in process of production it promises to be one of the finest things that Mr. Vignola has yet done.

Nothing has been spared to make this production a big one. Marvelous settings of a richness seldom equalled and never surpassed on the screen, are one of the many features. One particular episode dealing with a fairyland pageant is declared to be the most gorgeous presentation of scenery, costumes and life ever portrayed in motion pictures.

Mr. Vignola's handling of this stupendous production is highly creditable and brings new honors to a director who is already numbered among the few really great artists of the screen.

Charles Giblyn, upon arrival in Hollywood, after an absence of many months, was immediately pressed into service as acting president of the Motion Picture Directors' Association, which, so it happens, he was instrumental in founding. William Desmond Taylor, who was popularly elected as director of the Hollywood organization for 1921-22, is temporarily incapacitated to preside at the meetings, spending his time, against his will and the best wishes of all his friends and admirers, in the hospital. Mr. Giblyn took up the work at a time when there is plenty to do, the M. P. D. A. being among those active organizations to sift to the bottom the situation regarding the importation of German made films into America. Mr. Giblyn is still under contract to direct pictures for William Fox, having made four starring Pearl White, including "Tiger's Cub," "The Mountain Woman," "The Thief" and one not yet released.

Unusual significance became attached to rumors that Elmer Clifton was leaving the David Wark Griffith organization to launch his own producing company, when it became known that he had purchased three stories for film production. This, indeed, looked like business.

Mr. Clifton himself admits that he has purchased Gerald Chittenden's "Latch Strings," the story of which has its locale in Central America, where the author spent much time. Mr. Chittenden's romance deals with the turbulent topics of ten years ago when the few white men were adventurers and even fewer white women were hardly pioneers. These women, like the pioneers of our own west, brought courage and something of the homeland to their men. The director-producer believes Mr. Chittenden's story to be an epic of the real American in a foreign land, touching, as it does upon our own empire builders.

Mr. Chittenden himself, a New Yorker, and a graduate of Yale,





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was at one time a teacher. Traveling abroad, he contributed to the better magazines and found time to write a novel, "The Anvil of Chance," but "Latch Strings" has been widely read and favorably received. Director Clifton has other plans, which he has yet to announce, including the titles of two other purchases he has made, of moment.

Frank Lloyd, when here from the coast filming New York scenes for "The Grim Comedian," Rita Weiman's first photoplay for Goldwyn, had a large problem on his hands when he went to take scenes in front of the Gaiety theatre. Before the cameras had been set up, a crowd had collected, and the problem was to keep them out of the way so the director and cameramen would have room to work.

Mr. Lloyd first employed gentle-toned requests. Then he became firmer and finally, threats proving unavailing, he drew a shiny something from an inside pocket and flashed it in the faces of those in the front ranks with an order to stand back, please. It was only a bunch of keys, but it did the trick. Lloyd hoped they would mistake it for a police badge, but its possible, he says, they thought it was a gun.

John Joseph Harvey will start directing June 1, upon productions for the Invincible Photoplays, Inc., and is already busily engaged upon preliminary preparations. The stories, written by Arthur B. Reeve, will be written with a view to starring "Pauline," the noted hypnotist.

A one-minute interview with Director Tod Browning, which he admits was on nothing in particular, brought out the following startling answers to the questions put to him:

Q. Why is the silent drama played on the silver sheet?

A. I dunno—I always thought silence was golden.

Q. What is the death rate in Hollywood?

A. The good die young, but the ambitious dye blonde.

Q. What are the nine wonders of motion pictures?

A. The soft-focus lens, an ingenue without a "mommah." "I wonder if——" and six birds without an alibi.

Q. What do you think of censorship?

A. Reply censored. ! ! (!!

Director Browning is producing "Fanny, Herself," in three shifts, planning, shooting and cutting. He is working on a one-act play for vaudeville, in his spare time.

Seen among other enthusiastic spectators who attend the second annual entertainment given by the Actors' Equity Association, were Directors Robert G. Vignola and Robert Ellis. The travesty upon the taking of scenes on location with Frank Craven as director and Thomas Meighan as cameraman, seemed to have some particular humor for the two bona fide directors, especially when John Emerson, a member of M. P. D. A., as well as president of the Equity, appeared as an unimportant member of the motion picture company. There were many more directors of motion pictures in attendance, which alone could have assured Mr. Craven of enough laughs to carry his part of the entertainment. But players, familiar with directorial methods also found considerable amusement in the burlesque.

Leroy Scott, of the Eminent Authors group, has completed his first original photoplay for Goldwyn, "Poverty of Riches," and Reginald Barker is preparing to put it into production immediately. "Partners of the Night," Mr. Scott's first Goldwyn picture, was a screen adaptation of his story of the same name, directed by Paul Scardon.

Universal Agents Make British Police Film

Word has reached George E. Kann, export manager for Universal, that the Film Booking Offices, Ltd., of London, Universal's British Agents, were commissioned to make an official film showing the activities of Scotland Yard, the celebrated English detective bureau.

LA JOLLA, Cal.—Garden Theatre—Sold to L. N. Isaacs & L. Stutz, of San Diego.

HANFORD, Cal.—Irving Berlin & Sam H. Harris—Erecting theatre to be known as Music Box.

LOS ANGELES, Cal.—Palace Amusement Co., 318 West Seventh St.—Moving picture theatre. Judgment, $2,494 favor William L. Glockner: Sidney Grauman-Motion Picture theatre—Will erect theatre at Hollywood Blvd and McCadden Place at cost of $600,000.

The S. Rankin Drew Post Show

Being the theatrical unit of the American Legion, The S. Rankin Drew Post is naturally in a position to reach into the firmament of stars and make its choice. This being the base, its annual show has become one of the big events of the season, which is scheduled to take place at the New York Hippodrome Sunday evening, May 15th. This post, named in memory of the first actor killed in the World War, Sidney Rankin Drew, the son of the famous comedienne, comprises in its membership the men of the allied amusements, who were in active service. It maintains quarters, looks after the employment of men in its line of profession, and takes care of the wounded.

One of the outstanding features of the bill will be the appearance of Miss Ethel Barrymore, which will be notable from the fact that she will be seen in the play of "Carrots," supported by Bruce McRae. Others on the bill will be: D. W. Griffith, Frank Bacon, Dorothy Jardon, Dorothy Gish, James Rennie, Tom Lewis, Mary Hay, Marion Davies, six Brown Bros., Duncan Sisters, Montague Love, Gus Edwards & Co., the Dumbells Co., Helene Grenelle, Maurice Summers, Arthur Rankin, Johnny Hines, Gordon Standing, Gilbert Rooney, Geo. Lynch, Roy Lloyd, Eugene O'Brien.

The sketch, "A Bit of Eighteen," which was played with great success on the other side, will be presented by a cast made up entirely of men of the post who had overseas duty.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the botton

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES

May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter) .. .. ..

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES

Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS

One every other week.....2

NORTHWOOD DRAMAS

The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS

How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES

Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES

His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS

Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

ASSOCIATED PRODUCERS, INC.

June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince)....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett)....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Feb. 6—Made in the Kitchen (Mack Sennett).....2

C. B. C. FILM SALES CORP.

State Rights
The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES

Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL
Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS

One two-reeler every two weeks.
...—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2

PRIZMA

Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES

Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS

The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS

(12 one-reelers featuring Harry Myers and Rosemary Theby)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

Snooky's Wild Oats.....2
Ready to Serve.....2
Just in Time.....2
Ladies' Pets.....2
Beat It.....2

CHRISTIE COMEDIES

Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2

HUDSON BAY TRAVEL SERIES

An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES

Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....
Torchy's Millions.....

MERMAID COMEDIES

The Greenhorn.....
Bang.....
Holy Smoke.....
Moonshine.....
High and Dry.....
April Fool.....

SPECIALS

Modern Centaurs.....
The Race of the Age (Man O' War).....
Art of Diving (Kellerman).....
Babe Ruth—How He Knocks His Home Runs.....
Valley of 10,000 Smokes.....

CHESTER-OUTING SCENICS

One Peek Was Plenty.....
The Red Trail's End.....
Hitting the High Shots.....
The Worst Was True.....
Putting Nature Next.....
Something to Worry About.....
Paths of Glory.....1
Paps and Papas.....1

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....1
The Man Who Always Sat Down.....
Water Trails.....
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

SCEENICS

New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES

Rocking the Boat.....1
Three Jokers.....1
Take Your Time.....1
Hubby Behave.....1
Dead Easy.....1
Naughty Mary Brown.....1

GAYETY COMEDIES

Sweet Revenge.....1
Money Talks.....1
Zero Love.....1
Dummy Love.....1

WORLD WANDERINGS

South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS

Dixie.....1
Golf—Slow Motion.....1
Wilderness Friends.....1

KINOGRAMS

Sundays and Thursdays.....1

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

May 29—Sentimental Tommy (John S. Robertson's).....
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956
May 8—Deception (Special Cast).....
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan).....6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
pr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
. 4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Idol of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3871

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Advance Information on All Film Releases

(Continued from page 3292)

ar. 6—Straight Is the Way (Cosmopolitan Prod.) 6839
eb. 27—What's Worth While (Lois Weber Prod.) 5693
eb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.) 4933
eb. 20—The Kentuckians (Charles Maigne Prod.) .5981
eb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 6357
eb. 13—Chickens (Douglas MacLean-Ince Prod.) .4753
eb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 7804
eb. 6—The Ghost in the Garret (Dorothy Gish) .5037
eb. 6—Brewster's Millions (Roscoe Arbuckle)..5502

ARAMOUNT VANDENBERG SERIES

ay 29—The Land of the Pygmies....2
ay 15—Slaying the Hippopotamus....2
ay 1—The Lion Killers....2
or. 17—Jungle Dancers....2

ARAMOUNT-ARBUCKLE COMEDIES

ay 8—Moonshine....2
ar. 27—Out West....2
eb. 27—The Butcher Boy....2
an. 16— Country Hero....2

ARAMOUNT-SENNETT COMEDIES

or. 24—Astray from the Steerage....2
or. 10—Officer Cupid....2
ar. 20—Sweetheart Days....2
ar. 6—Wedding Bells Out of Tune....2
eb. 20—The Unhappy Finish....2
eb. 6—On a Summer Day....2

ARAMOUNT-DE HAVEN COMEDIES

ct. 10—Spirits....
ept. 12—Kids Is Kids....
ug. 29—Never Again....

ARAMOUNT-HOLMES TRAVEL PICTURES

ay 29—Country Life in Bohemia....1
ay 22—Bazaars of Cairo....1
ay 15—Monte Carlo....1
ay 8—The Galata Bridge....1
ay 1—A Polynesian Odessey....1
pr. 24—Present-Day Prague....1
pr. 17—Biska, the Beautiful....1
pr. 10—Alexandria....1
pr. 3—Along the Riviera....1
ar. 27—Modern Jerusalem....1

ARAMOUNT-BURLINGHAM

an. 23—Wildest Wales....1
ec. 19—The Jungfrau Railway....1
ov. 21—Kilauea Volcano Eruption....1
ct. 17—Winter Sports at St. Morits....

ARAMOUNT-POST NATURE PICTURES

an. 9—Victory Mountain....1
ec. 5—Indian Summer....1
ov. 7—A Setting of Ages....1
ct. 10—The Clond....1
ept. 5—From a Piscatorial Angle....1

ARAMOUNT MAGAZINE

lay 29—Bud and Susie—Cartoon by Frank Moser..1
lay 22—Hoots—Cartoon by Henry D. Bailey....1
lay 15—Felix—Cartoon by Pat Sullivan....1
lay 15—Peanut—Cartoon by Harry Leonard....1
lay 8—Bobby Bumps—Cartoon by Earl Hurd....1
lay 1—Bud and Susie—Cartoon by Frank Moser...1
pr. 24—The Hoots—Cartoon by Henry D. Bailey..1
pr. 17—Felix—Cartoon by Pat Sullivan....1
pr. 10—Bobby Burns—Cartoon by Earl Hurd....1
pr. 3—Bnt and Susie....1

EDERATED FILM EXCHANGES

PECIALS

Don't Leave Your Husband (Desmond-Clayton)....7
Penny of Top Hill Trail (Bessie Love)....5
Good Bad Wife (Special Cast)....5
The Midlanders (Bessie Love)....5
The Servant In the House (Special Cast)....5
Hearts and Masks (Special Cast)....5
Nobody's Girl (Billie Rhodes)....
Bonnie May (Bessie Love)....5

MONTE BANKS' COMEDIES

In and Out....2
Bride and Gloom....2
His First Honeymoon....2
A Bedroom Scandal....2
Where Is My Wife....2
His Dizzy Day....2
Kidnapper's Revenge....2
A Flivver Wedding....2
A Rare Bird....
His Naughty Night....
Nearly Married....

HALLROOM BOYS COMEDIES

Their Dizzy Finish....2
False Roomers....2

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson)....6
Frivolous Wives (Kathleen Kirkman)....6
Love's Flame (Thos. J. Carrigan)....5
The Fighting Kentuckians (Special Cast)....5

THE FILM MARKET

The Grand Passion....6
The House Without Children....7
The Ne'er-Do-Well (Reissue)....7
The Spoilers (Reissue)....9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet....1
Nutt Inn....1
It's a Live One....1
Powder Puff Pirates....1
Harem Scarem....1
Lolly-Pop's Daughter....1
His Watch Hound....1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray)....7500
The Sky Pilot (Catherine Curtis Prod.)....6305
Courage (Sidney Franklin)....6244
Playthings of Destiny (Anita Stewart)....6200
Gypsy Blood (Pola Negri)....5921
Bob Hampton of Placer (Marshall Neilan)....7268
Lessons in Love (Constance Talmadge)....5923
Sowing the Wind (Anita Stewart-Big Five)....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven)....5420
Jim the Penman (Lionel Barrymore)....6100
The Oath (R. A. Walsh Special-Big Five)....7806
The Passion Flower (Norma Talmadge)....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five)....8975
Trust Your Wife (Katherine MacDonald)....5925
The Kid (Charles Chaplin-Big Five)....5193
Scrambled Wives (Marguerite Clark)....8975
The Old Swimmin' Hole (Charles Ray)....5972
Passion (Pola Negri-Big Five)....7000 and 9000
Mamma's Affair (Constance Talmadge)....5000
The Woman in His House (Special)....7524
Not Guilty (Sidney Franklin)....6000
My Lady's Latchkey (Katherine MacDonald)....5067
The Great Adventure (Lionel Barrymore)....5810

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Blind Wives (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice....6000
The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES

Beyond Price....5000
The Tiger's Cub....6
The Thief....6
The Mountain Woman....6
Know Your Men....6

TOM MIX SERIES

The Hornet's Nest....5000
Hands Off....6
The Road Demon....6
Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES

Colorado Pluck....5000
Bare Knuckles....5
Cheater Reformed....5
The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES

The Mother Heart....5000
The Lamplighter....5
Wing Toy....6
Flame of Youth....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES

Dynamite Allen....5
Number 17....5
The Plunger....5
From Now On....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy)....5000
Get Your Man (Buck Jones)....5000
Hearts of Youth (Harold Goodwin)....5000
The One Man Trail (Buck Jones)....5
The Big Punch (Buck Jones)....5
Two Moons (Buck Jones)....5
Just Pals (Buck Jones)....5
Sunset Sprague (Buck Jones)....5
The Tomboy (Eileen Percy)....5
The Blushing Bride (Eileen Percy)....5
Why Trust Your Husband? (Eileen Percy)....5
The Land of Jazz (Eileen Percy)....5
The Husband Hunter (Eileen Percy)....5

SERIALS

Fantomas (20 Episodes)....2
Bride 13 (Fifteen Episodes)....2

SUNSHINE COMEDIES

His Meal Ticket....2
Three Good Pals....2
The Big Secret.... 2000
The Janitors.... 2000
Verse and Worse.... 2000
The Simp.... 2000
His Fiery Beat....2000
Roaring Lions on Parade.... 2000
His Unlucky Job.... 2000
The Baby.... 2000

FOX NEWS

Twice a Week....1

CLYDE COOK COMEDIES

The Jockey....
Don't Tickle....2
All Wrong....2
The Huntsman....2

MUTT AND JEFF CARTOONS

Mlle Fifi....1
Gathering Cocoanuts....1
It's a Bear....1
The Far North....1
A Hard Shell Game....1
The Vacuum Cleaner....1
The Naturalists....1000
A Rare Bird.... 1000
Flivvering.... 1000
A Crazy Idea.... 1000
Factory to Consumer.... 1000
The Ventriloquist.... 1000
Doctor Killjoy.... 1000
Gum Shoe Work.... 1000
The Lion Hunters.... 1000
The Glue Factory.... 1000
Cold Tea.... 1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle)....6
Out of the Darkness (Gertrude McCoy)....6
Infatuation of Youth (Paul Capellani)....6
Branded (Josephine Earle)....6
The Thinker (Special Cast)....6
The Edge of Yonth (Josephine Earle)....6
Husbands and Wives (Vivian Martin)....6

SERIALS

In the Clutches of the Hindu (Ten Episodes)....2
Tuesdays—Gaumont News....1
Fridays—Gaumont Graphic....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand)....5
The Cabinet of Dr. Caligari (Special Cast)....6
Wet Gold (Williamson's)....6
Made in Heaven (Tom Moore)....5
An Unwilling Hero (Will Rogers)....5
Snowblind (Special Cast)....5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod....5
Godless Men (Special Cast)....6367
The Great Lover (Special Cast)....5202
Just Out of College (Jack Pickford)....4779
Roads of Destiny (Pauline Frederick)....
The Highest Bidder (Madge Kennedy)....4960
Prisoners of Love (Betty Compson)....5884
The Concert (Special Cast)....
Guile of Women (Will Rogers)....4496
Bunty Pulls the Strings (Special Cast)....6255
Hold Your Horses (Tom Moore)....4610
A Voice in the Dark ((Special Cast)....4255
What Happened to Rosa (Mabel Normand)....4148

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris)....5649
Earthbound (Basil King)....6772
The Penalty (Gonverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer....
Get Rich Quick Edgar....2
Edgar's Little Saw....2
Edgar Camps Out....
Edgar's Sunday Courtship....

CAPITOL COMEDIES

Jan. 30—Indigo Sunday (George Bunny)....2
Jan. 16—Yon'd Better Get It (Geo. Bunny)....2
Jan. 2—Ged 'Ap, Napeoleon (Geo. Bunny)....2
Dec. 19—When Martin Gets Here (Geo. Bunny)....2
Dec. 5—Professional Ethics (Geo. Bunny)....2
Nov. 21—At It Again (Geo. Bunny)....2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons....1
The Prize Dance (Judge Rummy) Lampoons....1
Happy Hooldini (Happy Hooligan) Lampoons....1
Cupid's Advance (Happy Hooligan) Lampoons....1

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the King....1
No Reg'lar Bud....1
Gypsy Scientists....1
Seein' Things on the Orinoco....1
The Human Voice....1
The Riveter....1

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Advance Information on All Film Releases

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GOLDWYN-INTERNATIONAL COMICS
Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.
MACK SWAIN COMEDIES
Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)
BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....
ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....7
J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7
DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
ARTCO PRODUCTIONS
Cynthia of the Minute (Leah Baird)....6
ROBERT BRUNTON PRODS.
The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5
NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)....6
JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6
DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....
LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6
IRVIN V. WILLAT PRODUCTIONS
Down Home (Special Cast)....
Partners of the Tide (Special Cast)....6150
HUGO BALLIN PRODS.
East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6
J. L. FROTHINGHAM PRODS.
The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7
ROCKETT FILM PRODUCTIONS
The Truant Husband (Special Cast)....5

HARRISON PICTURES, INC.
(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5
HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
His Fortune Hunters....2
MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2
BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 16 Minutes....1

JANS PICTURES CORP.
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA
KINETO REVIEWS
(Released through National Exchanges, Inc.)
Thrills....1
The Emerald Isle....1
Panama....1
The Holy City....1
Down in Dixie....1
Liquid Gold in Texas....1
Babyhood....1
Trip of the U. S. S. Idaho....1
Vegetarians....1
Hunting the Sea Wolf....1
Boy Scouts....1
Water Babies....1
Beauty Spots in the United States and Canada....1
URBAN'S MOVIE CHATS
(Released through State Right Exchanges)
First Series from No. 1 to No. 26....1
Second Series from No. 27 to No. 52....1

KIPLING ENTERPRISES
The Lone Hand....5
The Midnight Riders....5
Outlawed....5
The Battling Kid....5

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5
WESTERN
Handicap....6
HORSE-RACING PICTURE
Why Tell (Henry Miller)....6
CHAPLIN REISSUES
A Burlesque on Carmen....
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch....5

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Feb. 21—The Greater Claim (Alice Lake)....6
Feb. 14—Fine Feathers (Special Cast)....6
Feb. 7—Passion Fruit (Doraldina)....6
Jan. 31—The Off-Shore Pirate (Viola Dana)....6
Jan. 24—Coincidence (Special Cast)....6
Jan. 17—The Marriage of William Ashe (May Allison)....6
Jan. 10—Lure of Youth (Special Cast)....6
C. E. SHURTLEFF PRODUCTIONS
Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)....6
BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 21—The Haunted House....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2
HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6
NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7
TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6
ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6
S. L. PRODUCTIONS
Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6
MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6
ROWLAND, WEST PRODUCTIONS
Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS
East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Ahramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
COMEDIES
Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....
After Bed Time (Frazee Film Prods.)....
Billy Ruge Comedies (Funful Films)....

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....1
Kentucky Colonel (Special Cast)....1
Captivating Mary Carstairs (Norma Talmadge) Reissue....1

PACIFIC FILM CO.
At State Rights Exchanges
The Fatal 30 (Fritzi Ridgway)....
The Call From the Wild (Wharton James)....
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....
White Cap Comedies (Geo. Ovey) Twice Monthly....
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....1
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5
Jan. 2—That Girl Montana (Blanche Sweet)....7
THE SKY RANGER
Starring Geo. B. Seitz and June Caprice.
May 15—Third, In Hostile Hands....2
May 8—Second, The Sinister Signal....2
May 1—Out of the Clouds....3
BILL AND BOB SERIES
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1
TOM SANTSCHI DRAMAS
May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2
THE AVENGING ARROW
(Starring Ruth Roland)
May 15—Tenth, Outwitted....2
May 8—Ninth, The Auction Block....2
May 1—Eighth, The Strange Pact....2
Apr. 24—Seventh, The Double Game....2
Apri. 17—The Midnight Attack....2
Apr. 10—Fifth, The Message Stone....2
Apr. 3—Fourth, A Life in Jeopardy....2
DOUBLE ADVENTURE
(Fifteen two-reel episodes starring Charles Hutchinson)
May 1—Fifteenth, The Wages of Crime....2
Apr. 24—Fourteenth, The House in the Canyon....2
Apr. 17—Thirteenth, By Air and Sea....2
Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....2
Mar. 27—Tenth, A Devil's Bargain....2
Mar. 20—Ninth, The Black Whirlpool....2
Mar. 13—Eighth, The Grill of Fate....2
Mar. 6—War in the Oil Fields....2
EDGAR JONES PRODUCTIONS
Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2
Mar. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2
VELVET FINGERS
(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)
Mar. 13—Fifteenth, Out of the Web....2
Mar. 6—Fourteenth, The Trap....2
Feb. 20—Twelfth, Into Ambush....2
Feb. 15—Eleventh, The Other Woman....2
Feb. 6—Tenth, Shots in the Dark....2
Jan. 30—Ninth, The Broken Necklace....2
Jan. 23—Eighth, Aiming Straight....2
Jan. 16—Seventh, The House of a Thousand Veils....2
Jan. 9—Unmasked....2
Jan. 2—Fifth, The Desert Pavilion....2
VANITY FAIR MAIDS COMEDIES
Mar. 20—Running Wild....1
Mar. 6—Paint and Powder....1
Feb. 6—Oh Promise Me....1
Feb. 20—Prince Pistachio....1
Jan. 30—Whirl o' the West....1
Jan. 16—Burglars Bold....1
ROLIN COMEDIES
May 15—A Straight Crook....1
May 8—No Children (Snub Pollard)....1
May 1—Hurry West (Eddie Boland)....1
Apr. 24—Bubbling Over (Pollard)....1
Apr. 17—Hobgoblins (Eddie Boland)....1
Apr. 10—Push Orders (Pollard)....1
Mar. 27—Fellow Romans (Pollard)....1
Feb. 27—His Best Girl (Pollard)....1

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ROLIN TWO REELERS

Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1
The Spoiled Girl.....1

PINNACLE PRODUCTIONS

Mar. 15—God's Gold.....5
Jan. 1—Danger Valley.....5
Nov. 15—Skyfire.....5
Oct. 1—Hell's Oasis.....5

PINNACLE COMEDIES

Why Change Your Mother-in-Law.....
Shimmy Isle.....
The Ting Tong Man.....
Absent Without Leave.....
Betwixt and Between.....

ARTHUR GOODEN PRODUCTIONS

Go Get 'Em.....
Crooked Trails.....
Guardians of the North.....

TATTENHAM PRODUCTIONS, INC.

The Long, Long Trail.....

PIONEER FILM CORPORATION

A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salishury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Mersereau).....5500
Thoughtless Women (Alma Ruhens).....6000
Indiscretion (Florence Reed).....6000
A Man There Was (Victor Seastrom).....6000
What Women Want (Louise Huff).....6000
Place of Honeymoons (Emily Stevens).....5500
Where Is My Husband (Jose Collins).....5500
Beyond the Crossroads (Ora Carew).....6000
Crimson Cross (Special Cast).....6000
In Society (Edith Roberts).....6000
Liquid Gold (Guy Empey).....6000

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

PRIZMA, INC.

Where Poppies Bloom.....½
If.....½
On the Trek.....½
Poor Butterfly.....½
Trouville.....½
The Message of a Flower.....½
Victory Parade.....½
Comedy Review.....½
Danse Du Ventre.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution).....2

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6007
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646

REELCRAFT PICTURES CORP.

ALLADIN COMEDIES

Tuning Up.....1
Headwaiter's Heart.....1

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2

BUD AND HIS BUDDIES

Mixed Twixt Wives.....1
Flirty Hubby.....1
Winning Winnie.....1
Poor Fiddler.....1

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

SUN-LITE COMEDIES

Baby! Baby!!.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

The Sleuth.....1
The Chiropodist.....1
The Chef.....1
In the Trenches.....1

PARAGON COMEDIES

Tacks and Taxes.....1
Artist's Muddle.....1
Goof.....1
Lady Bug.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1

MIRTH COMEDIES

Here He Is.....2
Oh! Daddy.....2

ROBERTSON-COLE PRODS.

SUPER SPECIALS

Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nobody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cahanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Behan).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6

SUPERIOR PICTURES

Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale)....

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Hushands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

The Lone Trapper.....1
Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL

Releasing Through Capitol Film Co.

AL JENNINGS SERIES

Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2

HELEN GIBSON SERIES

Trail of the Rails.....2
Daring Danger.....2
Flirting with Terror.....2
Broken Trestle.....2

TUSUN COMEDIES

New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cahareting Under Difficulties.....1
Stranded.....1

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5

GASOLINE ALLEY

Leave It to "Walt".....1

FRITZI RIDGEWAY SERIES

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2

SPECIALS

Witch's Lure.....5
A Profligate Woman.....5

NEAL HART SERIES

Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....2
Cowboy Jazz.....2

TWO REEL COMEDIES

Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2

MIDGET COMEDIES

(*Starring Eddie Frank and Jimmie Roson*)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Mashers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.

ELAINE HAMMERSTEIN STAR SERIES

The Girl from Nowhere.....5,000
The Miracle of Manhattan.....5,000
Poor Dear Margaret Kirby.....5,500

EUGENE O'BRIEN STAR SERIES

The Last Door.....5,000
Gilded Lies.....5,000
Worlds Apart.....5,980

OWEN MOORE STAR SERIES

A Divorce of Convenience.....5,000
The Chicken in the Case.....5,261

CONWAY TEARLE STAR SERIES

The Fighter.....5,000
Bucking the Tiger.....5,000

MARTHA MANSFIELD STAR SERIES

The Fourth Sin.....5,000

SPECIAL PRODUCTIONS

The Greatest Love (Vera Gordon).....5,520
You Can't Kill Love (All Star).....5,500
The Highest Law (Ralph Ince).....5,500
The Road of Ambition (Conway Tearle).....5,500
The Sin that Was His (Wm. Faversham).....5,600
Red Foam (Ralph Ince Special).....5,500

Release Information continued on page 3206

Advance Information on All Film Releases

(Continued from page 3205)

SELECT PICTURES

Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

East Lynne....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5
Desperate Youth (Gladys Walton)....5
The Big Adventure (Breezy Easu)....5
The Dangerous Moment (Carmel Myers)....5
The Freeze Out (Harry Carey)....5
The Smart Sex (Eva Novak)....5

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)
First, The Buccaneer's Bride....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6

JEWEL COMEDIES

Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)
Eleventh, A Race with Death....2
Tenth, In the Enemies' Hands....2
Ninth, The Opal Bracelet....2
Eighth, The Pit of Peril....2
Seventh, The Brink of Eternity....2
Sixth, The Furnace of Fear....2
Fifth, Trails of Treachery....2
Fourth, The Death Trap....2
Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)
Eighteenth, The Hour of Reckoning....2
Seventeenth, The Hand of Fate....2
Sixteenth, The Dip of Death....2
Fifteenth, The Decoy....2
Fourteenth, The Plunge....2
Thirteenth, Weird Walls....2
Twelfth, The Kidnapping....2
Eleventh, In Torture Grip....2
Tenth, The Betrayal....2
Ninth, A Race With Rogues....2
Eighth, In Merciless Clutches....2
Seventh, The Amazing Uultimatum....2
Sixth, The Colossal Game....2
Fifth, The Tide of Destiny....2
Fourth, Fires of Hate....2
Third, Perils of the Jungle....2
Second, The Plunge of Doom....2

CENTURY COMEDIES

For Sale....2
A Dollar's Worth (Harry Sweet)....2
Playmates (Brownie)....2
Dandy Lions (Century Lions)....2
The Country Heir (Harry Sweet)....2
The Kid's Pal (Brownie)....2
On With the Show (Century Lions)....2
Harem Skarem (Century Lions)....2
Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2
Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2

STAR COMEDIES

Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1
Oh, Tessie (Dorothy Wolbert)....1
Short and Sweet (Dorothy Wolbert)....1
Movie Struck (Billy Fletcher)....1
Who Kissed Me? (Dorothy Wolbert)....1
Twin Husbands....1
No License (Billy Fletcher)....1
When Eve Fell (Wolbert-Barry)....1
Bring on the Groom (Dorothy Wolbert)....1
A Waiting Maid (Dot Wolbert)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Wild Wild West (Hoot Gibson)....2
Fighting Blood (Jack Perrin)....2
Double Crossers....
The Winning Track (Hoot Gibson)....2
The Outlaw (Jack Perrin)....2
The Empty Gun (Lon Chaney)....2
Crossed Clues (Hoot Gibson)....2
The Guilty Trail (Jack Perrin)....2
Who Was the Man (Hoot Gibson)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Heart of Maryland....7
Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terress') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS

Her Lord and Master....6
The Vice of Fools....5
The Prey....6
Cousin Kate....5
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

It Can Be Done....5
Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5
Three Sevens....5

ALICE CALHOUN PRODUCTIONS

The Charming Deceiver....5
Princess Jones....5

LARRY SEMON COMEDIES

The Hick....2
The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)
Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2
Fifth, Double Crossed....2
Fourth, A Desperate Dilemma....2
Third, A Modern Daniel....2
Second, Playing the Game....2
First, A Borrowed Life....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)
Fifteenth, Buried Alive....2
Fourteenth, The Frame-Up....2
Thirteenth, A Devil Fish Foe....2
Twelfth, The Infernal Machine....2
Eleventh, The Stolen Millions....2
Tenth, The Fire Curtain....2
Ninth, The Betrayal....2

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3207-3223



New Strand theatre, Laurel, Miss.

Fox's Albermarle Opened March 16 to Brooklyn Public

New Theatre Given Close Attention By Projection Engineers

William Fox's Albemarle theatre, which opened on March 16, is easily one of the most beautiful theatres ever erected for the presentation of motion pictures and vaudeville.

Built at a cost of nearly a million dollars by Barr Bros. and John Manheimer in the beautiful Flatbush section of Brooklyn, it contains many new features of more than average interest to the exhibitor.

The theatre seats 2800 people and is planned throughout with an eye to the comfort and enjoyment of its patrons. Its sumptuous appointments and elegant furnishings being the equal of any of the Broadway houses.

The decorative treatment of the interior is especially pleasing, being carried out in what might be termed a modern handling of the style of the French Empire and marking a successful attempt on the part of the designer to get away from the general lines and the almost traditional over-elaboration of the average movie palace. One is immeasurably impressed by the singular beauty and monumental character of the architectural treatment which gives the auditorium an air of spaciousness and elegance rarely met with.

The treatment of the boxes, sounding board and proscenium is distinctly different. Its simplicity really enhances its beauty and is a welcome relief from the expensive elliptical arches, pendentives and vaulted ceilings so commonly used. A careful inspection also reveals a more sparing use of ornamental plaster than we have become accustomed to without any apparent loss in effectiveness or beauty. The ornate character and loveliness of the whole being maintained almost silely by the careful placing balance and character of the ornaments used.

The color scheme is an unusual and exceptionally pleasing combination of rich varying tones of gray and old gold relieved with old blue and occasional accents of bright color, which lends itself to the architectural treatment and adds to the beauty of the whole, while the mulberry and old gold wall coverings and drapes create an impression of quiet elegance and is seldom found.

The lobby is monumental in size and is quite distinctive. Most of it is two stories high and the walls are beautifully done in black and gold marble on a grand scale. The lobby display is cleverly handled by using velour panels inserted in the marble walls as a background, instead of the familiar heavy frames. This is a pleasing innovation which does not detract in any way from the decorative beauty of the whole. At the right of the lobby as you enter is a charming and beautiful lounging room for the use of the patrons, which in addition to its beautiful furnishings houses a splendid portrait of the first "Earle of Albemarle," for whom the theatre was named, painted by the well known artist, Mr. Wm. D. L. Dodge.

The most striking feature of the entire treatment is the location of the projection booth. The booth is located underneath the balcony, as shown on the diagram, and is concealed by the architectural treatment that most people would fail to discover its location, without being told. The arrangement and the location of the booth was designed by the architect, Mr. Harrison G. Wiseman, who collaborated with Mr. E. S. Porter, of the Precision Machine Co., Inc.

Lack of space prevents calling attention of many fine details in connection with various rooms in the theatre, and it is suffice to say that they are all carried out in the same style, and in keeping with the rest of the house.

The dressing rooms are larger than the average, all of them having outside light and ventilation. They are equipped with mirrors and the latest appliances of all kinds.

The stage is noteworthy, owing to its arrangement and location of the switchboard, which permits the electrician to handle the lights without encroaching on any of the working space on the stage. The electrical equipment of the stage is up to the minute in all respects, and all of the apparatus and appliances are of the latest models and designs. Large parking space has been provided in the rear for the automobiles of the patrons.

Rialto Theatre in Milwaukee

AN ideal small house suitable for the "grind" variety becoming so popular in the downtown districts of our large cities is the new Rialto theatre in Milwaukee. The structure, which seats 871 persons, is also well adapted as a model for a small town motion picture theatre.

The Rialto has a 55-foot frontage on Milwaukee's principal thoroughfare. It is a continuous house, running from 8 a. m. to 1 a. m., and naturally depends a great deal upon its flashy front for attracting patrons. The huge canopy, which covers the entire sidewalk in front of the theatre, has provisions for two rows of electric letters on three sides. A number of these letters is also located across the entire front of the theatre, directly above the entrance. The inside ceiling of the canopy is one mass of nitrogen lamps, which in itself results in a splendid flash. A large electric sign above the canopy contains running lights in thre colors, with the name of the theatre in large nitrogen lamps.

Because of the "grind" variety of business which the Rialto caters to, it was felt that a large lobby was unnecessary. The entire front of the theatre is composed of glass doors which lead into a foyer about 5 feet wide. From this foyer two doors lead into the auditorium and two stairways to the balcony.



Colonial theatre, Brooklyn, N. Y., Carlson & Weisman, architects



"HAS NO EQUAL,"

says the owner

LIBERTY THEATRE
YOUNGSTOWN, OHIO
C. HOWARD CRANE, Architect
STANLEY & SCHEIBEL, Associates
White glazed Terra Cotta

"AS a building material for theatres, Terra Cotta has no equal." That's what Mr. C. W. Diebel says. Mr. Diebel owns the Liberty Theatre, at Youngstown, Ohio, pictured above.

You know at a glance that Liberty Theatre does a good business. It looks successful. The clean, handsome exterior invites the public to go inside. It's the kind of a theatre people like to go to—that has its own appeal outside of its program.

Now look closely at the picture; note the unusual beauty and simplicity of the facade. Designed in the conservative Adam style, it is executed in lustrous white glazed Terra Cotta. The pilasters, the graceful garlands and mouldings, the urns that adorn the parapet—all these, with their variety of shape and form, are in this durable, beautiful material.

Terra Cotta is permanent. Neither time nor weather will mar or change Terra Cotta in any way. Should dirt accumulate, it can easily be washed off with soap and water.

Terra Cotta is equally well suited to the construction of large and small theatres. And when used for re-facing the front of old theatres it gives all the attractiveness of a new building for the mere cost of a new front.

Ask your architect to show you how Terra Cotta can improve *your* motion picture theatre. He can specify any shape, color or texture he desires. Terra Cotta expresses them all.

You will be interested in our brochure, "The Theatre." It shows pictures of successful motion picture theatres the country over. "Terra Cotta Defined" will tell you the whole interesting story of Terra Cotta. You may have both these brochures for the asking. Address **National Terra Cotta Society,** 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Rest Rooms are Necessary Adjunct to Theatres



Lounge room in Ascher's West Englewood theatre, Chicago, Ill.



Attractive rest room at Blue Mouse theatre, Seattle, Wash.



An inviting spot in the State theatre, Minneapolis



Gold-Seal Cork Carpet, soft and quiet as a deep woven carpet and less expensive, makes an ideal and sanitary floor. Made in ten attractive shades. Extremely durable and wear-resisting.



For your lobby, Gold-Seal Battleship Linoleum, made in brown or green. It is good looking, sanitary, easy to clean, and impervious to the wear of heavy foot-traffic.

A *Guaranteed* Satisfactory Floor for Your Theatre—

LIGHTS flash on. With a great scuffling of feet, the audience trudges out. An eager throng, impatiently waiting for the "Second Show," rushes in pell mell to take their places.

Day after day, year in and year out, this grinding foot traffic goes on. Movie theatres need floors of oak-like durability. *Gold-Seal* Floorings more than meet this need. They can be laid over old floors as floor-coverings, or as finished floors in new structures.

Gold-Seal Battleship Linoleum

This is an extremely durable flooring, made strictly according to U. S. Navy Standard—a composition of fine cork, wood flour and linseed oil, firmly fastened on a strong backing of high grade burlap.

You and your patrons will appreciate this sturdy flooring—you will find it quiet, comfortable, easy to walk on, and non-slippery. Your employees will appreciate a floor so easy to keep clean and in good condition. As it comes in soft brown and green tones, *Gold-Seal* Battleship Linoleum is artistically suitable for almost any scheme of decoration.

Gold-Seal Cork Carpet

If you prefer a floor that is *absolutely* silent and yielding underfoot, we suggest *Gold-Seal* Cork Carpet. This flooring, also remarkably durable, is made in pleasing soft shades of green, terra cotta and brown—with polished or dull surface—10 shades in all. But still more important—

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Here is the big point—whether you buy *Gold-Seal* Battleship Linoleum or Cork Carpet, you buy Guaranteed Satisfaction. Both of these floorings are sold under the Gold Seal Guarantee—"Satisfaction Guaranteed or Your Money Back." In buying *Gold-Seal* Floorings you are protected against *all* risk of unsatisfactory results.

Write our nearest office for further information, specifications for laying, and samples of these quality floor-coverings.

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This Gold Seal is your guide in getting Battleship Linoleum that comes up to U. S. Navy Standard.

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Battleship Linoleum

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are so astonishingly accurate that the variation in thickness of a roll from end to end may be less than 1-2000 of an inch—*never* more

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ROCHESTER, N. Y.

SPECIAL ANNOUNCEMENT

Contrary to many rumors current during the past few months, we wish to announce to the Exhibitors, Motion Picture Supply Dealers and Manufacturers throughout the country that the Exhibitors Supply Company is not merging, contemplating a merger, or making any association whatsoever with any other Company.

We have enjoyed your confidence in the past and have prospered thereby.

In appreciation we wish to assure you of continued high-class service and dependable business relations in the future.

EXHIBITORS SUPPLY CO., Inc.

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A necessity for vaudeville and motion picture theatres.

Permits quick raising or lowering of machine to alter position of picture at screen.

Readily attached to any Simplex without cutting or drilling. Cannot slip.

Price $30. Cash with Order

Prompt Shipments

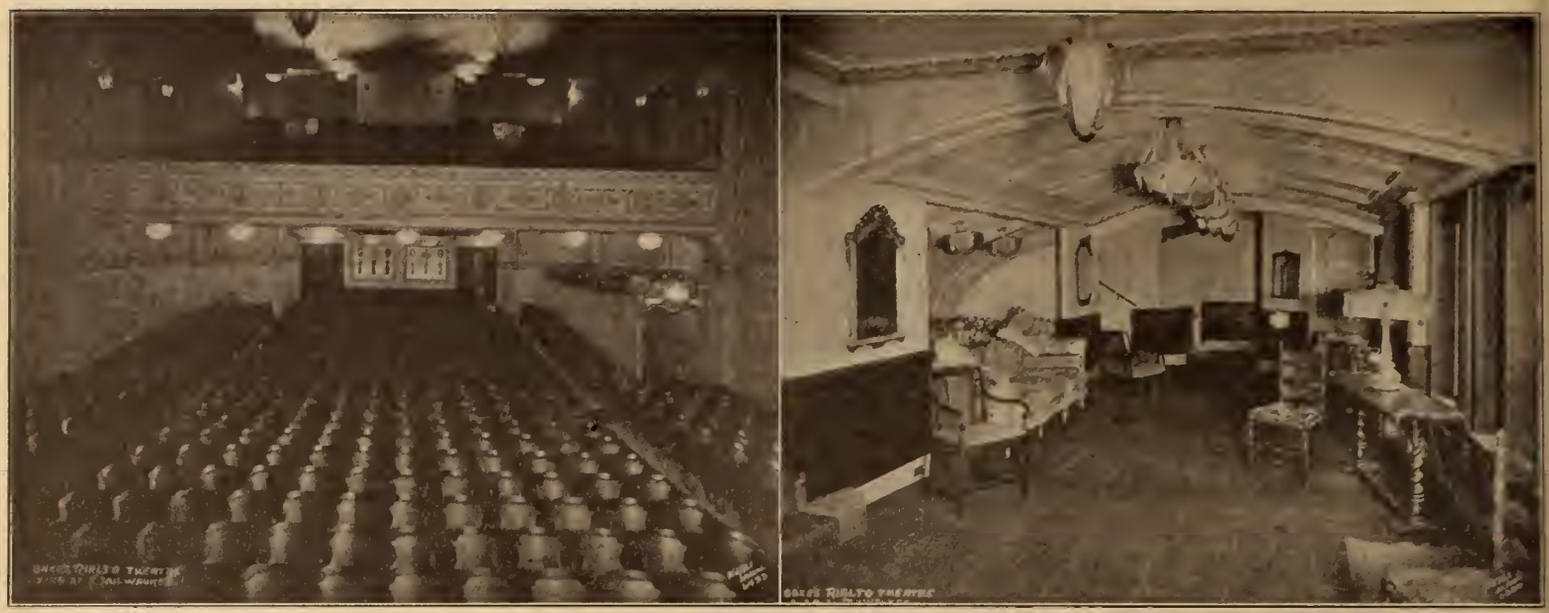
Special Proposition to Dealers

DESIGNED AND MADE BY

HENRY MESTRUM, MFR.

SPOTLIGHTS, STEREOS, RHEOSTATS

134 West 46th St. - - - New York



Two interior views of Saxe's Rialto theatre in Milwaukee. The Foyer at the right is particularly attractive with its period furniture and light fixtures.

In addition to the doors at the front of the theatre there are three separate exits, one on either side of the stage, which leads to an illuminated and paved alley, and the third near the front of the house, which permits egress without coming into contact with persons entering the front doors.

Only a four-foot stage is provided, as it is not intended to put on prologues. Artistic lattice work above and on either side of the proscenium successfully conceals ventilators and pipes of the organ which provides the only music.

The color scheme of the Rialto is old rose, green, gold and ivory. The old rose is predominant; most of the green being supplied by bits of ribbon which form the decorations for the lighting fixtures. The walls are covered with panels of imitation tapestry with a wainscoting of brown stone blocks. Boxes of artificial flowers are used throughout the theatre with a most successful decorative effect.

On ascending the stairs to the balcony the patron passes through a small mezzanine floor most artistically arranged with heavily upholstered furniture and all the convenience of a waiting room. An opening in the ceiling directly over the seats in the rear part of the house enables persons on the mezzanine floor to listen to the music without watching the photoplay.

Here's a Supply House Giving Real Service

A good many farsighted men in this industry have made the statement that the Equipment Dealer, more than anything else, is lacking in the service given the theatre. This indictment is all too true. The number of real merchandizers among the dealers in motion picture equipment would not total over 25. Merchandizing means much more than sending a customer a monthly list of new equipments and accessories. Even a well-edited house organ is not the solution of the merchandizing problem. But both of these items should be part and parcel of any merchandizing plan. There should be a great deal more, however, and in this respect the scheme of the General Supply & Repair Company, of Portland, Ore., is worthy of mention here.

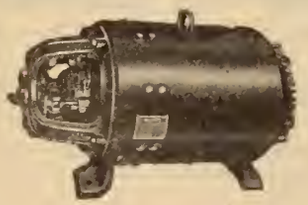
Let Matthew Aperton, manager of this firm, tell the story in his own words:

"First, we have opened our doors to the out-of-town film salesmen to the extent of writing an invitation to each manager to have all telephone calls, telegrams and correspondence come to us here, and we will dispose of it as advised.

"It has always been the custom of the firm to send our man at regular intervals to the various theatres and make mechanical adjustments in the operating rooms, free of all service charges whatsoever. Many worried exhibitors have found our unexpected call a saving of many dollars. Slight adjustments are likely to be made that would otherwise have cost a great deal in time and material for experiments. However, we have found this system weak, for the reason that an unnecessary trip is frequently made to theatres that have perfect projection, and who do not need our assistance, while those really in need are passed up.

"This is where the co-operation comes in. Exchanges weekly suffer a loss of hundreds of dollars through torn and damaged films. With this fact in mind we have written the manager of all local exchanges requesting a report on any such film that comes in to his house. Immediately upon receipt of this report we will send our man to investigate, and no service charges whatsoever are placed against the manager, or the company in question. Should any material replacement be necessary, that, of course, is optional, but we have found that an exhibitor is usually glad to pay a slight fee, if necessary, when he fully realizes that it is going to save him double the amount in the long run.

BOSTON NEW YORK PHILADELPHIA PITTSBURGH CINCINNATI DETROIT OMAHA CHICAGO CLEVELAND OKLAHOMA CITY MINNEAPOLIS ST. LOUIS KANSAS CITY, MO.



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A. C. to D. C. 20-40 Ampere size, at big reduction in price, ready for immediate delivery. Equivalent to 40-80 amperes A. C. Gives a steadier, whiter arc, saves on your electric bill. Will pay for itself in a year.

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If you are giving this any thought, you want our booklet "A Better Summer Business".

It shows you how easily you can do a big business all through the hottest summer weather.

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"If I made as big a profit for every square foot of floor space in my store as I make from my new BUTTER-KIST machine space I could quit business in a year and live on my income," says a BUTTER-KIST machine owner.

This is the famous machine that makes BUTTER-KIST popcorn, advertises it and sells it as fast as it is popped. A sure-fire money-maker.

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POPCORN AND PEANUT MACHINES

Thousands of these machines are in operation. We have stacks of letters to show that they are pulling fat profits for their owners. Popcorn and peanut profits are big. From $600 to $7,000 a year profit is proved by letters we hold, which you can see.

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A BUTTER-KIST machine attracts people into the theatre, makes new patrons for you. Get our *"Easy to Buy—Easy to Pay"* plan and proof of profits. Write today.

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Equipment - Operating - Projection Questions Answered

Isolated Power Plants for the Projection of Motion Pictures

A Paper by R. L. Lee from the Transactions S. M. P. E.

One of the most successful engineers I have had the pleasure of meeting once said that in building a piece of apparatus, he did not try to design it, but asked what it wanted to be and then made it accordingly. Evidently this was the plan under which the lamp engineers worked when they built the powerful incandescent projection lamps which are now being used so successfully. This must be the case, as if there was any way under the sun which to make a successful lamp for the universally used 110-volt service, they surely would have done it, and not built them for 30 volts.

In studying the isolated lighting-plant situation, a plan similar to this must have been followed, as the majority of the plants now being installed are 32 volts instead of 110 volts, which would have been very much more convenient from the standpoint of accessories. I do not believe that it would be interesting to you, or necessary, to go into the reasons why the average farm lighting plant is 32 volts instead of 110 volts. The fact remains that the voltage of both the incandescent motion picture lamp and the individual lighting plant are the same, as it was due to this coincidence that I became interested in incandescent projection, and as a result of this interest, will attempt to tell you a little about the problems encountered and the situation as we have sized it up.

At the present time there are a large number of outfits equipped with independent lighting plants using incandescent projection. This may be divided into the following classes:

First: Portable motion picture outfits for traveling exhibitors who exhibit in localities where commercial current cannot be secured, such as agricultural extension work, educational lecturers, specialty salesmen, etc.

Second: Small portable projectors for schools, churches, lodge halls, etc., in localities where commercial current cannot be secured.

Third: Small theatres having just a few exhibitions a week in isolated districts probably using a local hall which at other times is used for other purposes.

Fourth: Country theatres or small town theatres where other current cannot be secured or is so unreliable that good service cannot be extended to the patrons.

Fifth: Larger theatres where current costs are exorbitant; and

Sixth: Large town theatres wishing to protect their service from accidental shut-downs.

The speaker has been in personal contact with these various types of installations and believes that an enormous amount of work will be done in this direction in the future. It has been a rather bumpy road we have had to travel when you consider that at the beginning of this work it was very difficult to secure proper lamp houses for standard projectors, very little was known relative to the limitations of the lamps or the proper method of using them, and the care which must be taken with them, the difficulty of getting projectionists to handle them properly; in fact, this work has been very discouraging at times. I believe that I will be safe in saying that the most of our difficulty was due directly to exaggerated estimates of the ability of the 600-watt 30-volt monoplane filament lamp. I am speaking of this as a result of our experience soon after its introduction. The data we had to go on was that compiled as a result of laboratory tests and which was perfectly correct, providing all conditions were ideal, that the adjustments were made accurately, proper screens used and everything in good working order. However, it was an entirely different problem after an outfit was placed in the hands of the man who knew very little about projection to start with, even though he was quite successful with carbon arc machines, who did not appreciate the necessity for careful adjustments, and where the theatres were not dark enough, where poor screens were used, etc.

After these experiences, therefore, we conducted tests in our own laboratory and then arrived at a definite sized picture and throw for the 600-watt lamp. We instructed our salesmen never to recommend a 600-watt lamp for a picture larger than 9 x 12 and a throw of 80 feet. This was, of course, conservative, as the speaker has seen various installations showing a larger picture at a greater throw very successfully, but as a result of our experience, and considering many conditions which could detract from the success of the installation, we thought it best to specify these limits and the success resulting from this practice more than repaid us for the few installations which were not made due to not having large enough picture.

During the last four years, I have had an excellent opportunity of looking over many pieces of apparatus, and also of observing their operation in the field, and it appears to me that most of the difficulty in the various apparatus is not due to mechanical imperfection but due to the designer not considering the place in which it is to be used and the man or woman who is going to use it. One of the easiest things, and from my observation, the most unsuccessful, is taking some combination of mechanics, or electricity, and attempting to force it onto the people, or in other words, to attempt to educate the public to conform to this piece of apparatus.

One of the most difficult and most successful methods of building a new piece of apparatus is to carefully consider the place in which the apparatus is going to be used and more especially the man or woman who is going to use it, making allowances at all times for those things which the average person will not do, even though he has an instruction book as thick as the Bible.

It appears to me that the degree of perfection of any piece of apparatus is in inverse ratio to the thickness of the instruction book. I therefore believe that in the development of incandescent projection, one of the goals to work for is simplicity of construction and operation, as one of the main talking points of this method of projection is supposed to be simplicity, and the elimination of many of the duties which must be performed when using the carbon arc.

When I first went into this work about the only lighting plant made in any quantities had

Cruikshank Becomes Technical Editor of News

COMMENCING with the next issue, Alex. G. Cruikshank will assume the position of Technical Editor of the News in place of E. L. Bragdon, who has resigned.

Mr. Cruikshank comes from "Farm-Light and Power," where he has been Editor since the inauguration of that publication. He has had a wealth of experience in the various phases of newspaper reporting and editing and this, together with his recent affiliation in the electrical and mechanical field, has fitted him particularly well for his new position with the News.

The new Technical Editor will carry out the service policy that has been found so satisfactory by readers of the News, and its advertisers.

Mr. Bragdon is leaving to accept a position as Editor of "The Patent Commercial."

Only Girl Operator in the South

The Strand theatre at Hattiesburg, Miss., has the distinction of employing the only girl operator in Dixie, Miss Imogen Kimmons. She is twenty years old, pretty and single. Having had almost three years' experience she is thoroughly capable and efficient in the handling of her two Powers 6B machines. It is also a natural consequence that the projection room at the Strand is at all times "as neat as a pin." (Note to other operators: she never smokes in the booth.)

Miss Kimmons is a full-fledged member of the union, carrying I. A. T. S. E. card No. 615 and enjoys the regular salary scale and other union privileges. To say that she is a favorite with everybody on the Saenger circuit is putting it mildly. Moreover she is secretary and treasurer of the Saenger Efficiency Club.

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An Unequalled Record in the Motion Picture Industry.38 YEARS

NEW GRAND · PRINCESS · THEATRES ·

OFFICE OF
JULIUS SAX THEATRE CIRCUIT

PORTLAND, OREGON,

April 19th, 1921.

Nicholas Power Company, Inc.,
90 Gold Street,
New York City, N . Y .

Gentlemen;

We note with interest, and wish to confirm, your article in the Moving Picture trade magazine of the 16th instant, featuring the installation of Powers projectors in our "all night" theatre, the New Grand, Portland, Oregon.

You might be interested to know that our intentions are to equip the entire Julius Sax Theatre Circuit with Powers projectors within a short time, after having given them an eleven year's trial in comparison with other projectors in our various theatres. We might state, also, that the service the General Supply & Repair Company, Inc., your distributors for this territory, is rendering us, and the other users of Powers equipment, is a credit to your firm.

Every wise exhibitor will soon follow in the footsteps of the "Powers man".

Yours very truly,

JULIUS SAX THEATRE CIRCUIT.
Julius Sax
Julius Sax. General Manager.

JS:G.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.



Miss Imogene Kimmons, only women operator in South

Powers Factory Works All Night for A. P. S.

THE meeting of the American Projection Society at the factory of the Nicholas Power Company on the night of May 8th was a distinctly original idea, conceived and put over in a big way. Members of the Society, representatives of the trade press and others connected with the motion picture industry unanimously agreed that it was a real success. If staying until broad daylight proves anything, which was the time most of the guests left, we should say that the Nicholas Power Company can also feel the meeting was a successful one.

Under the guidance of Mr. S. S. Cassard, Vice President of the Company, assisted by Mr. Merkin, Mr. Birkholm and Mr. Griffin, the visitors were shown through the factory and at every stage of the various manufacturing processes took a deep interest in the operations. The interest these men took in the inspection of the factory of the Nicholas Power Company is a splendid indication that the projectionist of today also takes a real interest in his work and wants to know what is being done by manufacturers for the improvement of motion picture projectors. The Nicholas Power Company has fully realized for a long time that if motion picture machines are to be improved it must come to a considerable extent through the active co-operation of projectionists throughout the country. The man who makes a good projectionist will want to know as much as possible about the machine he operates, and if he sees how that machine is made, knows the manufacturing methods, workmanship and material that enter into that machine, he cannot fail to do better work. The knowledge he acquires in this way will be a practical benefit to the exhibitor and add to the enjoyment of the audience which sees the art of those who create the film properly presented through the craftsmanship of the man who stands up in the little projection room. The plant of the Nicholas Power Company is one of the largest machine shops in New York, and the members of the American Projection Society were shown every process in the manufacture of a modern projector. The raw material, steel bars and bronze blanks, enter the factory of the company and, going through dozens of operations, come out the complete Power's projector.

After the factory inspection the members of the American Projection Society were welcomed by Mr. Edward Earl, President of the Nicholas Power Company, in his usual kindly manner and, aided by his staff, due attention was then given to the social side of the evening. For this part of the program Mr. Earl had the assistance of those already mentioned and in addition Messrs. De Hart, Bird and Mcguire.

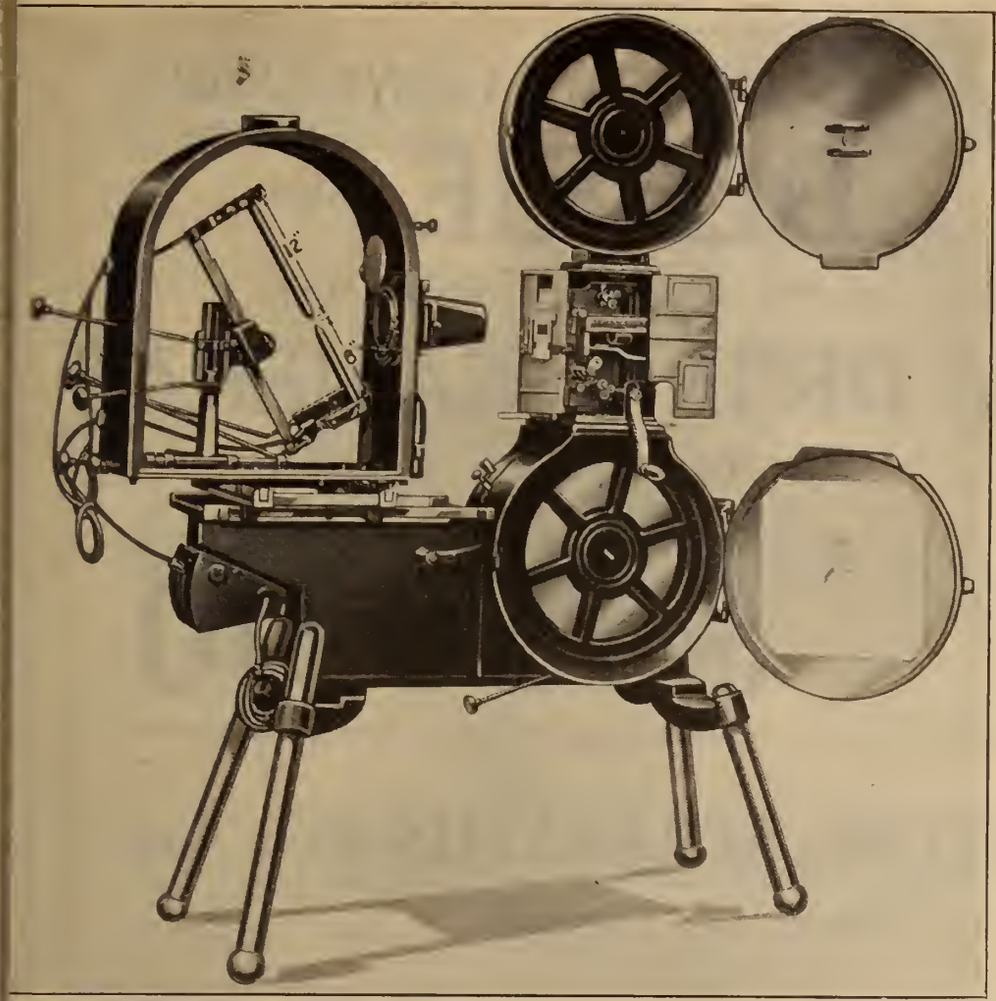
This part of the entertainment included serving excellent refreshments and taking the photograph shown on this page. The visitors then adjourned to the Gear Cutting Department and listened to an interesting talk by F. H. Richardson, and a general discussion of a technical nature. The new improvements on Power's type "E" were explained in detail and suggestions and criticisms invited. The last few words of the preceding paragraph explain fully the purpose of the evening and the policy of the Nicholas Power Company. The Company realizes that its staff of experts and its great manufacturing plant will best satisfy the requirements of exhibitors desiring to give their audiences the best possible projection if the active co-operation of all projectionists is enlisted.

As already stated, the party broke up about 5 o'clock in the morning, and this is unquestionable proof that the visitors enjoyed the occasion.

Read the news articles appearing weekly in this section.



Members of the A. P. S. at Nicholas Power Company factory



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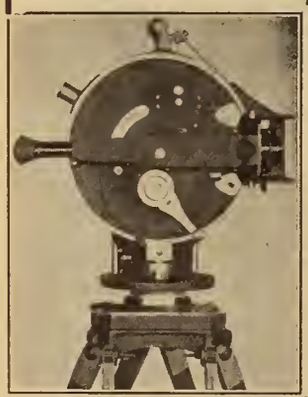
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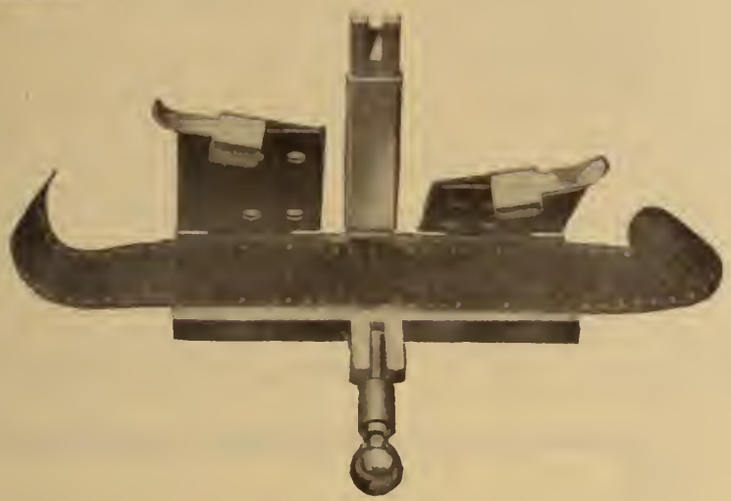
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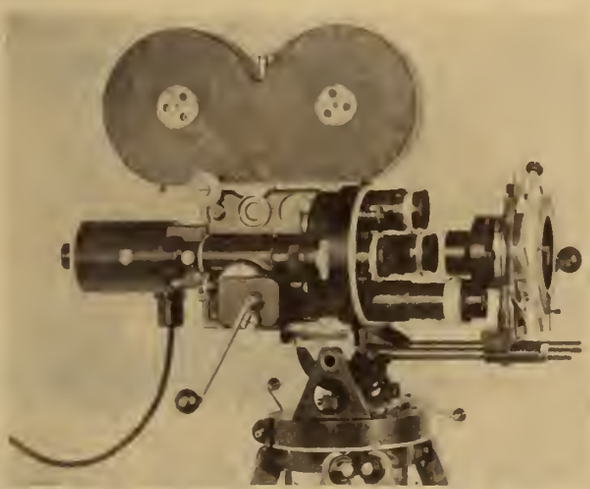
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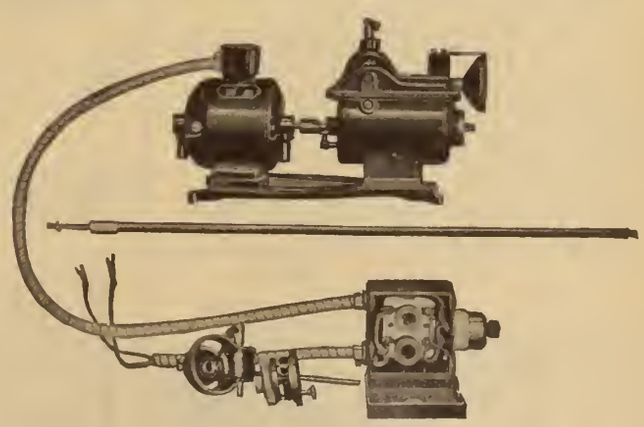
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Music Article

(*Continued from page* 3164)

of the Civic Orchestra, who said he'd give anything needed to put over better film music and better music in general. . . . With all these authorities and the many others whom I will not attempt to mention, what an opportunity there is in Dayton and all of Ohio for the wide-awake theatre owners to capitalize the interest! Is it not so?

But one point I want to leave clearly without a doubt.

The big live topic was Picture Music.

Since the Ohio Music Teachers' Convention was so interested, it is plain that every other group of teachers and musicians will be equally interested. . . . It is good business to add flame to such interest.

THE NEW MUSIC FORUM

Under this heading the new ideas, queries, suggestions are gathered. This is where the motion-picture interests get together on music.

Fitting the Music to the Picture

Leslie Grossmith

The problem of fitting music to the picture might be wonderfully simplified if the producer would co-operate with the musician in making the first plans. As it is at present, it would seem as if music was too lengthy an expression to meet the many quick actions depicted in the pictures.

As a suggestion, let the producer in planning a picture consult with the musician the details he has in mind. The musician should immediately select a musical number meeting the requirements of the suggested plan, carefully making cuts and omissions, in order not to include any uninteresting or unnecessary passages. The music should be one continuous piece covering the entire action of the first scene or section such as a sonata, symphony, overture, etc. When the musician feels satisfied with his selection it should be performed to the producer for his approval. The inspiration of the music will no doubt suggest invaluable action to the producer and he may slightly change his original plan to fit more exactly the emotion which the music suggests, and possibly he may also lessen or lengthen the scene by a minute or so in order to make an exact fitting. In this way an artistic product would result without in any way hampering the action —in fact it would heighten it—and there would be no further bother in selecting appropriate music. I think many of the regular cue sheets have too many changes, especially in the earlier and undeveloped section of the picture. In a great many cases, not all of course, an entire movement of a sonata or symphony could be performed before the picture develops into any special dramatic incident. Each section should be treated in like manner, till the picture is fully complete and the various necessary moods and changes of music, with occasional flashes and surprises, would be planned.

On the release of the picture a list of the music publishers, suggested cuts and decorations should be published in the official organ, and I firmly believe this would almost solve the difficult problem. I would like discussion on the subject and suggestions as to the best means of bringing about the execution of some such idea.

I have read with great interest the Special Music Supplement of the MOTION PICTURE NEWS which you were so kind as to send me, particularly your own address and that of Mr. Breil.

The whole question of music in connection with the moving picture has taken on an importance of late that bids fair to place it in time on a par with the most dignified phases of the art, and it undoubtedly is opening up a new and fascinating field for both performer and composer.

Our conservatory is not just now in a position to open a department for training of musicians for this purpose, but we are in a sympathetic attitude towards it, and as soon as we are in a condition to do so will be glad to establish such a branch.

I should be very glad, meantime, to hear from your special committee. Very truly yours,

H. RANDOLPH.

Peabody Conservatory of Music, Baltimore, Md.

Mr. J. D. Ehricht, North Tonawanda, N. Y.

The First National Conference of Motion Picture and Musical Interests will certainly not be forgotten for a long time, and Mr. Isaacson's Special Music Supplement of February 19th will remain a valuable guide in the hands of many people in any way connected with these interests. The records of the speeches and discussions is so interesting that it gives you new suggestions every time you take it up again. To those closely connected with one or the other interest, different matters may have been of special importance, but those reviewing the discussions of the conference from a certain distance may perhaps see the points of general importance in a clearer light. In regard to the pictures, our general interest is still attracted by some statements made by Mr. Freund, while in regard to music the suggestions of Mr. Breil must remain under our special consideration.

When Mr. Freund points out to the picture men that there is a wealth of good stories, dramas, etc., which has scarcely been tapped, he evidently wants to lift the film from the ordinary "show" to its proper place, to the rank of an art. This most valuable thought did not seem to find much response, although it is the only conception which can establish the pictures before our more educated people, and which will produce classical films—films of lasting and educational value. We cannot think of the alliance of an industry and an art, but we can quite well see a new art growing up like a young woman, welcomed and assisted by her older sister, the only eternal and therefore ever young art of music. In such company the younger art must learn self-respect and remain true to itself by producing and showing something beautiful—not only in form, color and motion, but also in thought and action, in character. As a true art, the film must not breed vulgarity or crime, but remain attractive by its educating, elevating and refining features. In fact, only such pictures are worthy of the assistance of the musical art and its beauty.

As to the musical interests, Mr. Breil's arguments appear perfectly natural and logical. When speaking of music in this connection, we think, of course, of the pure tonal art, the domain of the beautiful in tone, rhythm, melody and harmony. This art in itself is rich enough to have its own language which wants to be applied directly to the picture. Music has its own expressions for human thoughts, imaginations, and feelings; it has more colors than the painter's palette to make a picture bright and impressive. The use of a song for the accompaniment of a picture may be in place when the person appearing in the film is supposed to sing that song or utter the words of it, otherwise music needs not borrow the means of the human tongue which is understood only by one nationality.

The ideal combination of music and pictures is accomplished when the music has been composed for a certain film, as in the cases of "Queen Elizabeth" and "The Birth of a Nation." Here we come near the grand opera and are reminded of Mr. Freund's suggestions to the picture men. Let us hope for more of such co-operation. In the meantime the cue sheet may serve as a guide, but we doubt whether it will be any substantial help in many of our picture theatres. We are of the opinion that any film that is worth the co-operation of music ought to be worth the accompaniment of its special orchestra which may be augmented according to local conditions, just as theatrical troupes and orchestras are organized for operatic performances. The conductor of the film orchestra must have a chance to select the appropriate music when the pictures are being made. If he is a true musician he will hardly find it necessary to measure all the numbers of his program by minutes and seconds. He will see to it that certain moments of the film are marked and emphasized by the proper music, but he will not cut any good music into pieces on account of frequent changes of the pictures. The audience will undoubtedly prefer a series of complete compositions to a pot-pourri of snatches taken from here and there.

The call for better pictures comes nowadays from all parts of the country. How about better music? If the public is waking up to require a certain moral standard for the pictures, it will soon require the same for the music. The musical education of our people may not have reached such a point that they can express their preference of certain music, but they will surely manifest their discrimination by patronizing that show house which offers the best music—as it was stated at the conference.

To insure the success of a picture, it seems to be imperative not to leave the selection of the music to the local musicians after the arrival of the film, but to organize at least a small—call it a skeleton—orchestra for every good film. That would at once attract a larger and more intelligent audience and not only contribute considerably to the musical entertainment and education of the public, but also give many local musicians the welcome opportunity to play with more

(Continued on page 3223)

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Music—Continued

routined players and to enlarge their own repertory. And the general standard of the union musician may be restored to that of the days when the union card was not merely the receipt for paid dues, but the certificate of a competent player.

In as much as in these days almost every picture theatre is equipped with an orchestrion, to alternate with the orchestra, it remains to call attention to the necessity of insuring appropriate music from that source. The orchestrion requires an orchestrion player and in the case of an automatic instrument an operator. We certainly do not want an organist, as we do not care for church music in the theatre—but we want an *orchestrion* player, a man familiar with the essential features of the orchestra which he is to replace, as far as this may be possible. A routined player with a good knowledge of orchestral style and literature can undoubtedly do a great deal to make a picture a success.

The same result, in many cases perhaps even a better result, may be expected from a music roll properly made up and played on an instrument particularly designed for the reproduction of music in truly orchestral style. Orchestrion building has made wonderful progress in our days. The late Robert Hope-Jones has enriched the industry with his Unit Orchestra. These modern instruments have practically outgrown the control of the human player and are not complete without the mechanism for playing a roll producing all orchestral combinations and effects. The importance of the roll played orchestrion has not yet been fully recognized, but the time has come when no picture theatre is complete without a modern orchestrion, and when the roll attachment is to be standardized so that a standard orchestrion roll may be played wherever the film is shown—so that picture and music remain united.

Both manufacturers and musicians ought to see the open field. There will not be musicians enough to fill the demand, and even those who are able to hold a good job will appreciate the roll played orchestrion for hours and days of rest.

MUSICAL INDICATIONS
(No. 5)
for C. URBAN'S KINETO REVIEW No. 44
"PANAMA"

If the musical conductor will examine this film realizing that it is virtually in four distinct spirits, his problem of scoring it will instantly become a simple matter.

Thus, the body of the film is that of a tropical, lazy, hot, mysterious clime; there is the leper section which calls for tragic treatment, to wring the heart of the audience; there is the American patriotic section and finally the extraordinary sixty-second passage of the Canal which needs a "hurry up" treatment.

If I were scoring the picture for ideal treatment it would be as follows:

Before the film starts, perhaps sixty seconds in advance, start the music. This will create an advance atmosphere for the first glimpses. Begin the orchestra with the following music (any one of those mentioned): Orientale Suite "Altar" of Rimsky-Korsakoff (full orchestra), Suite Algerienne of Saint Saens (full orchestra), Fingal's Grave of Mendelssohn (full orchestra), Scenes Alsaciennes of Massenet (full orchestra), Desert Picture of Felicien David (full orchestra), Midnight at Sedan of Zollner (full orchestra), The Ruins of Athens of Beethoven or Bedouin Love Song (Pinsuti) for small group, Suite Arlesienne (Bizet) for small group, or any slow, drowsy, tropically suggestive theme.

Just before title "At Leper Colony" create a dead pause of several seconds. At title "The Leper Colony" use one of the following: Movement from Symphonie Pathetique (Tschaikowsky) (large orchestra), Ase's Death from Peer Gynt Suite of Grieg (for any aggregation), Funeral March of Chopin (even for piano or organ alone), Love Death Music (Tristan und Isolde), Death Scene Music from "Aida," or any grave, slow, solemn, halting rhythm.

At title "The Late Major General" jump into a patriotic selection: American Rhapsodie (Moses-Tobani) or Sousa's marches, or any martial music.

At title "Where Swamps Line the Road" stop the patriotic music and resume the first music for a little while, continuing the patriotic strain at title "American Fleet" and keep it going up to the title "Through the Panama Canal" when you are to create a presto strain—rush at the fastest tempo you can take—some one of the following suggestions: Dance of the Dervishes, Winter Wind Study of Chopin, Humoresque of Rachimaninoff, any fast movement from Liszt's Rhapsodies, or especially Perpetual Motion of Ries or Weber, The Mill, or any music which rushes to a mad pace.

Mechanical devices can be employed, a rattling, cracking sound—or drums in a fierce clatter, violins bowing agitato. If there is a conductor and he will resort to little tricks, let him even show the excitement in his manner of swinging his arms and his baton.

"Panama" is a film which is as classical an opportunity for the musician as one could find—it's almost like a grand opera libretto—such varying moods—the slow beginning, the tragic episode, the patriotic, and the mad ending.

New Equipment for Geo. S. Johnston Company

George S. Johnston Company, of Chicago, manufacturers of lenses and other "hygrade" optical products, have completed the installation of additional equipment in their plant at 4101 E. Ravenswood Avenue, to meet the growing demand for their output.

This company has been specializing on motion picture lenses for several years, and its output is very favorably known to exhibitors throughout the country. Besides lenses for professional projectors, the George S. Johnston Company also has a fine line of lenses for home or portable projectors without jacket.

La Cross 100% Simplex

Word has just been received at the Simplex factory from the Teco Products Manufacturing Company of Minneapolis, Simplex Distributors in a large portion of the northwest, that with the closing down of the Bijou and the installation of two Mazda-equipped Simplexes in the Casino theatre, the city of La Cross is now 100% Simplex.

The Casino is one of three theatres in La Cross operated by the Cooper Amusement Company, the other two being the Strand and Reveria, respectively. The other theatres that are Simplex equipped are the Rivoli, La Cross and Majestic, all of them being operated by the La Cross Theatres Company.

Mr. A. A. Feinberg, President of the Teco Company, reported that Simplex sales are steadily climbing and that the amount of business in view for this progressive supply house will possibly warrant the enlarging of the quarters now occupied in the very heart of the Minneapolis film district.

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Feature Subjects of Short Length

"Let Me Explain"
(Christie Comedy-Educational—Two Reels)

"LET ME EXPLAIN" is a pretty good comedy with an amusing story which has been twisted in such a way that surprises spring up here and there and give it originality.

In some spots the comedy sparkles with humorous incident but there is a decided let-down between these moments when the action is of the in-and-out variety with the actors either mugging or running hither and thither in a rather nonsensical manner to gain time.

Now this does not mean that these faults stick out like a house afire and draw to any great extent from the comedy's amusement value, but it does mean that directors or scenario writers should be more careful and not try to stretch a one-reel comedy into a two-reeler when there is not enough incident to go round.

"Let Me Explain" has a good cast of farce comedy actors with plenty of pretty settings to help light it up.

Against the wishes of his uncle, who is a woman hater, Jack had married. While on his honeymoon they meet uncle and being forced to take him home, the young man explains that his bride is only a servant.

The uncle noticing that the latter is a very pretty young woman asks her hand in marriage but is told she is already taken. In order to carry on the affair another young man is introduced as her husband, which complicates affairs because said young man has a very jealous wife. A series of alternate love making follows until the uncle discovers the plot and the young married couple confess their guilt.—*FRANK LEONARD.*

"Gilded Lies"
(Selznick-Eugene O'Brien)

THEY'LL have to come much better than this for Eugene O'Brien, for the present feature gives the star no opportunity at all to display any of his talents with the possible exception of sitting or standing in dejected attitude. And the reason for said attitude is that "Gilded Lies" possesses no real story value and hence has to be padded.

And it is not only the star who has to resort to said tactics but most of the members of the cast who seem uncertain in their movements for the reason that there is practically nothing for them to do.

The story is a conglomeration of incidents which seem to have been rung in to suit the ever-changing purposes of the author or director, the disconnection being obvious and distasteful.

And there is certainly something the matter with the camera work, which is noticeable not only in this feature but also in the last few Selznick productions. In this we are referring to the particularly bad lighting which has a tendency to give the faces of the actors a chalkish appearance when close to the camera and to make them and sets appear rather dim in the distance.

The story has no real love interest, has no real dramatic moments, is trite and short on many of the ingredients necessary to give it average program value.

When the young hero discovers that his sweetheart has married another he tries to convince her that their interests are one and that the marriage should never have taken place. Events prove that he is right and the final scenes show the two lovers together, the disappointed ex-husband meeting death from the hands of the hero in a rather thrilling finish in which the villain is thrown from an automobile over a cliff.—*FRANK LEONARD.*

"Paris the Beautiful"
(Kineto Reviews—Second Series)

THERE is nothing truer than the old saying, "Seek and ye shall find." In describing this scenic it is well to state that the Kineto company has sought out the most beautiful and renowned spots in and about the French capital, placed them upon the screen and in clever sub-titles tell what it's all about.

In swinging around the circuit the cameraman has been very careful to get the correct angle on the various "shots" which gives them the tendency to stand out.

The opening view shows the Parc des Buttes, Chaumont with its Corinthian Temple similar to that of the Sibyl at Tivoli. This is the place where stood the weird Montfauçon gibbet. The museum of the Hotel de Cluny built in the fifteenth century where the valuable works of art and products of industry are kept; the Church of St. Etienne-du-Mont, begun in the reign of Francis I; the Palace of the Luxemburg, built by order of Marie de Medicis, wife of Henry Fourth, in 1615; the Hotel des Invalides, founded in 1670 by Louis Fourteenth; the Dome des Invalides wherein stands the tomb of Napoleon I, and many other views too numerous and interesting to mention, give us an idea of what the reel is like.

Among the most important scenes which follow are those showing the Grand Opera National Academy, which was erected at a cost of $13,000,000 and fifteen years of labor; the Champs-Elysees with its amusing crowd dominated by the Arc de Triomphe, the largest arch of its kind; Marceau Square which was the fashionable resort down to the revolution; the Grand Palais and Pont Alexander Third.

The scenes are enlivened by the injection of plenty of atmosphere, human and scenic.—*FRANK LEONARD.*

"Moon Gold"
(Novelty Picture, Released by Dramafilms and Directed by Will Bradley)

SOME people are going to call this a novelty and some will caption it a plain freak. If you are long on charity for the artistic and the impressionistic you may even find "Moon Gold" a milestone in the art of picture making. However, for the average fan, the film will only register as a fine example of artistic lightings. Certainly some really notable effects have been achieved against black backgrounds.

The story selected to provide action for the photographic stunts is one that should have been done by expert pantomimists. Instead a nondescript cast, with the exception of George Fawcett in a bit, wander back and forth in front of the unique settings or pose before the camera while stilted titles carry the story along.

A child actress, Lois Bartlett, plays the role of "Pierrette" rather badly, but in her work is a cue to what might have been accomplished if the whole cast had been made up of juveniles. Length, three reels.—*J. S. DICKERSON.*

"Let's See the Animals"
(Kineto Reviews—Second Series)

VIEWS of animals, especially in their playful moods, are always interesting to witness upon the screen. And it is for this reason that Kineto has selected one of our prominent zoos, placed a competent cameraman on the job, one who can make the animals "act"—with the result a very amusing reel.

This subject contains about thirty-five views of the zoo animals, beginning with the African lion, which is said to be one of the finest specimens in America, and ending with the Diana monkey.

The reel also shows some fine views of the Madagascar tree boa, an exceedingly large snake which seems to delight in winding itself about a large tree; the blue-tongued lizard, Mongolian wild horse and colt, Coypu rat, a large aquatic rodent found in South American rivers, and the Australian crown-pigeon.

Then there's the South African ostrich hens and various other scenes in which many members of the feathered tribe appear; the fallow deer, American elk, American bison, young polar bear and young tapir.

But this is not all, however, and when the hippopotamus, the alligator and many various kinds of monkeys make their appearance and do their "act" the spectator is sure to pronounce "Let's See the Animals" a reel well worth witnessing. —*FRANK LEONARD.*

"It's a Bear"
(Mutt and Jeff Cartoon—One-half Reel —Fox Film Corp.)

THIS cartoon continues to be filled to the brim with cleverly ridiculous comedy ideas which make it most agreeable entertainment. Such nonsense as "It's a Bear" contains will come near to winning at least a smile from the most cynical.

Mutt and Jeff are seen in a wild, mountainous country. A fair maiden is pursued by a bear. So the two heroes fling themselves across a cliff to serve as a bridge over which the girl may escape. But the bear uses the bridge also, and is shortly joined by a dozen companions, while the "bridge" sags under the weight of each bushy animal. This is the beginning of the nonsense. Numerous comedy situations arise with the bears playing a prominent part. In the end it develops that they are only dancing bears and simply wanted to play. The drawing never descends to vulgarity. It is a worthwhile filler.—*MATTHEW A. TAYLOR.*

"The First Circus"
("Tony Sarg's Almanac")

"THE FIRST CIRCUS" is a new cartoon subject, using prehistoric animals and our alleged pre-historic ancestors as subjects to be operated upon and with.

The cartoon under the above caption is certainly original and rather amusing. It presents a "circus" act with monkeys as performers and audience, and a long-necked, long-tailed animal playing the role usually allotted in 1921 to elephants, etc. Good novelty bit with real laughs in it.—*J. S. DICKERSON.*

"THE WILD GOOSE"
(Cosmopolitan-Paramount)

Conventional Picture of the Eternal Triangle

GOUVERNEUR MORRIS likes to skate on thin ice quite as well as Cosmo Hamilton. His story, "The Wild Goose," is a study in the eternal triangle—of a wife who delights in trespassing until such time as she reflects upon her conduct and returns a repentant figure to be forgiven. There is nothing new presented here except for some arbitrarily introduced situations. The triangle develops into a quadrangle for little purpose other than to make the plot complicated. The other man, as usual, is a "snake in the grass," and shows his cowardice in the pinches, while the wronged husband is painted as an unduly sympathetic figure.

The story finds meaning for its title in the interesting legend that a wild goose never deserts its mate—not even after death. But it seems farfetched to apply it here, especially when the good friend's advice is sought whether to pick up the old domestic threads and disentangle them. Even the tiny figure of the child is present according to Hoyle. The only reason why the wife trespasses is planted in a sub-title which says that she is an impulsive grown-up child. Along comes a weak specimen from the West and she leaves the domestic hearth, taking the child with her. The quadrangle is unnecessary in view of subsequent events. The wife of the husband's best friend is painted as very much in love with him. Which of course allows for some extraneous incident. The involved figures journey from one house to the other. And the bit which shows the philanderer coming to the friend's home for the sake of explaining that he had dared to steal a wife serves no purpose at all.

The picture has traveled over exceedingly familiar ground and to discount it a melodramatic climax is offered which is totally unreal. The best friend's suspicions concerning his wife having proved pointless, there seems to be no reason why he should deliberately go out of the picture via the suicide route and take the trespasser with him in the death car. He wins very little sympathy for his inexplicable conduct. The conclusion shows a reconciliation between husband and wife, with the dead friend's wife acting as counsellor. Thus to execute the happy ending a respectable married woman is made a widow. The picture seldom rings true and looks especially false in the dramatic scenes. Holmes E. Herbert as the wronged husband acts with admirable restraint except in the scene when he has murder in his heart. The others are more or less in the picture. The director hasn't placed the gun in a new receptacle; it still has a resting place in the familiar table drawer.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Diana Manners.....Mary MacLaren
Frank Manners, her husband.....Holmes E. Herbert
Mrs. Hastings.....Dorothy Bernard
Mr. Hastings, her husband.....Joseph Smiley
Ogden Fenn.....Norman Kerry
Tam Manners, Diana's daughter.....Rita Rogan
Nou Nou, a nurse.....Lucia Backus Segar

By Gouverneur Morris.
Directed by Albert Capellani.

PRESS NOTICE—STORY

Treating the eternal triangle from a new standpoint, at once interesting and novel, "The Wild Goose," a Cosmopolitan production directed by Albert Capellani and featuring a cast of well known players, will be shown at the ———— theatre next ————. The story was written by Gouverneur Morris, one of the cleverest fictionists of the day, and the director is responsible for the production of "The Inside of the Cup." In "The Wild Goose," the new version of the triangle is founded upon the legend that the wild goose never deserts its mate.

Diana Manners is the wife of an architect and she becomes infatuated with another man. When Hastings, who is Manners' friend, learns that his own wife secretly loves Manners, and that the latter's wife has eloped with the other man, he follows in his motor car and after forcing the man into his automobile, he deliberately drives over the cliff, thereby serving a double purpose—to give his wife freedom and to save the honor of his friend. Mary MacLaren plays the part of the romantic Diana, while Holmes E. Herbert is seen as the husband. The picture presents a number of dramatic situations which are capitally played.

PROGRAM READER

Through storm and cold, wind and rain, heat and gloom of night—even unto death—the wild goose clings to its mate. So did this man. But the wife and mother, lured by a new love, flew away. The story that follows will fill your heart as only life's greatest struggles and triumphs can do. Such is "The Wild Goose," which comes to this theatre next ————. It is a Cosmopolitan production, directed by Albert Capellani. His name is a guarantee of its excellence, for this director sponsored "The Inside of the Cup." The author is Gouverneur Morris, who is one of the real talented short story writers of the day. Prominent in the cast are Mary MacLaren, who will be remembered by the majority of picturegoers, Holmes E. Herbert and Norman Kerry.

SUGGESTIONS

You can play this up with emphasis placed upon the legend of the wild goose. Teaser ads, blind ads, in the papers would help in putting it over. Play it up as a new version of the eternal triangle. Also give good space to Albert Capellani, the director. He directed "The Inside of the Cup," and mention of his work should be exploited here. Also bring out the value of the author's name. Gouverneur Morris is considered one of the best fiction writers of the day. His stories are sought eagerly by his host of followers. You can play up that many of his stories have reached the screen. Play up the cast, mentioning in particular, the names of the three principal players. Play up the picture as a novel, delightful and dramatic photoplay.

CATCH LINES

See "The Wild Goose." A picture of dramatic situations and a fine moral. Excellently directed and acted.

"THE HOUSE THAT JAZZ BUILT"
(Realart)

Wanda Hawley's Best Bet; a Cleverly Directed Picture

AFTER a season spent in frothy and far-fetched studies of irrepressible girlhood, it is a relief to see Wanda Hawley in a picture which approaches life from so many attitudes. On the surface "The House That Jazz Built" is of light texture and reading it from a synopsis it offers no entertainment at all. The discerning spectator will appreciate it as somewhat of a triumph for the director, in his ability to make it palpitate with life, sparkle with balancing humor which is always in the right place, and staging it with admirable restraint. Moderation seems to have been Stanlaw's idea here. He has kept always within bounds. His artistic instinct is revealed in his carefulness to detail and the contrasts of his sets. If one interior is presented with jazzy gewgaws, another will be marked for its ornate correctness.

The idea of the picture is founded upon the lifelike study of a pampered bride who is allowed to give up household duties so that she may give attention to cultivating the social graces. The young husband forgets that he is responsible for changing her views. The result is she becomes fat and indolent. The array of events leading to the separation are true to life and many picturegoers will find rich food for thought. In fact there is a better lesson to be obtained from this inoffensive little picture which has not been press-agented to the skies than in a dozen so-called moral subjects which preach on marital advice without getting anywhere.

Rich and humorous is the scene which shows the husband attempting to correct the easy life of his bride. She has taken on flesh to the point of obesity and refuses to arise before noon. So the indignant benedict uses strong-arm methods. He compels her to take "setting-up" exercises, points out to her the miserable decay of her personality, but is forced to give in to her whims. So in disgust he leaves her to seek companionship with a girl who is represented as unduly efficient, but who in reality is as indolent, although her physique doesn't develop along corpulent lines. With the separation in actual process, the bride realizes her mistakes. And eventually wins her husband back by assuming the very duties which had irritated him. Her sylph-like figure resembles one of the "before and after" testimonials. The picture is wholesome and true and radiates a sparkle and charm. What is revealed could really happen and probably is happening in thousand of homes. It constantly holds the attention. Miss Hawley gives a clever performance and Forrest Stanley as the husband gives a lifelike study.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Cora Rodham.....Wanda Hawley
Frank Rodham.....Forrest Stanley
Lila Drake.....Gladys George
Kitty Estabrook.....Helen Lynch
Mr. Estabrook.....Clarence Geldart
Mrs. Drake.....Helen Dunbar
Mr. Foster.....Robert Bolder

By Sophie Kerr.
Scenario by Douglas Bronston.
Directed by Penrhyn Stanlaws.
Photographed by Paul Perry.

PRESS NOTICE—STORY

A picture based upon a story of every-day life—a story of a young married couple who agreed to separate because of a conflict of temperament is offered in Wanda Hawley's newest Realart production, "The House That Jazz Built." The picture will be presented at the ———— theatre on ———— and ———— of ———— week. The story concerns Cora and Frank Rodham, who are much in love with one another. They seem to be happily married, but Frank is an indulgent husband and it shocks him to see his pretty bride occupying her time in domestic duties when she should be cultivating the social graces.

When fortune smiles at him he employs servants and Cora is allowed to become indolent. Her personality undergoes a complete change—so much so that Frank is shocked. He fails to reform her to his plan of conduct and is aggravated in leaving her. This course inspires the wife to become her oldtime self. And a reconciliation is effected. The picture scintillates wth sparkling situations which are true to life. The offering is handsomely staged and well acted.

PROGRAM READER

What would you do with a wife that developed a "don't care" spirit—who allowed herself to become indolent and fleshy—who slept late in the mornings—who did not mind the incidents of the day? Would you seek a separation? What if you had encouraged your wife to become indolent? Would you blame yourself? And if you attempted to make her useful about the house and failed? What would you do? Would you find solace with another woman? These questions have much in common with Wanda Hawley's newest picture, "The House That Jazz Built," which comes to the ———— theatre next ———— and ————. It is a remarkably true to life story which has its counterpart in every city and town. It is rich in drama and humor and is one of the treats of the season. Don't miss it.

SUGGESTIONS

Here is a title out of the ordinary. So make capital of it in your exploitation in the way of teasers, throwaways, and catch lines. You can make copy of the Program Reader in your throwaways, and such a plan would invite patronage. Bill it as a novel and entertaining domestic drama which is as lifelike as a romance in June. Tell that it offers a lesson in the art of domestic happiness—a picture all who contemplate marriage should see. Make a bid for the young engaged couples to come and see a royal entertainment, as well as a picture which will start them on the road to happiness by pointing out possible errors that might occur in their lives. Play up Wanda Hawley, telling that it is her finest picture. Tell that Penrhyn Stanlaws, the illustrator, directed the feature.

CATCH LINES

Would you leave your wife if you discovered that she cared more for relaxation and pleasure than your company? See "The House That Jazz Built."

"WOLVES OF THE NORTH"
(Universal)

Conventional Alaskan Story Carries Wonderful Backgrounds

THE shortcomings of this story are fully compensated for in the rich and colorful backgrounds which adorn it. Certainly no picture of the year has flashed a finer assortment of exteriors. The offering takes on the aspect of a scenic in the views of snow-capped mountains and fields, waterfalls and frozen lakes. Against these backgrounds moves a story of elemental passions which presents a conventional line of conflict. With the introduction of a wolf-dog, or husky as it is commonly known, one anticipates another "Kazan" picture. But the authors have saved themselves from plagiarism by developing it along a different angle.

Far up in the wilds of Alaska lives an old professor and his carefully reared daughter. The place is a mining camp and the principal spot of amusement centers in the dance hall, the denizens of which are the old, familiar types. The daughter is ignorant of romance, passion, and the ways of the world. Into her life comes a primitive miner who is torn by the conflict of soul whether to revert to type or encourage his noble instincts. A comparison is drawn by introducing the dog as half-wolf, half-collie. But in bringing out this very comparison the title editor allows himself to become preachy in his advice. At times the titles are unduly poetic and flowery and never appear to be consistent with the more or less rugged line of action. There is no ingenuity in the story whatsoever. A weakling is constantly repulsed by the heroine and in revenge moves to a neighboring camp for the purpose of showing that he has some manhood. The action is mostly incidental which is appreciated in the footage given over to the auctioning off of the dog. When the loser fails he attempts to square accounts in a very arbitrary fashion.

But the plot shortcomings will be overlooked in the magnificent scenery which accompanies the picture throughout. Frank Mayo had some exceptional backgrounds in "The Magnificent Brute," but "Wolves of the North" eclipses it in this respect. There is no fake about it since most of the action is outlined against these marvelous exteriors. And if you don't think that exceptional scenery can bolster up a story, Miss Novak's latest is proof positive. For a climax the director has taken advantage of a huge avalanche which is as impressive as it is dramatic. The vicious element is wiped out and the girl is thoroughly awakened to the call of romance. There is a deal of local color here, noticeable in the appearance of native animals. A bear, a few chipmunks, huskies, and other quadrupeds provide a fitting atmosphere.—Length, 5 reels.—*Laurence Reid.*

THE CAST

"Wiki" Jack Horn.....Herbert Heyes
Prof. Emerson Thresk.....Percy Challenger
Aurora Thresk.....Eva Novak
David Waters.....Starke Patterson
Jeneau Jen.....Barbara Tennant
Massakee.....William Eagle-Eye
Lecb.....Clyde Tracy
Rose of Spain.....Mille Impolito

By Norman Dawn.
Scenario by Wallace Clifton.
Directed by Norman Dawn.

PRESS NOTICE—STORY

A story of the frozen North—a story of Alaska, of primitive men and women, of huskies, of wolves and bears, is "Wolves of the North," the Eva Novak feature which comes to the ———— theatre next ———— and ————. The star plays the part of a refined girl residing among the primeval forces of the North. Her father is engaged in research work attending the Eskimos, and the daughter has been reared in ignorance of the outside world. She fails to respond to a young miner, but when a rugged specimen from the North appears she realizes that she has discovered her true mate.

This man is in perpetual conflict with himself because of his primitive instincts, but in the crisis proves his nobility of character. "Wolves of the North" is remarkably rich in its back-grounds. The ice-capped mountains, the vast panorama of snow, the picturesque waterfalls, these lend an enchantment which is certainly appealing. Miss Novak gives a good account of herself in the leading role and her support is entirely creditable. The picture carries a vigorous line of action which embodies good suspense.

PROGRAM READER

Patrons who visit the ———— theatre next ———— are in for a picturesque treat when "Wolves of the North" is shown. This feature presenting Eva Novak, the pretty Universal star, is remarkable for its colorful scenery. It is like taking a journey through the vast spaces of the frozen North. Yet these backgrounds have a perfect place in a story which has to do with life as it is lived in the primitive. The primeval forces of nature, the colorful specimens of the two sexes, the native animals—these are blended here with fitting harmony. "Wolves of the North" packs a healthy punch which is always punctuated with good suspense. And it is well acted and directed. The marvelous scenery should excite the greatest enthusiasm.

SUGGESTIONS

The point to feature here is the marvelous scenery. Play up that no picture of the past year has presented such a picturesque and rich display of backgrounds. The vast, open spaces of the North have been caught in their sublime glory. All nature seems to vie to present the spectator with what constitutes beauty and life in the far-off places. Play up the title and feature the picture as a melodramatic account of life as it is lived in the frozen North. You can present stills of Miss Novak in her picturesque attire. Play up the atmosphere for your lobby. Snowshoes, and paraphernalia which has to do with life up North would give your lobby a good appearance. If you are in for hot weather you can link up with the climate telling that it is fifty degrees cooler inside with the snow all about you on the screen.

CATCH LINES

Positively the greatest scenic photoplay of the year. See "Wolves of the North." and get in communion with the frozen spaces of Alaska.

"KEEPING UP WITH LIZZIE"
(Rockett-Hodkinson)

Comedy Blends with Serious Theme Admirably

THIS is the first of Irving Bacheller's stories to reach the screen, and it provides apt picture material. All it needed to he worth while entertainment was a capable cast and a director ahle to give it the correct small town atmosphere. These two essential elements have been provided, and as a result we consider "Keeping Up With Lizzie" to be suitable for, and able to please, any audience except those who will take nothing except the lurid or the sentimental. For the story, though simple enough in its plot structure, contains satire and humor which require some sense of appreciation.

The "Lizzie" in the case is a small town girl who has been sent by her parents to a select finishing school. From then on it is a case of the entire town "keeping up with Lizzie." Her country lover is sent by his parents to Harvard. There is gentle chiding at our institutions of learning throughout, especially in the sub-titles. For the boy learns the latest thing in clothes and evolves into a money-spending "rah-rah boy." Lizzie, now Elizabeth, is "finished" to the extent of losing her naturalness and simplicity. After a foreign tour she returns to her home town. She refurnishes the new home her father has built for her and teaches her mother the art of wearing a lorgnette. The result of "education" in the small town is that each family vies with another to see who can wear the finest clothes and ride in the newest motors. A village philosopher spreads some wholesome preaching on the nobility of farming and the absurdity of apeing the rich. "There are too many grand folks in the cities," he says, "and too few regular folks tilling the soil."

Lizzie has brought back from Europe with her a French count, whom she decides to marry. Her country lover, who has given up "rah-rahing" for farming, realizing that his extravagance has nearly ruined his father, finally exposes the count as an impostor, and there is a chase ending in an automobile spill for a wind-up. Few pictures carry the blend of pathos and comedy, or the mixture of serious thought with entertaining incident, as does this. No praise is too great for Otis Harlan as the father who sees his wife and daughter gradually ruining him. It is a remarkable piece of effective, yet unexaggerated character acting. Harry Tood is not far behind in a similar role. The character roles stand out as the best in the picture. Enid Bennett is "Lizzie," and is peculiarly suited to the role. Edward Hearn has the male lead. Leo White dresses and acts to extremes as the Frenchman and is not convincing because of this.

"Keeping Up With Lizzie" should satisfy as comedy-drama entertainment. We think Bacheller's treatment of the question of the evils of an over-luxurious higher education will be of interest to any thinking audience.— Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Lizzie Henshaw.....Enid Bennett
Sam Henshaw.....Otis Harlan
Count Louis Roland.....Leo White
Mrs. Henshaw.....Victory Bateman
"Soc" Potter.....W. Landers Stevens
Dan Pettigrew.....Edward Hearn
Mr. Pettigrew.....Harry Todd
Mrs. Warburton.....Lila Leslie

From the story by Irving Bacbeller.
Directed by Lloyd Ingrahm.
Scenario by William M. Ritchey.
Produced by Al and Ray Rockett.

PRESS NOTICE—STORY

"Keeping Up With Lizzie," the first of Irving Bacheller's stories to be transcribed to the screen, will be the feature attraction at the ———— theatre on ————. Mr. Bacheller, one of the most prolific and best loved American authors, for a long time withheld his stories from the motion picture producers, fearing that the screen version would not do justice to the characters his mind had conceived. But he was won over by the Hodkinson organization, and his first picture will be just as popular as his book.

"Keeping Up With Lizzie" is a clean, absorbing comedy drama, built on a story which contains that quality so necessary for success—originality. The bumbler phases of American small town life are strikingly illustrated. You will recognize every character's counterpart in real life, and you will find that they act in a startlingly human and natural manner.

Enid Bennett, one of the best known ingenues of the screen, is the featured player in this picture. She is supported by a cast including Edward Hearn, and Otis Harlan, as well as the inimitable Leo White and Harry Todd. The picture was directed by Lloyd Ingraham, who has added another to the long list of successes already to his credit.

PROGRAM READER

Do you believe that young girls should be "finished"? Is it not necessary that our young ladies should all spend two years in the most select of the select finishing schools? So, thought Sam Henshaw, leading grocer in the town of Pointview. So Lizzie went to be finished. And when she returned, with a pretty veneer of society manner, the whole town went broke trying to keep up with her.

Probably you recognize the story from the little we have told you. Yes, it is Irving Bacheller's "Keeping Up With Lizzie," which has been transcribed to the screen with pretty Enid Bennett in the featured role. This is the first of Mr. Bacheller's stories to reach the screen, and you will like the characters in pictures as much as you liked them on the printed page. We really do not think you want to miss this clean, absorbing story of a country girl who went to a finishing school and of a country boy who went to Harvard. It will be shown here for ———— day beginning ————.

CATCH LINES

Irving Bacheller draws the most human humor of any American author to-day. Prove it for yourself by seeing "Keeping Up With Lizzie," the first of his splendid stories to reach the screen. Your old favorites—Enid Bennett, heads the cast.

"THE TEN DOLLAR RAISE"
(Frothingham-Associated Producers)

Wonderfully Human and Genuinely Entertaining

"HE slept late on Christmas morning; there was nothing to get up for." This gem of a sub-title about sums up the very human qualities of "The Ten Dollar Raise," an adaptation of Peter B. Kyne's story. It is one of the few pictures which approaches life as it exists for the "underdog," and throbs and palpitates, scintillates, and charms through its full measure of humanities. A tale of a colorless wage slave who ekes out a drab existence as a bookkeeper at fifteen per a week, it is the nearest approach to a combination of O. Henry and Winchell Smith which has graced the screen in many a day. The characters are life-like and the story which guides their actions will be recognized as real. For every tug at the heart there is an accompanying note of humor which gives the picture a perfect balance. Yet the dominant feature of the play is its underlying touch of pathos.

The pathetic figure of Wilkins who accepts his misfortunes because he has grown familiar with them invites the unbounded sympathy of the spec-'ator. In the hands of William V. Mong the character takes on an appeal which places it among the screen's finest studies. Every gesture, every pose is entirely correct. His posture stamps him as a cringing wage slave, though there is a fire in his eyes. His sweetheart played by Helen Jerome Eddy is also thoroughly in the picture. Years pass by, yet she does not give up hope to have a home some day. She is unconsciously passing into he old maid stage. Her neckwear is a tight fitting collar, her gown one that might be worn by an old-fashioned school teacher. And she has a small menial position in the brokerage house, too. Every detail of costume and deportment is in its place.

It is a picture of perfect harmony. The action sparkles with lifelike touches, and except for a melodramatic flourish which provides a climax there is flashed incident which is always genuine in its humanities. A humorous touch is offered when the bookkeeper becomes the victim of his employer's son through buying some watered real estate. But the worm turns eventually when the drab figure buys back the stock of the concern which has been placed on the market by the moneyed king. And the real estate is rich in the production of oil. This finish may appear a trifle far-fetched, but it will be accepted because of the hero's drab existence. The titling is exceptionally good and emphasizes the human touches of the story. There is a minor romance which gives the picture a happy balance. Hal Cooley and Marguerite De La Motte interpret these young characters in the proper spirit. "The Ten Dollar Raise" is one of the best bets of the year and is certain to be appreciated. More like it and Germany can dump her pictures here without causing any alarm.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Wilkins.....William V. Mong
Dorothy.....Marguerite De La Motte
Jimmy.....Pat O'Malley
Emily.....Helen Jerome Eddy
Don.....Hallam Cooley
Bates.....Lincoln Plumer
Stryker.....Charles Hill Mailes

By Peter B. Kyne.
Scenario by A. S. Le Vino.
Directed by Edward Sloman.
Photographed by Tony Gaudio.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "The Ten Dollar Raise," an adaptation of Peter B. Kyne's human story which appeared in the Saturday Evening Post. The offering is filled with such underlying pathos and is balanced with such exceptionally fine touches that it appears like a slice of everyday life. The hero, Wilkins, has slaved his life away as a bookkeeper at a miserable salary. He lives in constant fear of his employer. Although he has been promised a raise every year for fourteen years, the advance never comes through and Wilkins lacks aggressiveness to ask for it.

He has a romance that nearly burns itself out through the patience of years. So he plods his way through life—a life utterly drab and colorless. Then one day he asserts his personality. The worm turns and Wilkins is the recipient of a snug fortune. This is the substance of one of the most human pictures which ever graced the screen. A prominent cast of players renders perfect support.

PROGRAM READER

He didn't have much personality and he struggled along as bookkeeper for fifteen dollars a week. For fourteen years he had been promised a raise. It was never forthcoming. In the first place the pathetic figure had lacked courage to ask for it. His romance had flourished, but they were growing old and soon the flame might burn out through inability to see anything in the future. Then one day the book-keeper plucked up courage. What was his reward is as startling as the picture is dramatic. "The Ten Dollar Raise" is an adaptation of Peter B. Kyne's remarkably lifelike story which many of our readers remember. It will appear at the ———— theatre next ————. The characters are genuine and the action grips you with its fidelty to truth.

SUGGESTIONS

Here is a great picture and you should play it up to the limit. It needs big exploitation to put it over. Dwell upon its life like character, telling that the figures are taken from the walks of everyday life. Play up the author, announcing that the original story appeared in the Saturday Evening Post. Tell that the picture will make you cry and laugh by turns. Get after the home-folks, telling that a rare treat is in store for them. Tell them a picture is coming which is like a page from life. Play up the cast. It is nearly all-star. You might have some "phoney" money printed for advertising purposes and distribute it telling that you are offering patrons a raise and advising them to see the most human picture of the

"THE LURE OF EGYPT"
(Federal-Pathe)

Picture Is Draggy and Carries Very Little Story Interest

THE sponsors of this picture have staged it appropriately amid California sands with some atmospheric properties in the shape of "ships of the desert," correct costumes and details, which gives the offering a picturesque appeal. The story interest is not so good since the plot is based upon a conventional formula which has to do with locating the tomb of an ancient Pharaoh. To present it in feature length the director has slowed up the tempo which causes the picture to drag interminably. The action is not so much repetitious as it is monotonous through introducing different camera angles to catch closeups of the principals.

A learned Egyptologist and his daughter are camping in the Thebian desert, the latter engaged in taking notes and designing. She sighs for an American artist to come and relieve her father of much of his duties. And the utterance is no sooner given than he appears in their midst. In advance of this sequence the hero is living a life of indolence in Cairo with a mercenary girl providing a note of conflict. Another conflict is offered in the presence of Robert McKim as a native prince. His very appearance robs the picture of much suspense since it is indicative of high-handed villainy. The steady picturegoer will appreciate this. The prince has his cohorts, garbed in the correct Egyptian fashion, and the American has his loyal slave too. An aged philosopher comes into the picture more for atmospheric purposes than to enliven the action. And when the mercenary English noblewoman realizes that the hero has fled to the desert she packs up her belongings and moves to the identical spot.

It seems incongruous to see her carrying a wardrobe which would look more appropriate in a ballroom. She bedecks herself in evening dress for all occasions. The picture is rich in atmosphere, has been excellently staged against acceptable backgrounds which seem to have cost some money. But this display cannot overcome the shortcomings of the story. Scene after scene is represented with the characters hardly moving from their tracks. And the camera catches them from one angle and another. This plan takes up footage, but it does not spell drama. A climax has to do with the conflict of the prince and the forces of the hero to reach the tomb first. The picture offers an attractive title and interpreted with Oriental music will carry some appeal. But Joseph J. Dowling and Robert McKim deserve more rugged plays. They have little to do aside from posing for the camera. Carl Gantvoort has deserted the operatic stage to play the hero and enacts the part in a pleasing fashion.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Margaret Lampton.....Claire Adams
Her Father.....Joseph J. Dowling
Lady Millicent.....Maude Wayne
Prince Dagmar.....Robert McKim
Alexander Murphy.....Zack Williams
Michael Amory.....Carl Gantvoort

By Norma Lorimer.
Scenario by E. Richard Schayer.
Directed by Alfred Hickman.

PRESS NOTICE—STORY

"The Lure of Egypt" is the title of the picture which will be the feature attraction at the ———— theatre next ———— and ————. This production carries a story which is colorful to the extreme—a story which has to do with unearthing the tomb of an ancient Pharaoh. Margaret Lampton and her father have camped in the Thebian desert and have progressed wonderfully in locating the tomb. The girl, thinking to relieve her father of much of his arduous task, hopes that Michael Amory might come and execute his artistic designs which would lend a significance to the discovery. But the Lamptons have foes. A prince Dagmer is also desirous of locating the tomb first in order to recover the vast wealth which is buried there. So he employs native forces as well as some people from the Occident. What occurs is stimulating in its dramatic strength. The picture is handsomely staged, presenting a colorful display of atmosphere, and is acted by an all-star cast. The offering is marked for its rich array of incidents, its flavor of romance and its abundant local color.

PROGRAM READER

Egypt has ever proved fascinating to the explorer and tourist. Its ancient tombs, its colorful atmosphere, its historical lore, the fact that it is the cradle of civilization have always fascinated the reader or traveler. So we take great pleasure in taking you on a little journey to the land of the Nile—the land of the pyramids—to forget your time and environment for a while. "The Lure of Egypt" will be the attraction at the ———— theatre next ————. This is a colorful romance which takes the spectator from Cairo, the fascinating city to the interior of the desert. It is a picture of conflict and contrasts. And finely acted by a cast that includes Joseph J. Dowling, Robert McKim and Claire Adams. Remember next ————.

SUGGESTIONS

The title is attractive enough to receive special exploitation here. Play up the lure of that ancient land how it has attracted travelers, Egyptologists, historians, geologists since the march of civilization. Play up that the picture presents a colorful romance of the Nile country and is well acted. And play up the cast. Certainly Dowling and McKim will be remembered by the majority of your patrons. Describe it as a dramatic offering which fascinates as much for its situations as it does for its picturesque atmosphere. You can stage a prologue of Egyptian dancers or a single solo number. This is not difficult to arrange. The costumes should be easy to obtain. And special Oriental music would help a great deal in putting the picture over.

CATCH LINES

See "The Lure of Egypt," a picture of the Nile country. A picture of charm and atmosphere. A picture finely acted and staged.

"GOOD WOMEN"
(Robertson-Cole)

Talky Picture Not Pure Entertainment

IT would appear as if C. Gardner Sullivan, author of the story from which this picture is adapted, wrote it with no consideration for its future use as screen material. It is built upon a deep theme which can no doubt be carried out on the screen provided there is sufficient entertaining incident in its make-up, but which here does not quite fill the bill as dramatic entertainment. It is all about a woman's disregard for the conventions, and her insistence upon "living her own life." This mooted question of how far everyday conventions of modern society should go as a standard of morals undoubtedly is of interest when bantered across a dinner table or in a drawing room, but as entertainment for the picture public its success is uncertain, and the more so when it has neither comedy relief nor a compact story. It appears to be psychological without sufficient entertainment values.

There is, especially in the opening reels, a very evident tendency to be talky in the sub-titles, for the heroine preaches feminism; sneers at what the world considers "good women"; belittles the marriage bond, and then puts her ideas into practise by eloping with a married man, whom she calls her "twin soul." This rather dangerous line of thought does not last too long. The romance fades away, and her lover goes back to his wife. But the unconventional young lady is not quite cured and proceeds to shock the gossips once more by dancing in a public restaurant. Then she hies herself to Naples, where she makes her third conquest. This time again the man is married and when the girl discovers this, she sends him back to his wife. The picture ends when the man's mother calls her "a good woman." In the final fade-out she stretches her hands to Heaven and cries "Thank God! She called me a good woman."

Gasnier has given the picture a very perfect production, with some lavish sets and beautiful gowns to create an appeal among a certain class. Rosemary Theby is the radically inclined young woman, and is a languid, beauteous and luxurious but never a vulgar vampire through most of the picture. She overacts, we think, in registering anger and defiance. Hamilton Revelle, William P. Carleton and Arthur Hull are those who suffer from the vamping, the last named of whom has the biggest role.

Considering that "Good Women" deals with a delicate theme, it is singularly devoid of anything suggestive or objectionable. It is a picture which may please the most intellectual type of audiences because of the vital question which forms the basis of its story.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Katherine Brinkley.....Rosemary Theby
Nicolai Brouevitch.....Hamilton Revelle
Inna Brouevitch.....Irene Blackwell
John Wilmot.....Earl Schenck
Sir Richard Egglethorne.....Wm. P. Carleton
Franklin Shelby.....Arthur Stuart Hull
Natalie Shelby.....Rhea Mitchell
Mrs. Emmeline Shelby.....Eugenie Besserer

From the story by C. Gardner Sullivan
Directed by Gasnier.

PRESS NOTICE—STORY

"Good Women," a Robertson-Cole picture, produced by Gasnier, and featuring Rosemary Theby, will be the feature attraction at the ———— theatre on ————. This remarkable picture, which is a society drama of the highest type, is from the pen of C. Gardner Sullivan, one of the best known and most prolific screen writers. Mr. Sullivan deals with the age old story of convention as a moral standard. He takes as his heroine a fearless woman who dares the world and its conventions to keep her from living as she pleases. A wholesome, moderate view of the entire question is taken, and incidentally a surprising amount of drama arises during the interesting story.

Rosemary Theby needs no introduction to followers of the modern photodrama. One of the most beautiful screen actresses of the day, she has had a variety of experience both in comedy and drama. She has played an important part in the big production "A Connecticut Yankee in King Arthur's Court," and also in the dramatic picture, "Whispering Devils." In "Good Women" Miss Theby has one of the most powerful roles of her career. She handles it in her usually capable way and is certain to make an impression upon any audience.

"Good Women" was directed by Gasnier, the maker of the great screen production, "Kismet." This latest picture has been produced with all the artistry at this great director's command. In the cast are Earl Schenck, Rhea Mitchell, Eugenie Besserer, William P. Carleton, and Arthur Stuart Hull.

PROGRAM READER

How far do the conventions of society bind you? Do you act as other people do, because you do not dare to brave their gossiping tongues? Is your every act dominated by the fear of scorn? Or are you one who believes in the necessity and righteousness of convention—a restraint placed by society upon its members to be obeyed under pain of ostracism. C. Gardner Sullivan handles this absorbing question in his latest photodrama, "Good Women," which will be the attraction at the ———— theatre on ————.

Rosemary Theby is the featured player in this production. She needs no introduction to the followers of high-class motion pictures. Other members of the cast include Rhea Mitchell, William P. Carleton, Arthur Stuart Hull and Eugenie Besserer. The fact that it was directed by Gasnier, the creator of "Kismet," guarantees the artistry of the production.

SUGGESTIONS

"Good Women" deals with a "problem." Copy of the style used above will create interest in the picture. Tell them they are going to see the answer to a gripping question illustrated on the screen. The cast contains many names which will be known to followers of the screen. There is Rosemary Theby, of "Connecticut Yankee" and "Whispering Devils" fame, Rhea Mitchell, Wm. P. Carleton, and Arthur Stuart Hull. C. Gardner Sullivan has been so prominently identified with pictures and fiction that his name should be used. Gasnier is a well known director, remembered from "Kismet."

"GYPSY BLOOD"
(First National)

Pola Negri Flashes a Fine Talent in German Version of Carmen

ANOTHER product from Germany has reached the American screen in "Gypsy Blood," adapted from the original French story, "Carmen," by Prosper Merrimee. It should be received with packed houses because it is an Ernst Lubitsch production and presents the vital and vibrant Poli Negri in another remarkably vivid portrayal. "Carmen" has been done before by Theda Bara and Geraldine Farrar, with a burlesque by Charlie Chaplin thrown in for good measure, so the picturegoing public is familiar with it. A presentation of it now may seem like flirting with time-worn material and the public is not apt to be so receptive to its story. But those who take into consideration what Lubitsch's name means, attached to a production, and the abundant talent of the star will certainly be attracted.

It goes without saying that the picture will draw because of their names. The director, who has achieved fame as the sponsor of "Passion," and "Deception," has demonstrated again that he is one of the few geniuses of the photoplay. His skill at situation and climax, his adept handling of mob scenes, his atmosphere—these are vividly brought forth here. The picture is not produced on the grandiose scale of the above-mentioned offerings, nor does it offer the same tense situations. It bears evidence of having been made with the same amount of footage, but trimmed and sliced and edited for American consumption, it appears unduly episodic. Scenes are flashed which bear little relation to one another with the result that suspense never figures to any extent. The titling is not of the best and hampers the action in several places and this is detrimental in giving it a resemblance of finished continuity.

This version will appear as decidedly new to many since it is founded upon the original story instead of the operatic adaptation. From this angle it carries some appeal. But the chief value of the production lies in the presence of Pola Negri as the star. As the wild, untamed, passionate, impulsive cigarette girl she contributes an outstanding cameo. The study is totally unlike her Du Barry, which of course reveals her amazing depths of pantomime. She is Carmen to the life. Her sensitive face, the shading of her expressions, her black hair, the sinuous figure—these make the Spanish senorita vivid and vital and picturesque. The star is certainly in a class by herself at interpreting colorful characters. Her support is equally good. "Gypsy Blood" may not be another "Passion" or "Deception," but it contains enough interesting qualities to interest anyone who likes costume plays well acted.—Length, 6 reels.—*Laurence Reid.*

THE CAST

La Carmencita.....Pola Negri
Don Jose, a soldier.....Harry Liedtke
Dolores, Don Jose's sweetheart
Colonel Rodriquez
Escamillo

By Prosper Meremee.
Directed by Ernst Lubitsch.
Edited and titled by Myron Stearns.

PRESS NOTICE—STORY

A new screen version of "Carmen" is offered as the chief attraction at the ———— theatre next ————. This adaptation, which has been making a sensation in Europe is based upon the original French story by Prosper Meremee and is directed by Ernst Lubitsch, the creator of "Passion" and "Deception," two pictures which may be called masterpieces of film art. "Gypsy Blood" is the title of this version of "Carmen" and presents Pola Negri, the star of "Passion" in the colorful role of La Carmencita, made famous by Farrar upon the operatic stage.

The European actress gives a finer performance than her remarkable study of Du Barry. She is the cigarette girl to the life. The passionate, impulsive, capricious, mad-cap who lived for love and pleasure, who brought tragedy to those who became enamoured of her charms, fits her as if it might have been conceived with her in mind. The picture has a spectacular appeal and its intimate sequences offer entertaining moments through scenes of compelling drama. Mr. Lubitsch has staged the picture in a highly creditable fashion.

PROGRAM READER

The most passionate romance ever written is "Carmen." It has been popular for decades. It has even appeared before upon the screen. But in "Gypsy Blood" there is a new version of the famous story which is said to be even more entertaining. This European sensation will be the feature attraction at the ———— theatre next ———— with Pola Negri as the star. All those who have heard of or seen this remarkably talented actress will certainly want to witness her rich portrayal of the cigarette girl who brought tragedy to herself and her lover. Miss Negri is one of the few really accomplished actresses of the screen. The picture is an Ernst Lubitsch production. Sufficient guarantee of its excellence, for he is the man who created "Passion." Come next ———— and see a great motion picture.

SUGGESTIONS

The proper angle to exploit here is to concentrate upon the names of the director and star. Everybody who goes to the picture theatre is acquainted with the name of Lubitsch. His name is much in the public eye of late for his creations of "Passion" and "Deception." Make mention of these two masterpieces in any exploitation. Also play up Pola Negri. She starred in "Passion" and gave one of the finest performances of the screen. So play up the fact that she duplicates her success here. Play up that the picture is a version of the original French story by Prosper Meremee. Stage a prologue of Spanish dancers and singers attired correctly. Also play Spanish music for your musical interpretation, using as much of the score of "Carmen" as possible.

"BEYOND PRICE"
(Fox)

An Inconsequential Story Not Suited to Pearl White

IT is a difficult task to classify that latest Pearl White feature. It jumps from comedy moments to drama, and from a semi-slapstick chase scene to an attempted murder. But whatever an audience makes out of it, whether they decide to take it seriously or not, they will not call it a Pearl White vehicle. The serial favorite if forced into a comedy role in which her daring and old-time "stunt" acting are sadly missing. Summing it up briefly "Beyond Price" is Pearl White without a thrill.

For those who will come to see the picture rather than the star, the effect will be a dazed feeling of uncertainty. Few pictures follow such an uncertain line of thought. It starts off with the neglected wife theme, but friend husband disappears very early in the picture, while the star helps an indescreet millionaire out of his troubles. She poses as his wife in order to obtain some love letters, for which he is being blackmailed. Then, in about the third reel, another set of characters are introduced. The action shifts to an art exhibit. Evidently there is going to be some dancing at the art auction for the two blackmailers, who are professional dancers, have been engaged to appear. The star is choosen as the most beautiful woman present but the "borrowed" clothes are recognized, and the chase follows. The star falls into the apartment where a murder is being committed. The crooks are brought to justice and the murderer commits suicide.

All this is to illustrate three wishes made by the neglected wife at the advise of a gypsy. She gets riches and fame hut is still unhappy. The third wish is for baby's arms about her neck. She adopts one from the orphan asylum and goes back to her hushand. Thus does she find bappiness. It is douhtful if the audience will get the same way. The point of the whole story is not well brought out.

Miss White does not let the comedy situations go by without getting anything out of them. She is attractive even when she is burlesquing the type of acting which won her fame. This is in the hlackmailing sequence when she poses as the millionaire's wife and plays upon the crook's sympathies until he gives up the incriminating love letters.

There is practically no love interest in the picture. Vernon Steele is the hushand and Louis Haines is the indiscreet millionaire. The latter tries to win laughs hy tripping over people's feet and other such crude hokum. The two child players show undue consciousness of the presence of their director off-stage.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Sally Marrio.....Pearl White
Philip Marrio.....Vernon Steele
Valicia.....Nora Reed
Lester Lawton.....Arthur Gordoni
J. Peter Weathersby.....Louis Haines
Mrs. Florence Weathersby.....Maude Turner Gordon
Norbert Temple.....Byron Douglas
Mrs. Temple.....Ottola Nesmith
Mrs. Dusenberry.....Dorothy Walters
Lizzie.....Dorothy Allen
Mrs. Temple's friend.....J. Thornton Baston
Cobbler.....Charles Sutton

Story by Paul H. Sloane.
Direction by J. Searle Dawley.
Photography by Joe Ruttenberg.

PRESS NOTICE—STORY

Pearl White, who is the star of "Beyond Price," the feature attraction at the ———— theatre on ————, needs no introduction to the residents of ————. One of the pioneer film stars, Miss White still maintains the large following she first gained as a serial star. She stand to-day as the one screen actress who is a universal favorite among the American public.

"Beyond Price" is a comedy drama which contains at the same time plenty of drama and pathos. It tells the story of a young wife who grows dissatisfied with her humble life as the wife of a shoe merchant and who searches for happiness by basking in the light of wealth and fame. In the end she learns that life is not so empty as long as there is someone to love and to care for her.

The star is supported by a capable cast including Vernon Steele, Nora Reed, Arthur Gordoni, and Louis Haines. The story is the work of Paul H. Sloane, and the direction was handled by Searle Dawley.

PROGRAM READER

The gypsy gave her three wishes. First she chose wealth—for she was poor and longed for luxury. Next she chose fame—for she lived an uneventful, secluded life. And thirdly she wished for love and happiness with a baby's arms about her neck. She found the first quite accidentally. The second was suddenly thrust upon her. And the third she found in the love of her husband, and the little girl she adopted from the orphan asylum. And of the three the last was best.

Pearl White is the star who does the wishing. The picture is entitled "Beyond Price" and it will be the feature attraction at the ———— theatre on ————. Pearl White is a star one does not wish to miss. Long ago she reached the pinnacle of fame as the star of a number of serials, and she still holds, by her winsome personality, the thousands of her admirers.

In "Beyond Price" she will be as popular as ever. We believe it is a noteworthy screen offering and one you will thoroughly enjoy.

SUGGESTIONS

Pearl White's name is probably the only exploitation angle this production contains. She is still a favorite who will draw big crowds. It is not the kind of a Pearl White picture that her followers have been accustomed to, for they expect "stunt" stuff and not comedy from her. You can get a teaser line such as "What is it that is Beyond Price?" if you wish to run a campaign. Also a competition among your patrons awarding a prize to those who name the best "three wishes."

"COINCIDENCE"
(Metro)

Light, But Breezy Enough to Get Over

THE very title of this light comedy disarms one from becoming analytical concerning its plot and characterization. That the element of coincidence has entered largely into screen plays to their detriment has been brought out time and again. But when a picture revolves around it, pokes fun at it, takes it seriously, too, for the sake of balance, one is forced to accept the offering for just what it is, a light and fluffy, but enjoyable entertainment. The exhibitor should not fear to present it as featuring a clever cast.

The late Robert Harron dominates the principal role, but his presence will not deter picturegoers from attending it. In the first place his place on the screen was not secure enough to make most people remember him. It is safe to say that a majority have never heard of his death. But the prudent exhibitor will not feature his demise. For commercial purposes the fact that his last picture is a breezy comedy which will keep people from becoming sentimental is a thing in its favor.

The director has made much out of nothing here. It is simply the story of a colorful small town youth who comes to the city to show it up and realizes that he is quite insignificant. A fine display of incident keeps the offering moving with good spontaneity to the finish—and this incident is supplemented with as nifty an assortment of sub-titles as has been flashed in some time. In fact the titling bolsters up the scenes and gives them a sparkle which would be absent otherwise. The hero breezes into New York prepared to make the city bow to him. And a series of coincidences happen which are laugh provoking even though they are unreal. One does not stop to analyze the improbabilities because of the zippy action which flows along merrily from one snappy sequence to another.

A dollar bill is blown out of a window and our hero, in pursuit, finds it resting atop a charming girl's hat. This may be coincidence number 5 or 40, hut regardless of that, it is sure-fire. Another incident is when the youth tosses his alarm clock out of the window and it lights on the bead of tbe lawyer who is trying to find the address of the tosser for the sake of advising him of his inheritance. There is a melodramatic bit which seems out of place, yet without it the story would appear unduly repetitious. This shows a young schemer endeavoring to dishonor the girl after a futile attempt to steal the youth's money. But even this bit concludes with a slap-stick flourish. Tbe picture carries a deal of local atmospbere, the exteriors being the real thing. Bobby Harron sbows sucb a flair for comedy that it is regrettable to think his life and talent were cut short. June Walker is an attractive ingenue.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Billy Jenks.....Robert Harron
Phoebe Howard.....June Walker
"Handsome Harry" Brent.....Bradley Barker
Stephen Fiske.....William Frederic
John Carter.....Frank Belcher
Dorothy Carter.....June Terry

By Howard E. Morton.
Scenario by Brian Hooker.
Directed by Chet Withey.
Photographed by Louis C. Bitzer.

PRESS NOTICE—STORY

"Coincidence," a lively story of youthful mishaps, will be the feature attraction at the ———— theatre beginning ————. The offering makes its principal appeal as splendid entertainment through the snappy, sparkling nature of its story that never flags in its hilarious movement from the first to the last. "Coincidence" is presented with a cast of clever players, including Robert Harron and June Walker. It relates the mishaps of Billy Jenks, a socially ambitious young man who goes to New York to make a name for himself and ends up by being arrested for burglary.

Throughout the story the great and controlling influence of coincidence is shown molding the destiny of Jenks from the moment that the money he is counting blows out of the window and falls at the feet of the girl with whom he afterwards falls in love. The picture moves with rapid action with each scene increasing the merriment caused by the mishaps of Jenks. Robert Harron and June Walker give admirable performance. Chet Withey directed from a story by Howard E. Morton. The picture is marked for its metropolitan atmosphere.

PROGRAM READER

Did you ever wake up with that tired feeling in the morning and throw your alarm clock out of the window? If you didn't throw it, did you ever long to? Well, Billy Jenks threw his clock out of the window and it brought him a rich legacy. The clock hit a rising young lawyer which made him fall. But this is only one of the many mirthful moments in the bright and breezy photoplay, "Coincidence," which comes to the ———— theatre next ———— with a cast that includes Bobby Harron and June Walker. The picture is a lively offering which sails on its way sending out plenty of dash and paprika. It is based upon a series of coincidences which happen to our hero.

SUGGESTIONS

You can exploit this picture as a lively and breezy adventure in romance. Play up the fact that coincidence matters a great deal in the course of the day's events. Ask your patrons a series of questions in the shape of teaser ads concerning coincidence in their lives. A good store tie-up is offered in the picture and its title. Send out throwaways with catch phrases. Bill it as a picture which will chase the blues away, telling that it is a lively play crowded with action, romance, with as much fast and furious fun as a three-ringed circus. Bill it as a lively picture of Love's Young Dream and the Queer Pranks of Circumstance. Get the cuts from your Metro exchange. They are attractive and will certainly invite patronage.

CATCH LINES

He threw his alarm clock out of the window and it brought him a fortune. See "Coincidence."

The Feature Calendar

¶ A Complete Index to Feature Productions Released During the First Four Months of 1921—the Maker—Star—and Issue of Motion Picture News in Which Review and Plan Book Appeared.

All Dolled Up (Universal) Gladys Walton....Mar. 12
All Souls Eve (Realart) Mary Miles Minter....Mar. 5
Amateur Devil, An (Paramount) Bryant Washburn....Mar. 12

Bait, The (Paramount-Artcraft) Hope Hampton....Jan. 15
Barbarians, The (Pioneer) Monroe Salisbury....Feb. 26
Bare Knuckles (Fox) Wm. Russell....Mar. 19
Bars of Iron (Stoll Film Corp.) Special Cast....Mar. 19
Beau Revel (Ince-Paramount) Florence Vidor....Mar. 26
Behold the Man (Pathe) Special Cast....Jan. 29
Below the Deadline (Ascher Prods.-State Rights) Special Rights....Apr. 30
Big Adventure, The (Universal) Special Cast....Apr. 23
Big Punch, The (Fox) Buck Jones....Feb. 19
Black Beauty (Vitagraph) Jean Page....Jan 22
Black Roses (Robertson-Cole) Sessue Hayakawa....Apr. 30
Blind Wives (Fox) Special Cast....Jan. 15
Blushing Bride, The (Fox) Eileen Percy....Mar. 19
Branded Soul, The (Stoll-Pathe) Special Cast....Feb. 19
Breaking Point, The (Frothingham-Hodkinson) Bessie Barriscale....Feb. 5
Buried Treasure (Cosmopolitan-Paramount) Marion Davies....Feb. 26
Brewster's Millions (Paramount) Roscoe Arbuckle....Feb. 5
Broadway and Home (Selznick) Eugene O'Brien....Jan. 1
Broken Gate, The (Frothingham-Hodkinson) Bessie Barriscale....Jan. 1
Burglar Proof (Paramount) Bryant Washburn....Feb. 12
Bunty Pulls the Strings (Goldwyn) Special Cast....Jan. 15

Cabinet of Dr. Caligari, The (Goldwyn) Special Cast....Apr. 16
Charm School, The (Paramount-Artcraft) Wallace Reid....Jan. 8
Charming Deceiver, The (Vitagraph) Alice Calhoun....Apr. 16
Cheater Reformed, The (Fox) William Russell....Jan. 15
Chickens (Ince-Paramount) Douglas MacLean....Mar. 26
Cinderella's Twin (Metro) Viola Dana....Jan. 8
City of Silent Men, The (Paramount) Thomas Meighan....Apr. 16
Colorado (Universal) Frank Mayo....Feb. 19
Concert, The (Goldwyn) Special Cast....Mar. 5
Connecticut Yankee in King Arthur's Court, A (Fox) Special Cast....Feb. 12
Cousin Kate (Vitagraph) Alice Joyce....Feb. 12

Deception (Paramount) Special Cast....Apr. 30
Desperate Youth (Universal) Gladys Walton....Apr. 30
Devil, The (Asso. Exhib.-Pathe) George Arliss....Jan. 29
Devil's Confession, The (Circle Film Attractions-State Rights) Special Cast....Mar. 12
Dollar a Year Man, The (Paramount) Roscoe Arbuckle....Apr. 9
Ducks and Drakes (Realart) Bebe Daniels....Apr. 9
Dynamite Allen (Fox) George Walsh....Mar. 5

East Lynne (Ballin-Hodkinson) Special Cast....Mar. 26
Easy Road, The (Paramount) Thos. Meighan....Feb. 26
Education of Elizabeth, The (Paramount) Billie Burke....Feb. 26
813 (Robertson-Cole) Wedgwood Nowell....Jan. 22
Everywoman's Problem (Plymouth Pictures, Inc.) Special Cast....Apr. 16
Extravaganza (Metro) May Allison....Mar. 5

Fire Cat, The (Universal) Edith Roberts....Feb. 12
First Born, The (Robertson-Cole) Sessue Hayakawa....Feb. 12
Flame, The (Stoll Film-Pathe) Special Cast....Feb. 5
Flying Pat (New Art-Paramount-Artcraft) Dorothy Gish....Jan. 1
Forbidden Fruit (De Mille-Paramount)....Feb. 5
Forbidden Love (Wistaria Prods.-State Rights) Special Cast....Apr. 16
Four Horsemen, The (Metro) Special Cast....Mar. 25
Freeze Out, The (Universal) Harry Carey....Apr. 9
Frisky Mrs. Johnson, The (Paramount-Artcraft) Billie Burke....Jan. 8
Frontier of the Stars (Paramount) Thomas Meighan....Jan. 22

Garden of Resurrection, The (Stoll) Newall-Duke....Apr. 2
Ghost in the Garret, The (Paramount) Dorothy Gish....Apr. 16
Gilded Lily, The (Paramount) Mae Murray....Mar. 19
Girl with the Jazz Heart, The (Goldwyn) Madge Kennedy....Jan. 8
God's Good Man (Stoll Film Corp.) Special Cast....Feb. 26
Godless Men (Barker-Goldwyn) Special Cast....Feb. 12
Great Adventure, The (Bennett-First National) Lionel Barrymore....Jan. 22
Greater Claim, The (Metro) Alice Lake....Feb. 19
Greatest Love, The (Selznick) Vera Gordon....Mar. 19
Guile of Women, The (Goldwyn) Will Rogers....Mar. 12

Hands Off (Fox) Tom Mix....Apr. 16
Hearts Up (Universal) Harry Carey....Jan. 1
Her Lord and Master (Vitagraph) Alice Joyce....Apr. 16
Highest Bidder, The (Goldwyn) Madge Kennedy....Apr. 30
His Enemy's Daughter (Candler Pictures-State Rights) Vincent Serrano....Jan. 29
His Own Law (J. Parker Read-Goldwyn) Hobart Bosworth....Feb. 12
Hold Your Horses (Goldwyn) Tom Moore....Feb. 5
Hundredth Chance, The (Stoll-Pathe) Special Cast....Jan. 8
Hush (Garson-Equity) Clara Kimball Young....Jan. 29

If Only Jim (Universal) Harry Carey....Mar. 5
Inside of the Cup, The (Cosmopolitan-Paramount) Special Cast....Jan. 22
It Isn't Being Done This Season (Vitagraph) Corinne Griffith....Feb. 26

Jim the Penman (Whitman Bennett-First National) Lionel Barrymore....Apr. 2
Just Out of College (Goldwyn) Jack Pickford....Feb. 19

Kazan (Selig-Hamilton-State-Rights) Special Cast....Feb. 19
Kentuckians, The (Paramount) Special Cast....Feb. 12
Kid, The (First National) Charles Chaplin....Jan. 29
Killer, The (Hampton-Pathe) Special Cast....Jan. 29
Know Your Men (Fox) Pearl White....Apr. 2

Lamplighter, The (Fox) Shirley Mason....Apr. 30
Little Fool, The (Metro) Special Cast....Mar. 26
Love, Honor and Behave (First National) Special Cast....Mar. 26
Love Light, The (United Artists) Mary Pickford....Jan. 22
Love Special, The (Paramount) Wallace Reid....Apr. 2
Lure of Crooning Water, The (Stoll-Pathe) Newall-Duke....Jan. 15
Lure of Youth (Metro) Special Cast....Jan. 22
Lying Lips (Ince-Asso. Prods.) Peters-Vidor....Feb. 19

Mad Marriage, The (Universal) Carmel Myers....Feb. 12
Made in Heaven (Goldwyn) Tom Moore....Apr. 30
Magnificent Brute, The (Universal) Frank Mayo....Mar. 26
Mamma's Affair (First National) Constance Talmadge....Feb. 5
Man Who Had Everything (Goldwyn) Jack Pickford....Jan. 22
Man—Woman—Marriage (Holubar-First National) Dorothy Phillips....Feb. 12
Marriage of William Ashe, The (Metro) May Allison....Mar. 5
Misleading Lady, The (Metro) Bert Lytell....Jan. 1
Mistress of Shenstone, The (Robertson-Cole) Pauline Frederick....Mar. 19
Mother Eternal (Abramson-State Rights) Vivian Martin....Apr. 30
Mountain Woman, The (Fox) Pearl White....Feb. 5
Mr. Wu (Stoll Film Corp.) Special Cast....Jan. 1
My Lady's Latchkey (First National) Katherine MacDonald....Mar. 26

Nineteen and Phyllis (Kane-First National) Charles Ray....Jan. 8
Number 17 (Fox) George Walsh....Mar. 19
Nut, The (United Artists) Douglas Fairbanks....Mar. 19

Off-Shore Pirate, The (Metro) Viola Dana....Mar. 12
Oh, Lady, Lady (Realart) Bebe Daniels....Jan. 1
Old Swimmin' Hole, The (Ray-First National) Charles Ray....Mar. 5
O'Malley of the Mounted (Paramount) Wm. S. Hart....Feb. 19
One Man in a Million (Beban-Lesser-Robertson-Cole) George Beban....Jan. 29
Other Woman, The (Frothingham-Hodkinson) Jane Novak....Apr. 9
Out of the Chorus (Realart) Alice Brady....Apr. 2
Outside the Law (Universal) Priscilla Dean....Jan. 22

Partners of Fate (Fox) Louise Lovely....Feb. 26
Partners of the Tide (Willat-Hodkinson) Special Cast....Apr. 2
Passion Flower, The (First National) Norma Talmadge....Apr. 16
Payment Guaranteed (American Film Co.) Margarita Fisher....Mar. 26
Paying the Piper (Paramount) Special Cast....Jan. 29
Passionate Pilgrim, The (Cosmopolitan-Paramount) Special Cast....Jan. 15
Perfect Crime, A (Dwan-Asso. Producers) Special Cast....Mar. 5
Plaything of Broadway, The (Realart) Justine Johnstone....Mar. 26
Pleasure Seekers (Selznick) Elaine Hammerstein....Jan. 29
Poor Dear Margaret Korby (Selznick) Elaine Hammerstein....Apr. 16
Prairie Trails (Fox) Tom Mix....Jan. 1
Price of Possession, The (Paramount) Ethel Clayton....Mar 26
Princess Jones (Vitagraph) Alice Calhoun....Mar. 12
Prisoners of Love (Goldwyn) Betty Compson....Jan. 29
Proxies (Cosmopolitan-Paramount) Special Cast....Apr. 23
Puppets of Fate (Metro) Viola Dana....Apr. 30

Queen of Sheba, The (Fox) Special Cast....Apr. 23

Reckless Wives (Independent Films (Ass'n.)....Feb. 5
Road Demon, The (Fox) Tom Mix....Feb. 26
Rogues and Romance (Pathe) Seitz-Caprice....Jan. 1
Rookie's Return, The (Ince-Paramount-Artcraft) MacLean-May....Jan. 8
Romantic Adventuress (Paramount) Dorothy Dalton....Jan. 22

Sacred and Profane Love (Paramount) Elsie Ferguson....Apr. 30
Sage Hen, The (Edgar Lewis-Pathe) Gladys Brockwell....Jan. 22
Saphead, The (Metro) Wm. H. Crane....Feb. 26
Scoffer, The (Dwan-First National) Special Cast....Mar. 19
Sentimental Tommy (Paramount) Special Cast....Apr. 9
She Couldn't Help It (Realart) Bebe Daniels....Mar. 5
Shocking Night, A (Universal) Lyons-Moran....Jan. 15
Silk Hosiery (Paramount) Enid Bennett....Feb. 19
Silver Lining, The (Metro) Jewel Carmen....Jan. 15
Skirts (Fox) Clyde Cook....Apr. 30
Sky Pilot, The (Catherine Curtiss-First National) Special Cast....Apr. 30
Small Town Idol, A (Sennett-Asso. Prods.) Special Cast....Feb. 19
Smart Sex, The (Universal) Eva Novak....Apr. 2
Snob, The (Realart) Wanda Hawley....Mar. 5
Society Secrets (Universal) Ean Novak....Feb. 26
Society Snobs (Selznick) Conway Tearle....Mar. 26
Something Different (Realart) Constance Binney....Jan. 29
Squandered Lives (Stoll Film Company of America) Duke-Newell....Jan. 1
Straight is the Way (Cosmopolitan-Paramount) Special Cast....Mar. 5
Spenders, The (Hampton-Hodkinson) Special Cast....Jan. 15
Supreme Passion, The (Film Market Inc.—State Rights) Special Cast....Mar. 26

Tale of Two Worlds, A (Goldwyn) Special Cast....Mar. 26
Tavern Knight, The (Stoll-Pathe) Special Cast....Jan. 29
Testimony (Stoll Film Corp.) Ivy Duke....Mar. 19
That Girl Montana (Hampton-Pathe) Blanche Sweet....Jan. 8
Three Sevens (Vitagraph) Antonio Moreno....Apr. 2
Tidal Wave, The (Stoll Film Corp.) Special Cast....Mar. 12
Tiger True (Universal) Frank Mayo....Jan. 22
To Please One Woman (Louis Weber Prods.-Paramount) Special Cast....Jan. 1
Tomboy, The (Fox) Eileen Percy....Apr. 30
Torrent, The (Universal) Eva Novak....Jan. 8
Two Moons (Fox) Buck Jones....Jan. 8

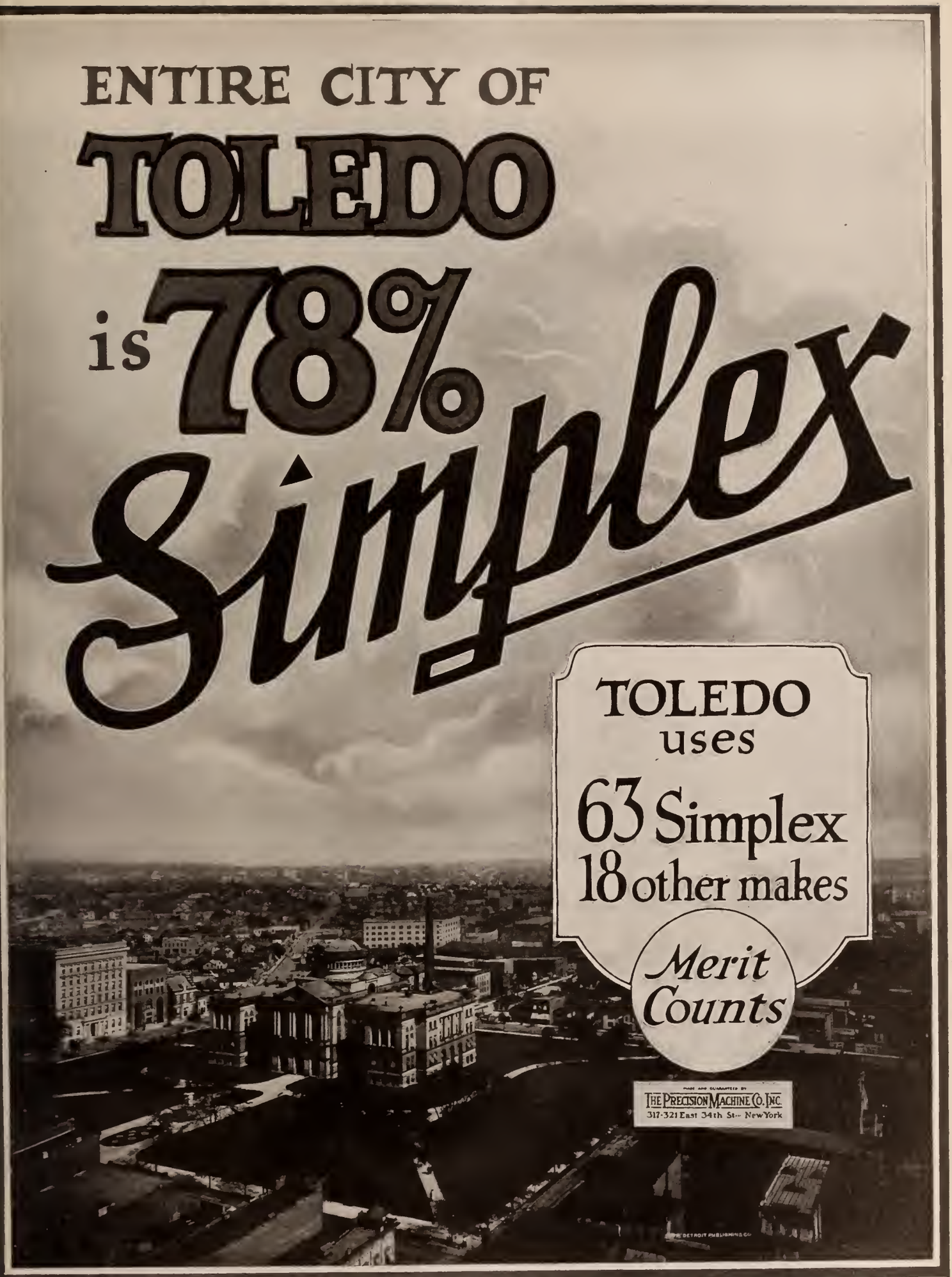
Uncharted Seas (Metro) Alice Lake....Apr. 30
Unknown Wife, The (Universal) Edith Roberts....Mar. 19

Wakefield Cast, The (Weber-World-State Rights) Herbert Rawlinson....Apr. 16
West of the Rio Grande (Bert Lubin-State Rights) Special Cast....Feb. 5
What Every Woman Knows (Wm. De Mille-Paramount) Special Cast....Mar. 12
What Happened to Rosa (Goldwyn) Mabel Normand....Apr. 23
What's A Wife Worth (Robertson-Cole) Special Cast....Apr. 23
What's Worth While (Paramount) Special Cast....Apr. 16
What Women Will Do (Asso. Exhibs.-Pathe) Special Cast....Feb. 19
What's Your Reputation Worth (Vitagraph) Corinne Griffith....Apr. 16
When We Were Twenty-one (Hampton-Pathe) H. B. Warner....Jan. 15
While the Devil Laughs (Fox) Louise Lovely....Mar. 12
Whistle, The (Hart-Paramount) Wm. S. Hart....Apr. 9
Why Trust Your Husband (Fox) Eileen Percy....Jan. 2
Wing Toy (Fox) Shirley Mason....Feb. 12
Wings of Pride (Jans Pictures, Inc.) Olive Tell....Feb. 19
Witching Hour, The (Paramount) Special Cast....Mar. 12
Without Limit (Baker-Metro) Special Cast....Mar. 5
Worlds Apart (Selznick) Eugene O'Brien....Mar. 5

You and I (Swedish Biograph-Radiosoul) Victor Seastrom....Mar. 12

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When it is named by the man who is the subject of an important interview in next week's Motion Picture News.

An advertising man of twenty-four years experience; a man who has devised and carried out merchandise selling campaigns linked up with the foremost products in the public eye today; a man who, single-handed, built up an advertising agency handling a yearly business of five million dollars; a man whose vigorous spirit has just lured him back to the harness—and he is now in the motion picture field—though his advertising success enabled him to retire INDEPENDENTLY WEALTHY at the age of forty-two—

Takes the gloves off and goes hammer and tongs at the subject of MOTION PICTURE TRADE PAPERS and MOTION PICTURE ADVERTISING AND PUBLICITY.

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Los Angeles — 729 Seventh Avenue, New York — Chicago



USEFUL INFORMATION

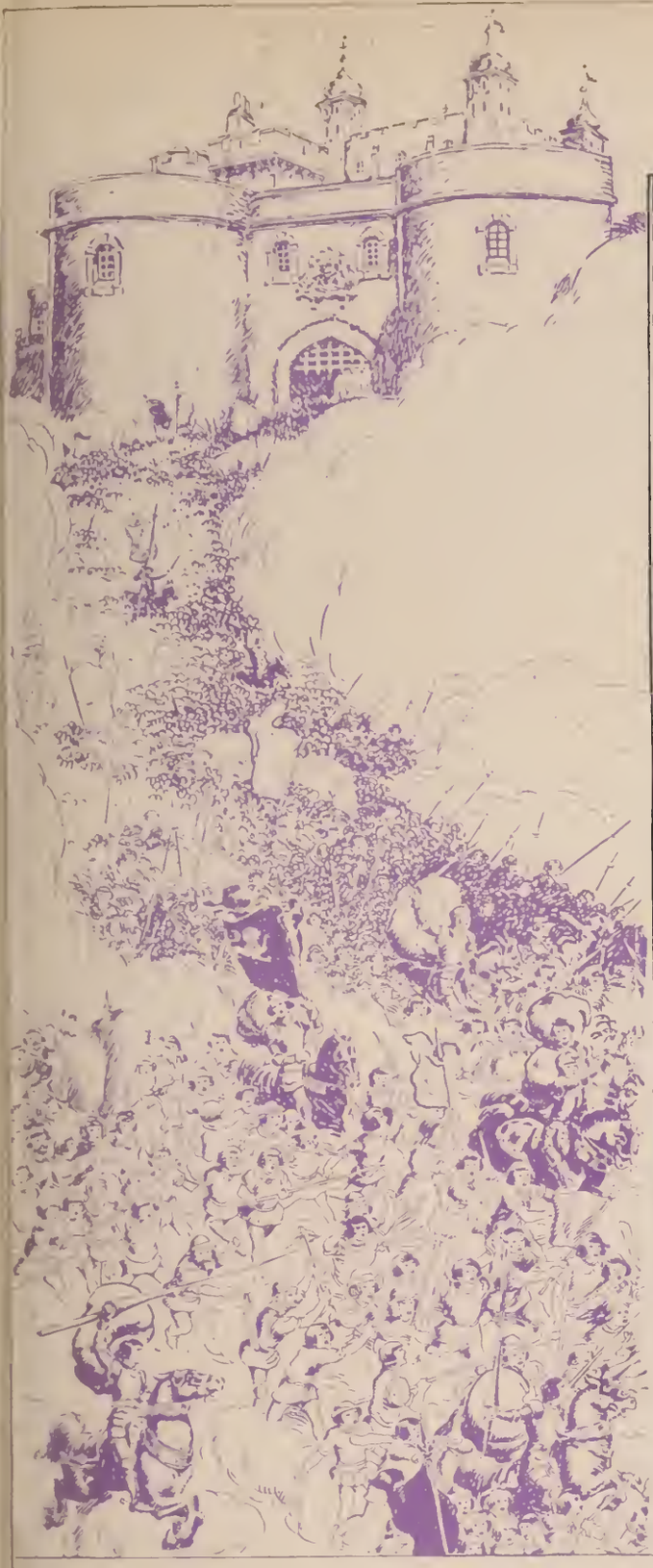
It's as difficult to procure satisfactory box-office receipts through the medium of mediocre posters as it is to get chicken fricassee and eggs from the same hen! A fact that no one knows better than Lewis J. Selznick—for which reason Selznick pictures are invariably accompanied by RITCHEY posters. The twenty-four sheet for the latest Selznick release—"THE LAST DOOR"—in which Eugene O'Brien is starred, is reproduced above. It is an example of the finest type of motion picture poster humanly possible to produce.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey





"DECEPTION" has just opened at the Colonial, in Boston.

On the opening day it did the largest business ever achieved by a motion picture in that city.

Among the criticisms were these:

"Sets a new standard for grandeur and magnificence. I am sure that Boston's verdict will agree with New York's: dramatically and artistically astounding."

Boston American.

"All the characters stand before us, not as historical figures, but as human beings. Lubitsch maintains his artistry to the last flicker."

Boston Transcript.
(In a half page article.)

In New York "Deception" has been held over for a *fourth* week at the Rivoli. No picture in history has ever before run there for more than *two weeks.*

All these facts are indisputable evidence that "Deception" is the greatest money-maker in history.



ADOLPH ZUKOR
PRESENTS

"DECEPTION"

Directed by Ernest Lubitsch

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Jesse L. Lasky presents

GLORIA Swanson

in Elinor Glyn's

"The Great Moment"

AT last! Gloria Swanson's first starring vehicle.

After her triumphs in Cecil B. DeMille's productions, her name has an inestimable box-office value.

Couple that with the box-office value of Elinor Glyn, famed author of "Three Weeks" — who worked with the director throughout the production.

It will be a Great Moment for your bank account when you show it!

Scenario by Monte M. Katterjohn
Directed by Sam Wood

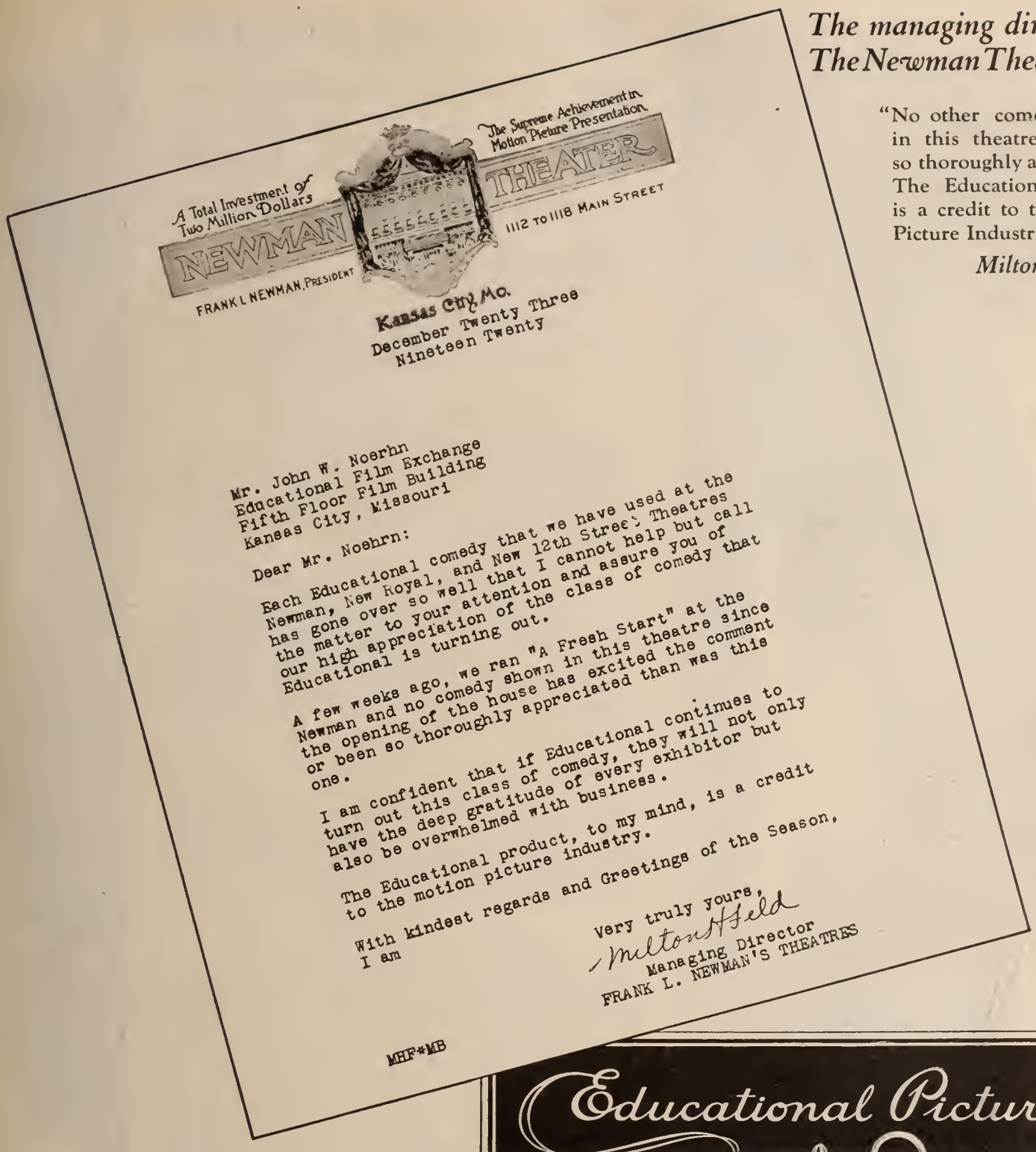
A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

The managing director of The Newman Theatre says

"No other comedy shown in this theatre has been so thoroughly appreciated. The Educational product is a credit to the Motion Picture Industry."

Milton H. Feld.



A Total Investment of Two Million Dollars
The Supreme Achievement in Motion Picture Presentation
NEWMAN THEATER
1112 TO 1118 MAIN STREET
FRANK L NEWMAN, PRESIDENT

Kansas City, Mo.
December Twenty Three
Nineteen Twenty

Mr. John W. Noerhn
Educational Film Exchange
Fifth Floor Film Building
Kansas City, Missouri

Dear Mr. Noehrn:

Each Educational comedy that we have used at the Newman, New Royal, and New 12th Street Theatres has gone over so well that I cannot help but call the matter to your attention and assure you of our high appreciation of the class of comedy that Educational is turning out.

A few weeks ago, we ran "A Fresh Start" at the Newman and no comedy shown in this theatre since the opening of the house has excited the comment or been so thoroughly appreciated than was this one.

I am confident that if Educational continues to turn out this class of comedy, they will not only have the deep gratitude of every exhibitor but also be overwhelmed with business.

The Educational product, to my mind, is a credit to the motion picture industry.

With kindest regards and Greetings of the Season,
I am

Very truly yours,
Milton H Feld
Managing Director
FRANK L. NEWMAN'S THEATRES

MHF*MB



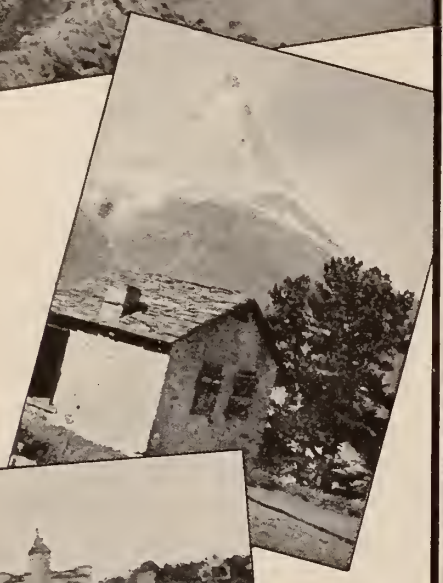
Exhibitors everywhere are speaking equally well of their results from all of Educational's Comedies:

CHRISTIE	GAYETY
TORCHY	VANITY
MERMAID	ANIMAL

Everything but the Feature

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*











Where are you going to take your audiences on their summer vacations this year?

Tour them through Continental Europe via Educational Scenics

NEW WINE IN OLD BOTTLES

The Rhone Valley is cluttered with antique Roman architecture which for nearly 1900 years has occupied choice business sites. Nowadays the whole population turns out on Sunday afternoons in these old ruins to enjoy a bull fight instead of contests of gladiators as of old.

THE MAN WHO ALWAYS SAT DOWN

His sole ambition was to become a mountaineer till he thought of putting one foot ahead of the other for fourteen thousand, seven hundred and six feet to climb one mountain. Instead, he made a successful three-hour airplane flight over the Matterhorn. With no place to land for two hours, he was sure "up in the air."

IN DUTCH

In Holland, every scene's a stage setting. So much of the land is water that their hay wagons are scows. Only the dikes and sand dunes keep out the sea, while along the canals are spotless towns whose houses seem to be peering anxiously at their reflections to see if their faces are clean.

LOST—A YODEL

After getting to the top of the Bietschhorn—ten thousand feet above sea level—we found we hadn't breath enough left for one first-class whoop, much less a yodel—and we had always wanted to do a yodel on the top of an Alp.

THERE IS NO SANTA CLAUS

The first story we ever heard was about a dog that rescued travelers lost in the Swiss Alps. Finally we visited Great St. Bernard Pass, the scene of this immortal tale. We were disappointed. The dogs carried no canteens. It was like the morning we learned that Santa Claus was a myth.

Educational Pictures

"THE SPICE OF THE PROGRAM"

Plan 10 programs in advance with Educational's Scenics—Group "A"





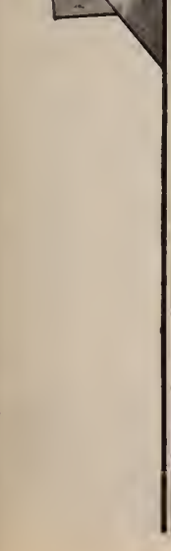












INDIVIDUALITY

Your audiences will greatly appreciate this unique form of personally conducted jolly journeys.

GETTING A POLISH

We thought Dante was a Cuban ballplayer, so they packed us off to the Riviera, where the nobility of Europe searches for health and pleasure. The picture shows the beautiful Mediterranean, the olive trees of Portofino, Parragi Cottage, the Bay of Naples, the Isle of Capri, the Blue Grotto and last, but not least, Vesuvius.

THE QUAINT ISLE OF MARKEN

The tiny Dutch Isle seems quite apart from the rest of the world. Visitors from every land delight in Marken's peculiar customs, the quaint dresses of the women and children—and especially the children themselves, probably the most picturesque in all the world.

THE SEVEN LEAGUE BOOTERS

Switzerland plays no weather favorites. Every month of the year is a climatic knockout. In winter, continental society flivvers about on skiis all over the well-known Alps. We found any number of high steppers who seemed more at home on their seven-foot sticks than we did in our humble and worthy boots.

PYRENEES AND WOODEN LEGS

Along the northern end of Spain where the meadows of France come down to meet the border, the snow-capped Pyrenees stand across the way, and on the fence, so to speak, is the miniature Republic of Andorra. Here in the Landes there are sheep all over the place, and shepherds stand twelve feet high on wooden stilts.

WANTED: AN ELEVATOR

High in the Pennine Alps is the Pointe d'Orny, a 10,000-foot peak of rock cutting a jagged crest against the sky. When we finally struck bottom, after going over the top, we made up our minds to climb nothing higher than the Woolworth Tower till mountains are equipped with elevators and steam heat.

"Continental Europe" (Group A) will be followed by
"Africa, India and the Orient Islands of the Pacific" (Group B)
"Our Northwest, Alaska and Canada" (Group C)
"Our Southwest, Central and South America" (Group D)

Educational Pictures

"THE SPICE OF THE PROGRAM"

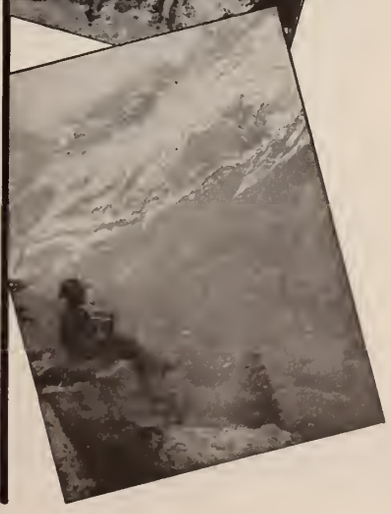
Get aboard this Educational Special
Book Now!











GLADYS WALTON

In a stirring story of circus life, directed by Harry B. Harris

"THE MAN TAMER"

Story by John Barton Oxford



UNIVERSAL SPECIAL ATTRACTIONS
Presented by
Carl Laemmle

52
Good Pictures a year
and no worry



GRACE DARMOND

With a Big Special Cast in a Rushing Drama of Life and Love on the Flaming Frontier.
Directed by Wm Worthington
From a famous story by Peter B. Kyne

"The BEAUTIFUL GAMBLER"



"A Great Picture"
says M.P. World

"Tremendous Box-office Possibilities"

"Combine a tensely dramatic story, fine direction, a well-planned scenario, an extremely talented star and a competent supporting cast and there can be but one result. "REPUTATION" is a great picture. It is based upon a story that has as wide an appeal as there are average emotions to play upon. Taking this basis, the scenarists have performed a fine piece of playmaking."

As to Miss Dean—"Her dynamic personality, genuine appeal and distinct talent in registering the complete gamut of emotions results in a performance that is among the outstanding pieces of acting on the screen."

"REPUTATION" is an "audience" picture of the first magnitude, suitable for any class theatre."

"REPUTATION"

Carl Laemmle
presents

Stuart Paton's
Tremendous Drama of
Woman against Woman

Starring

America's Most Magnificent Actress

PRISCILLA DEAN

UNIVERSAL - JEWEL PRODUCTION DE LUXE







A real special!

A

J. PARKER READ Jr.
PRODUCTION

"I AM GUILTY!"

By BRADLEY KING
starring
LOUISE GLAUM

Available now!

ASSOCIATED PRODUCERS INC.
HOME OFFICES · 729 SEVENTH AVE., NEW YORK CITY







A
J. PARKER READ JR. PRODUCTION





LOUISE GLAUM in "I AM GUILTY!"

Here is a picture that meets every demand of your critical patrons. It visualizes a story of intense interest. Dramatic situations and vivid scenes portraying stirring incidents in the career of a neglected wife give this mystery picture a conspicious niche in the hall of production fame.

Starring Louise Glaum, "I Am Guilty!," adapted for the screen by Bradley King, is a genuine box-office attraction with every element essential to a strong and satisfying entertainment. Exhibitors will do well to contract for this subject.

Available Right Now!





AN EXPLANATION

The Associated Producers, Inc. take this opportunity to correct an error of transcription in one of their recent trade journal advertisements in which the subject, "I Am Guilty!" was exploited. At the bottom of the page copy, a statement was inadvertently included to the effect that the managing editors of the Hearst newspapers throughout the United States had received a request to co-operate with the "A. P." in exploiting the picture.

No authority was given to publish this fact, and therefore the Associated Producers, Inc. take this method of acknowledging their error and also this opportunity to thank the Hearst papers for the co-operation that they have given our production. "I AM GUILTY!"

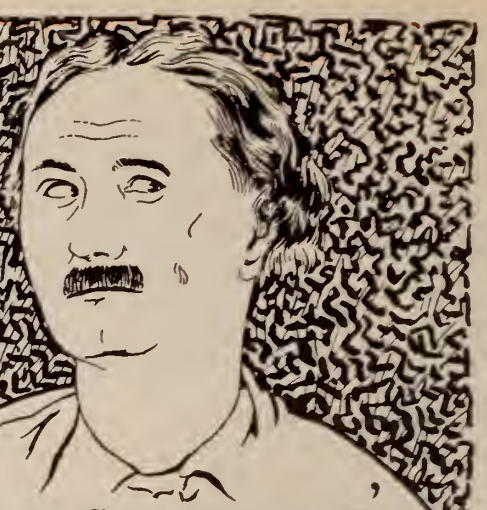
ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE. NEW YORK CITY

OESTER







MACK SENNETT'S COMEDIANS

IN

A FIVE PART COMEDY PRODUCTION

"HOME TALENT"

—something decidedly new!

Those who remark that "there is nothing new under the sun" have not had the pleasure of viewing the Comedy King's latest feature production — "Home Talent." Here, for the first time, motion picture photography deviates from the beaten tracks and as a result this new Sennett Special is not only a comedy classic but an artistic triumph as well. The production is in five parts.

Available Now!

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



MACK SENNETT'S COMEDIANS

in

A FIVE PART COMEDY PRODUCTION





"HOME TALENT"

BEN TURPIN
CHARLIE MURRAY
JAMES FINLAYSON
KALLA PASHA

with

EDDIE GRIBBON

PHYLLIS HAVER
DOT FARLEY
HARRIET HAMMOND
KATHRYN Mc GUIRE

Roman Episode directed and photographed by James Abbe

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

AVAILABLE NOW!



THOMAS H. INCE

presents

His drama of To-day

"MOTHER O' MINE"

Notable cast featuring Lloyd Hughes
Betty Blythe, Joseph Kilgour
Claire McDowell, Betty Rose Clark

Adapted by C. Gardner Sullivan
from "The Octopus" *by* . . . .
Charles Belmont Davis

Directed by . . . Fred Niblo

Supervised by **THOMAS H. INCE**

TO BE RELEASED JUNE 5TH



ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



—a drama of today

Those hundreds of exhibitors who enjoyed the privilege of exhibiting "Lying Lips" will welcome the announcement that Thomas H. Ince's forthcoming "A. P." release—"Mother O' Mine"—is even a greater picture in many ways, in the opinion of those who have previewed it. The latest Ince special combines all of the elements that made "Lying Lips" one of the really big pictures of recent months, and in addition has a more gripping and vital theme than its predecessor—mother love! "Mother O' Mine" was directed by Fred Niblo and produced under the personal supervision of Mr. Ince.

TO BE RELEASED JUNE 5TH

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



Look What the Stork Brought Us— A NEW STAR!

When the New York American recently said of Ben Turpin: *"He is no longer a mere comedian but an artist,"* they fully expressed the sentiment we would convey in this advertisement. Mr. Turpin is now a full-fledged star and his future productions will confirm our statement that Mack Sennett is giving the world-famous artist every opportunity to do the best work of his screen career.

Mack Sennett Presents

BEN TURPIN

in a series of two-part comedy specials.

HIS FIRST RELEASE—EARLY IN JUNE

"Love's Outcast"

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

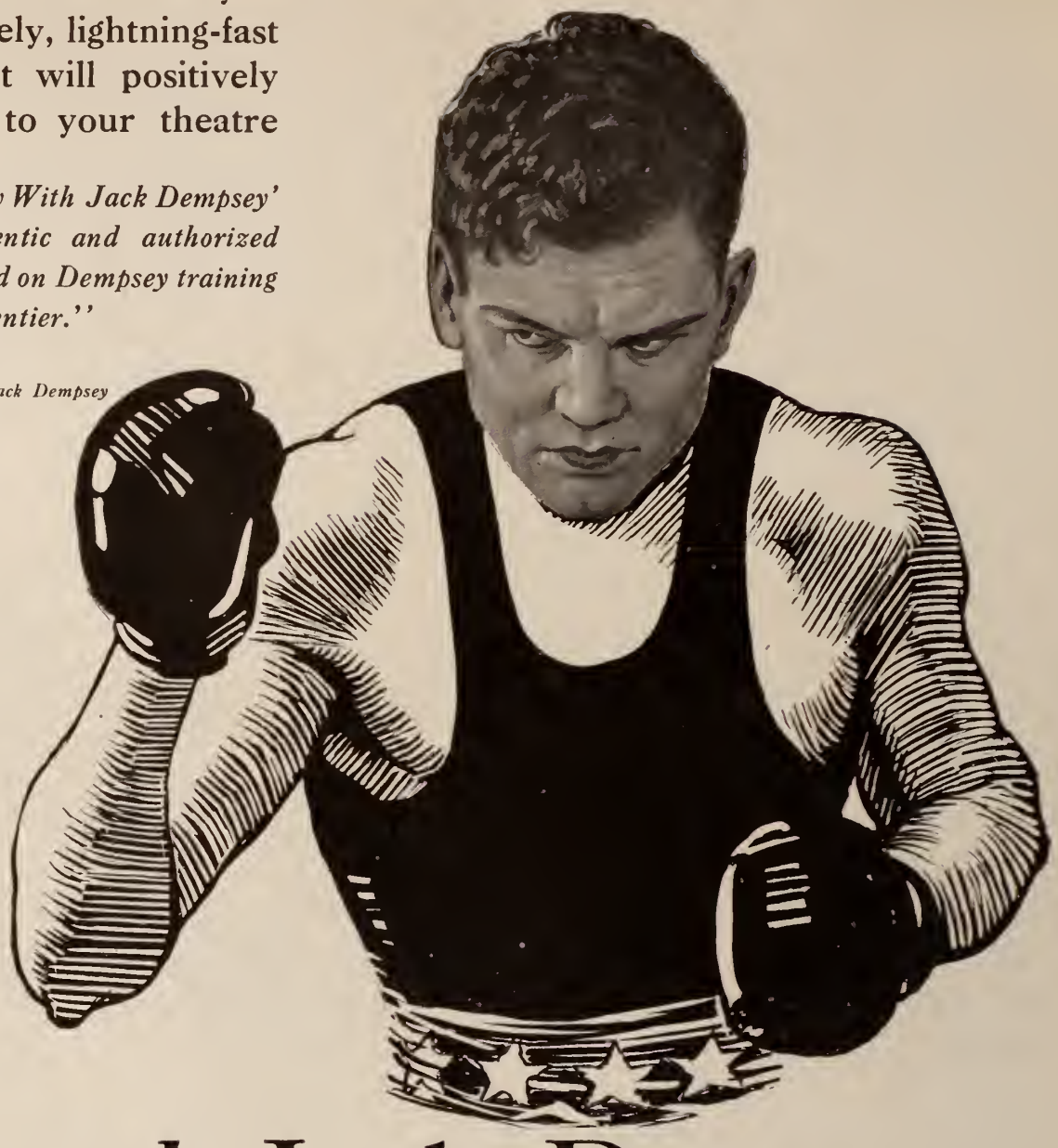

ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

The biggest box-office attraction of the day; an attention-getter such as you have never seen; a timely, lightning-fast One Reel Special that will positively make all roads lead to your theatre

"I guarantee that 'A Day With Jack Dempsey' is the only true, authentic and authorized picture that will be issued on Dempsey training for his fight with Carpentier."

Jack Kearns,

Manager of Jack Dempsey



A day with Jack Dempsey

presenting the ONLY true record of the world's champion in training for his much talked of fight on July 2nd with Carpentier

Here's a rare and juicy chance for all you live showmen to clean up with a picture that the whole population will want to see. Get it; bally-hoo it like a circus, and put extra help in your box-office. You'll need it!

It would take a bank roll the size of the Washington monument to buy the publicity that is appearing in the newspapers of the land on the great fight of July 2nd. You get it all free with this picture.

First come, first served.
Get it now while the getting is good!

PATHE
DISTRIBUTORS

B3944

"The Branding Iron" is one of the season's leading money-makers. "Snowblind" — by the same author and director —is a bigger picture with an even more powerful appeal.

Book it for an early showing.



In a lonely canyon, cupped in the frozen hills of the North, two men and two women enact their parts in a strange and stirring story of human conflict.

GOLDWYN

PRESENTS

REGINALD BARKER'S

PRODUCTION OF

"SNOWBLIND"

ADAPTED FROM THE FAMOUS NOVEL BY

KATHARINE NEWLIN BURT

DIRECTED BY

REGINALD BARKER

A GOLDWYN PICTURE



GOLDWYN PRESENTS

TOM MOORE

Tom Moore's millions of admirers will think him the most dashing fire-laddie that ever scaled a ladder or broke a heart. "Made in Heaven" is a bright, clever, clean American comedy, with sparkling sub-titles and a plot that hits home. It is drawing big houses all over the country.

IN



MADE IN HEAVEN

BY WILLIAM HURLBUT ✍ DIRECTED BY VICTOR SCHERTZINGER

GOLDWYN PICTURES CORPORATION

STATE RIGHTS BUYERS

THE WORLD IS MINE



AND I'LL SELL ANY PART OF IT



INITIAL PRESENTATION
AT EUCLID AVENUE OPERA HOUSE, CLEVELAND, OHIO,
SUNDAY MAY 15, FOR ONE WEEK

"THE SUPREME PASSION"

Written by Robert McLaughlin and Charles T. Dazey

SCORED A GENUINE HIT

Starring the Most Photographed Girl in America

FLORENCE DIXON

Whose Beautiful Face and Dainty Figure Are Seen In All Countries
on Posters, in Advertisements and in Classical Art Studies

State Rights Selling Fast **Wire About Your Territory**

A BIG TITLE AND A BIG SHOW

THIS IS A REAL BOX-OFFICE PROPOSITION

ROBERT W. PRIEST, Pres.

THE FILM MARKET, Inc.

No. 1482 Broadway 'Phone Bryant 6548

DAVID WARK GRIFFITH'S

new picture

"DREAM STREET"

A Dramatic Comedy
Suggested by Characters
of Thomas Burke



"'Dream Street' in its bid for popularity should be a 'Main Street' of the films," said The New York Evening Sun.

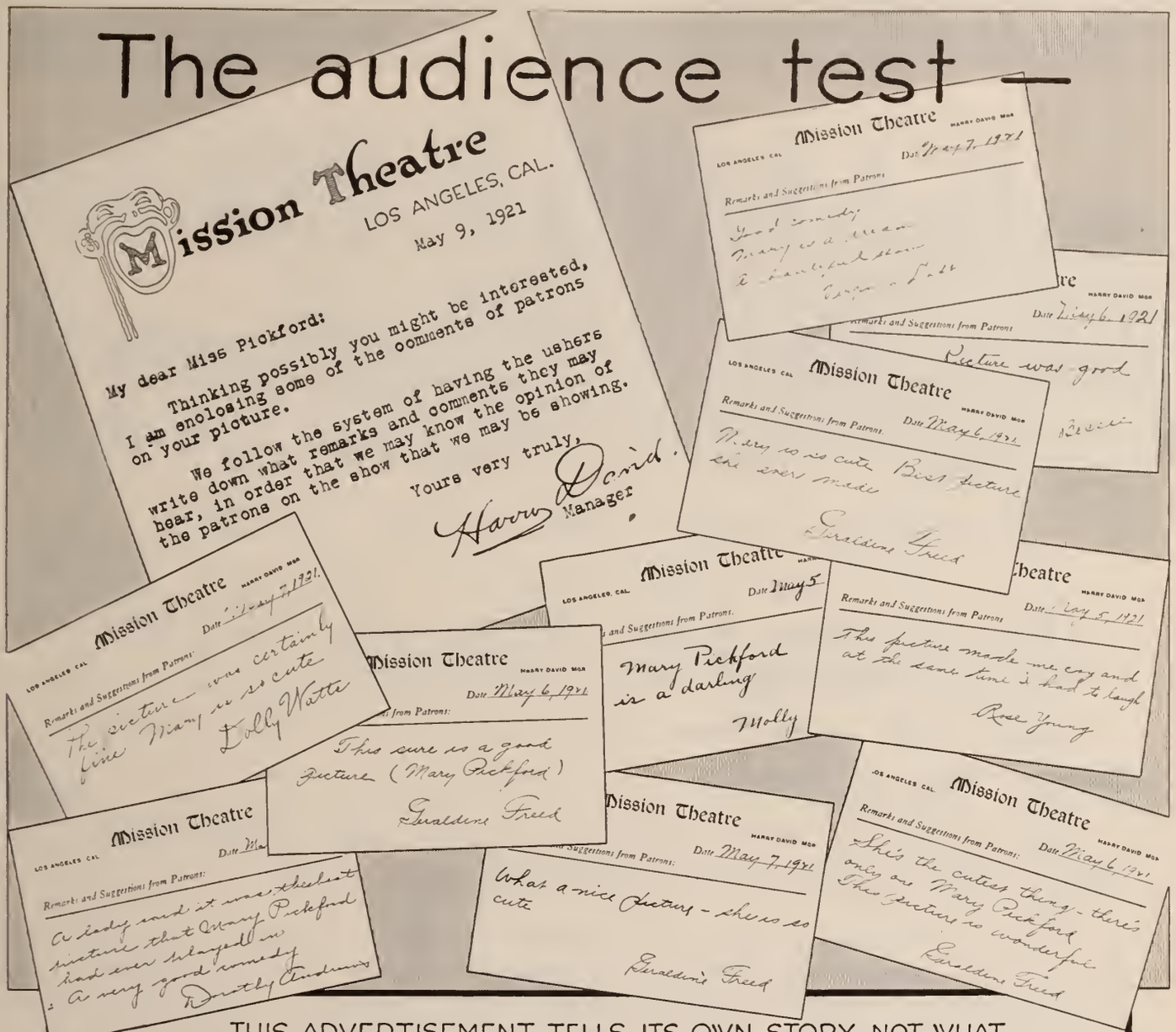
The sensational bookings being written on "Dream Street" prove that "The Sun" was right.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

The audience test —



THIS ADVERTISEMENT TELLS ITS OWN STORY. NOT WHAT MISS PICKFORD THINKS, NOT WHAT WE THINK — *BUT WHAT YOUR PATRONS THINK* — THAT IS THE ONLY THING TO BE CONSIDERED.

MARY PICKFORD

in

"THROUGH THE BACK DOOR"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax · Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

A Cosmopolitan Production ~

$24,961.20

In One Week In One Theatre

That's What This Great Divorce Problem Picture Did in New York

On its pre-release week's showing at the Rialto, New York, "The Wild Goose" played to $24,961.20.

During this week New York enjoyed the first warm outdoor summer weather of the season.

Ask somebody who will not lie for the other picture box office cash records in New York this same week.

And bear in mind during its presentation every big Broadway picture house held a heavily advertised picture and a number of theatres ordinarily the homes of what are known as "legitimate productions" were playing feature pictures upon which fortunes have been spent in advertising, billing and other exploitation. Only Mr. Hearst's two New York papers were used for the advertising of "The Wild Goose"—no other New York newspapers were used.

"The Wild Goose" is a picturization of the great novel dealing with divorce by Gouverneur Morris, which was enjoyed by millions of readers when it appeared in Hearst's Magazine.

The dramatic intensity of the situations leading to divorce has been wonderfully and intensely brought out in the masterly direction of the picture by Albert Capellani, who directed "The Inside of the Cup."

"The Wild Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell

Directed by Albert Capellani
Scenes by the famous Cosmopolitan Scenic Staff
Under the Direction of Joseph Urban

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production



The Reasons

for the astonishing success of Cosmopolitan Productions

First—The Scenarios

Written by the leading scenario writers from the greatest stories of the greatest authors in the world, appearing in the greatest magazines in the world, secured regardless of expense.

Second—The Direction

Directed by master directors who have demonstrated their ability by consistent box office successes.

Third—The Casts

Every character in every Cosmopolitan Production is cast with the utmost care. Only the leading artists of proven ability are selected.

Fourth—The Settings

Created by the famous Cosmopolitan Scenic Staff under the direction of Joseph Urban—built by the greatest staff of technical scenic artists ever assembled in one group.

Every setting especially created for each particular picture. No settings are used again in productions—no faking on settings.

And Last but Not Least—The Publicity

Utilizing all the power of the greatest newspaper organization in the world, the Hearst organization. An immense audience of over fifteen million readers are constantly reminded of the character of Cosmopolitan Productions through heavily illustrated large space advertisement and news stories in the Hearst Newspapers, the circulation of which cover the United States, from coast to coast.

The exhibitor who does not grasp the full import of the message in this advertisement, who does not realize how much money there is for him in Cosmopolitan Productions lacks the foresight and ability to grasp the opportunity that makes success a certainty.

Get in touch with the Famous Players Exchange—Ask it for details of the present and future releases of Cosmopolitan Productions.

Presented by Famous Players-Lasky Corporation

A Cosmopolitan

The Woman God Changed"

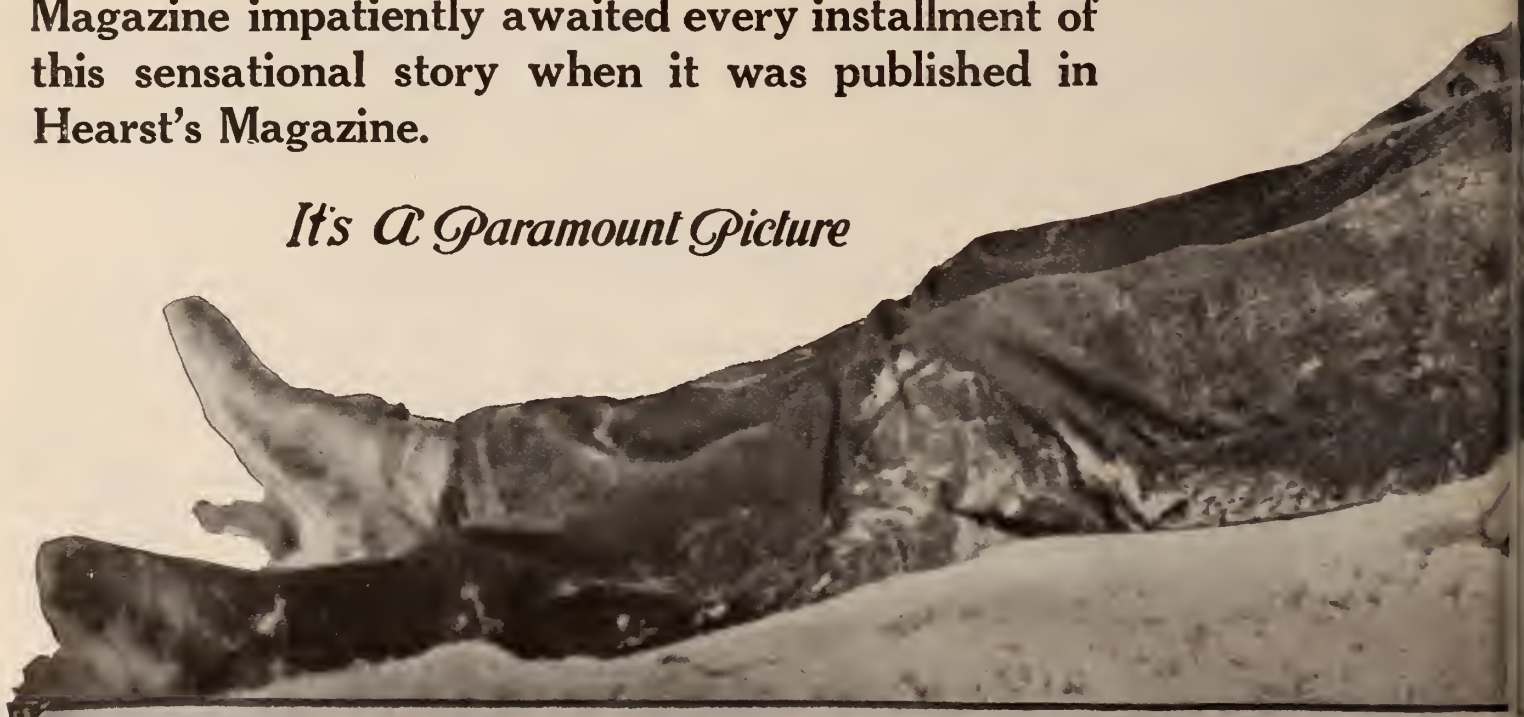
From a Story by DONN BYRNE
Scenario by DOTY HOBART
Directed by ROBERT G. VIGNOLA
Scenes by the Famous COSMOPOLITAN SCENIC STAFF,
Under Direction of JOSEPH URBAN

Cash Take For This Picture at the Rivoli Box Office, New York, Week of May 22, Will Be Published in this Paper

WATCH FOR THE FIGURES

"The Woman God Changed" is a story that has been tested—over a million readers of Hearst's Magazine impatiently awaited every installment of this sensational story when it was published in Hearst's Magazine.

It's A Paramount Picture



Presented by Famous Players-Lasky Corporation

Production ~



Presented by Famous Players-Lasky Corporation

JACK



A Pathe Serial

© 1921
UNDERWOOD & UNDERWOOD

DEMPSEY
in
DAREDEVIL JACK

Produced by Robert Brunton

If DEMPSEY *came to your town*

If Jack Dempsey came to your town everyone who could walk would be at the railroad station to see him come in.

If you could have Dempsey in your theatre you would have S. R. O. even if your seating capacity was ten times as big as it is.

That's because every newspaper is playing up the coming fight with Carpentier on July 2nd and everybody is reading about the American heavyweight champion of the world.

You can have Dempsey in your town; you can have him in your theatre; you can cash in on the tremendous interest and the amazing newspaper publicity; for you can show the serial sensation of the decade, "Daredevil Jack," which has wrecked the records of every theatre that has played it.

Tie up to the greatest opportunity for increased business you ever had; book Jack Dempsey in "Daredevil Jack."



Pathé
Distributors



MAY McAVOY
in
REALART'S BIRTHDAY PRODUCTION

Story by
HECTOR TURNBULL
Directed by
CHESTER FRANKLIN
Scenario by
EVE UNSELL

At the Head of the Stairs

At the head of the stairs stood a man and a girl. They were listening terrified to the sound of voices which came up from the room below.

"I know he's here! Who did he come for—you or Jeanne?"

And then a woman's voice—almost a whimper—"Not me, Philip! Not me!"

Then suddenly the hall door burst open and Jerry, half-crazed with jealous doubts, started up the stairs.

The young girl shrank back in terror against the stair rail. Instinctively she stretched out her hand in protection.

* * *

The dramatic intensity of this story grips you. It is the chronicle of an American household saved from ruin by a young girl's devotion.

REAL ART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES CORPORATION
469 FIFTH AVENUE ~ NEW YORK CITY



Artie was right —!

The astute day clerk of the Fairview Hotel needed but to glance through his lone eagle eye to decide that the girl who was signing the register was the great screen comedienne whose pictures are the joy of both box-office and fan.

Artie was right. There is only one "good little bad girl." If there is any exhibitor who isn't letting his patrons enjoy the screen escapades of this inimitable star, he ought to take a tip from Artie, and sign up now. A Realart Star Franchise entitles you to all of Bebe Daniels' pictures. The latest one is

BEBE DANIELS
IN
"TWO WEEKS WITH PAY"

Adapted from the Saturday Evening Post Story by Nina Wilcox Putnam - Directed by Maurice Campbell
Scenario by Alice Eyton

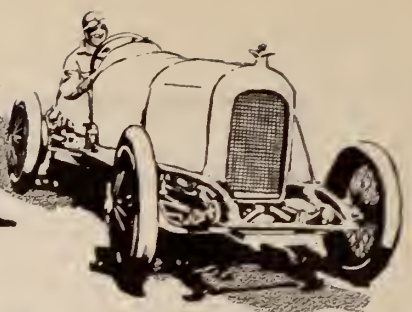
REALART
PICTURES CORPORATION
469 FIFTH AVENUE - NEW YORK

The speediest of stars in the swiftest of pictures



TOM MIX

in



A RIDIN' ROMEO

Story by Tom Mix
Directed by George E. Marshall







William Fox Attractions

Just a Pair of Shoes!

but—into what romance—what mystery—
what adventures they lead





PEARL WHITE

in

Beyond Price

The most pleasing picture of this popular star

Story & Scenario by Paul H. Sloane
Directed by J. Searle Dawley

William Fox
presents



SKIRTS

with
Clyde Cook
The Singer
Midgets and
a host of other
funmakers

in
-5 Acts-
Will blow
the blues
from any
community

Fox Entertainments



LIFE

17 West Thirty-first Street

NEW YORK May 17, 1921.

Dear Mr. Johnston:

I am glad you published that letter from Mr. Partington taking issue with my criticism of trade paper reviews. I am equally glad that he did not hesitate to ask me where I get off.

The answer is that I represent the million readers of LIFE - a great majority of whom are regular motion picture fans. It was at the request of these fans that LIFE broke away from a long established precedent, and established a department of film reviews.

These fans are the court of final appeal in all questions of judgment. Their opinion is of more importance than yours or mine or Partington's or Adolph Zukor's or Nathan L. Miller's. We must adjust our point of view to their's - or get out.

If I consistently praise pictures which my readers dislike, and condemn pictures that my readers enjoy, my value as a critic will be somewhat less than nil. And I will be fired.

It is therefore up to me to put myself in the place of the average fan, and judge each picture accordingly. The minute I get the idea that my brow is several degrees above normal, then do my reviews become worthless.

In this respect, my problem is just exactly the same as yours. Your reviewers write for the trade; I write for the fans. If a picture is bad from my readers' point of view, it certainly must be bad from yours.

Or is that one of those things which I, as a rank outsider, am not supposed to know anything about?

The time is coming when movie criticism will be put on the same plane as dramatic criticism in magazines and newspapers; and it will have the same widespread effect.

Then, perhaps, the wise guys in the motion picture industry will begin to realize that real criticism is not the voice of a few dogmatic highbrows; it is the inevitable expression of public opinion.

Sincerely yours,

Robert E. Sherwood

MOTION PICTURE EDITOR.

To:
William A. Johnston, Esq.,
Motion Picture News,
New York City.

ROBERTSON-COLE
Presents

PAULINE FREDERICK

in

"Salvage"

By DANIEL C. WHITCOMB

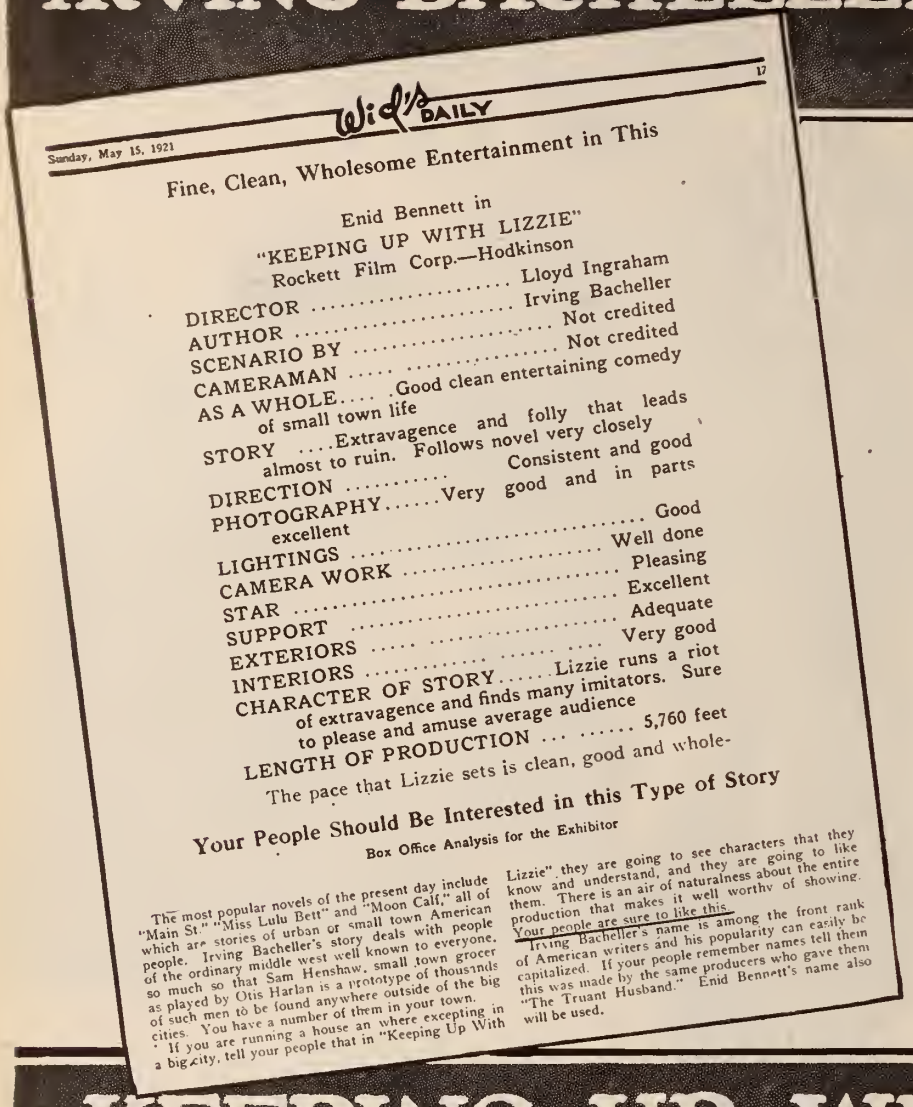
A ROBERTSON-COLE
SUPER-SPECIAL

R-C PICTURES



A STORY OF MOTHER LOVE

IRVING BACHELLER IS A TRUE PROPHET—



Wid's DAILY

Sunday, May 15, 1921 17

Fine, Clean, Wholesome Entertainment in This

Enid Bennett in
"KEEPING UP WITH LIZZIE"
Rockett Film Corp.—Hodkinson

DIRECTOR ..... Lloyd Ingraham
AUTHOR ..... Irving Bacheller
SCENARIO BY ..... Not credited
CAMERAMAN ..... Not credited
AS A WHOLE.... Good clean entertaining comedy of small town life
STORY ....Extravagence and folly that leads almost to ruin. Follows novel very closely
DIRECTION ..... Consistent and good
PHOTOGRAPHY.....Very good and in parts excellent
LIGHTINGS ..... Good
CAMERA WORK ..... Well done
STAR ..... Pleasing
SUPPORT ..... Excellent
EXTERIORS ..... Adequate
INTERIORS ..... Very good
CHARACTER OF STORY.....Lizzie runs a riot of extravagence and finds many imitators. Sure to please and amuse average audience
LENGTH OF PRODUCTION ... . 5,760 feet

The pace that Lizzie sets is clean, good and whole-

Your People Should Be Interested in this Type of Story

Box Office Analysis for the Exhibitor

The most popular novels of the present day include "Main St." "Miss Lulu Bett" and "Moon Calf," all of which are stories of urban or small town American people. Irving Bacheller's story deals with people of the ordinary middle west well known to everyone, so much so that Sam Henshaw, small town grocer as played by Otis Harlan is a prototype of thousands of such men to be found anywhere outside of the big cities. You have a number of them in your town.

If you are running a house an where excepting in a big city, tell your people that in "Keeping Up With Lizzie" they are going to see characters that they know and understand, and they are going to like them. There is an air of naturalness about the entire production that makes it well worthy of showing. Your people are sure to like this.

Irving Bacheller's name is among the front rank of American writers and his popularity can easily be capitalized. If your people remember names tell them this was made by the same producers who gave them "The Truant Husband." Enid Bennett's name also will be used.

The trade papers agree with Mr. Bacheller's statement printed in last week's advertisement—that "'Keeping Up With Lizzie' is a big picture."

It is a picture that will please anywhere—a picture providing clean, wholesome entertainment—with all the charm of Irving Bacheller's book faithfully reproduced.

This, the first of Irving Bacheller's books to be picturized, marks a great step towards worthier pictures—a real answer to all censorship problems.

KEEPING UP WITH LIZZIE IS A BIG PICTURE

A HODKINSON RELEASE

Al and Ray Rockett *present*
IRVING BACHELLER'S

"KEEPING UP WITH LIZZIE"

featuring
ENID BENNETT
With a strong cast including
Edward Hearn, Otis Harlan, Lila Leslie
and J. Lander Stevens
Directed by Lloyd Ingraham
produced by
Rockett Film Corporation

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

A Hard-boiled Independent Los Angeles Critic Says this →

Two Reel Knockouts!
Sure Fire!
All-Star Casts!
Famous Authors Big Stories!
Punch!
Built for Audiences!
Showman's Prizes!

Los Angeles Sunday Times

NEW TABLOID SCREEN DRAMA

Feature Casts Adorn Short Reeler Productions.

Concentrated Interest Makes for Punch.

Move May Have Effect on the Long Pictures.

BY EDWIN SCHALLERT.

"The Selig-Rork two reelers are to be an antidote for an overdose of features."

"'The Policeman and the Baby,' with William Desmond and Wallace Beery, is an oddity of the human interest type very much like an O. Henry story."

"'The Northern Trail,' a James Oliver Curwood story, featuring Lewis Stone and Ethel Grey Terry, is a northern drama, in which the triangle situation is handled with skill. The snow settings are worthy of a five-reel picture. I know that I have seldom seen such a blizzard on the screen as the one in this picture."

"What struck me particularly about the productions was their brisk tempo. Not for a moment did I feel that lagging of interest, that wearisome boredom which is the bane of the long feature."

"The best of our melodramas so often might have been shortened with a heightening of the dramatic effect, and for the human interest sketch, the thrill play, the new and shorter form with its concentrated events seems so much more suitable than the draggy incidents."

"As a matter of fact program routine has become hackneyed and a project to revive two-reel dramas would serve to relieve the overburden of sameness."

No. 3 in a Series

Make It Pay

THERE are trade papers—and trade papers.

It costs more to make a trade paper in this field than in any other—with but one exception we know of.

That's because so much service is demanded by the reader.

It costs us to manufacture MOTION PICTURE NEWS more than twenty times what the reader pays for it.

* * *

If any advertiser doesn't use so strong and valuable a medium as MOTION PICTURE NEWS to his and the exhibitor's advantage it is simply because he doesn't know how.

It's simple enough.

First, decide just what you want to accomplish.

The distributor of film for instance, we take it, wants more film rentals and wants the exhibitor to draw bigger audiences.

THEN, he can put just this sort of selling copy in our advertising pages. He can—POSITIVELY—get just such results.

He can't get these results by scattering his efforts. He's GOT to concentrate in at least one publication. He can't get results if he places his advertising simply to get worthless reading notices. That isn't advertising; it isn't business: it's—well we'd hate to say.

* * *

The exhibitor wants good straight selling copy—because it helps him advertise to his public; the exchangeman wants it—because it makes bookings; we want it—because it makes a better MOTION PICTURE NEWS.

* * *

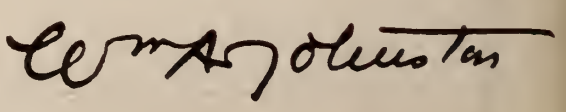
And it can be done.

Ask us how. We know our own book: and we know how it can be used—to the producers', the distributors', the exhibitors', great profit.

It's important.

Advertising is one of the big economic factors in this field—a mighty big one.

Ask us how to make it pay.




TONY SARG
HERBERT M. DAWLEY INC
SHADOWGRAPH COMEDIES
130 W. 46th NEW YORK
NEVER BEFORE—
—in the history of Motion Pictures has any short subject received such a joyous welcome from big exhibitors, little exhibitors, motion picture and great daily newspaper critics and the public, as the initial issue of TONY SARG'S ALMANAC—" The First Circus," because,
AS—
—Robert E. Sherwood, Motion Picture Editor of " LIFE," says: " It doesn't make any difference how bad the feature picture may be; if Tony Sarg's Almanac is on the bill, it's bound to be a great show! "
The first is out; there will be eleven more—and the whole picture industry is yelling:
"COME ELEVEN!"
TELEPHONE BRYANT 9907
TONY SARG '21

The Orpheum Picture Company tried out the First National Franchise in their three theatres in Beloit, Wis., and then took out franchises for theatres in two other cities. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"A Picture That Is

Critics Call It Marshall Neilan's Biggest Production and a Box Office Attraction of Stellar Value

MARSHALL NEILAN

Presents

Randall Parrish's

"*Bob Hampton of Placer*"

Scenario by Marion Fairfax

Photography by Jacques Bizuel and David Kesson; Art Director Ben Carré

A FIRST NATIONAL ATTRACTION

Tremendous Scenes: Stupendous Photographic Effects: Hordes

J. M. Wentzell, Norman Amusement Co., Louisville, Ky.—"Experience has taught me that First National Pictures are essential to a successful house."
THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Big In Every Way"

Wids

It will pay you to read every word of these reviews:

THE REAL THING

"Marshall Neilan's latest production is big in every way and should prove a box office attraction. It will bear promises and you can tell them it's the biggest thing the producer has done yet, and proves him thoroughly capable when it comes to directing spectacles. There are many battle scenes, two in particular which are well worth seeing—the massacre by the Indians, and later Custer's last fight. There is some very realistic fighting.

"Marshall Neilan has made the biggest picture of his career. He seems to have a faculty for handling pictures which require exterior settings, and in his latest production, the entire atmosphere of the out-of-doors is no small factor in the entertainment which the picture affords. The long shots of the battle formation and the troops in the distance have been excellently photographed. There are many unusually pretty scenes and the western locations all told are THE REAL THING.

"James Kirkwood gives a splendid performance in the most important role and Marjorie Daw is a pretty heroine. A large supporting company has been carefully selected and all do good work."—*Wids.*

A BIG SUCCESS

"Another Marshall Neilan success. It is excellent Western melodrama, a real thriller of its kind, with the quality of suspense developed to the last degree, plenty of fast action—the pace never slackening for an instant—well directed and cleverly acted by a splendid cast. Also it possesses considerable historical interest, the fate of General Custer and his troops on the Little Big Horn River, when ambushed by hostile Indians, is worked into a stirring episode, the sort of thing guaranteed to rivet the attention of young and old, and indeed all through this romantic story of the winning of the West the spectators are kept on the verge of breathless expectation. The picture registers among the best melodramatic offerings of the season and exhibitors should find it a box office attraction of stellar value."—*Exhibitor's Trade Review.*

BOYS WILL EAT IT UP

"Men will like this picture, the boys will eat it up and the women will accept it because of the comedy and the clever work of Wesley Barry. The production has unusual exploitation possibilities, not the least of which is the all star cast. It presents James Kirkwood and a fine cast of types and competent players, and is enacted with some wonderful scenic settings. Wesley Barry is given his greatest acting opportunity. He earns a number of good laughs in comedy scenes and puts over a bit of real dramatic work in the last part of the sequence devoted to Custer's fight."—*Motion Picture News.*

HIS FINEST PICTURE

"The finest and most artistic contribution that Marshall Neilan has ever made to the screen. The picture is spectacular, colorful and thrilling, portrayed in a gripping and dramatic manner. An absorbing and beautiful story of love and adventure."—*New York Review.*

HIS GREATEST PHOTOPLAY

"An all star production and Marshall Neilan's greatest photoplay. Wonderful and spectacular scenes. An absorbing story of frontier life. Marshall Neilan has outdone all his previous productions."—*Pittsburg Leader.*

MOST THRILLING

"A story of love, intrigue and adventure, with one of the most thrilling and picturesque pages of American history as its background. Dramatic—spectacular." *Omaha Bee.*

A FIRST NATIONAL ATTRACTION

of Indians: Regiment of U. S. Cavalry: All Star Cast

What Every Woman Should Know!

What is love's penalty?
Who exacts love's penalty?
Who pays love's penalty?

These are the tremendously vital questions of life presented and answered by

The Beautiful

HOPE HAMPTON

in

"Love's Penalty"

It will open girls' eyes.
It will sound a word of caution to young men.
It will teach them the lessons of life that they ought to know in a way that will fascinate them.
A picture with wonderful audience values—clean, wholesome, entertaining.

Presented by Hope Hampton Productions, Inc. Story and direction by John Gilbert. Exclusively distributed by Associated First National Exchanges, with the exception of the Pittsburgh territory, which is handled by the Columbia Film Exchange, Pittsburgh, Pa.



Motion Picture News

VOL. XXIII MAY 28, 1921 No. XXIII

Resigned But Not Defeated

GOVERNOR MILLER has signed the Lusk-Clayton measure and put censorship upon the statute books of the State of New York. There is nothing to do now save to await the appointment of the three super persons who will decide what the million fold population of the state may be permitted to see upon the screen.

The writer is strongly inclined to state some plain and perhaps ugly truths about the matter, as he sees it. The urge he feels is simply that of a citizen of the state; and his attitude has no bearing whatever upon his connection with the motion picture industry.

Speaking for the industry, as we must here, we feel sure that we can reflect its opinion in the following words: Now that the bill is a law we shall treat it as a law. But believing that it in no way reflects public opinion, that it is an uncalled for and outrageous piece of legislation, that it is utterly impracticable, that it is assuredly un-American if not basically unconstitutional, we shall use every single recourse left to us to prove that these assertions are valid and true.

This industry, as we know it and believe in it, will fight the issue to the last ditch.

* * *

An Alliance of Strength

WE are, all of us, well aware of the fact that the recent attack upon the industry from without has been largely due to the character of the newspaper and poster advertising of pictures.

In many instances this advertising has been wide open to attack. The picture has been unjustly accused because of the reprehensible poster and newspaper copy.

Advertising today is a very large and potent force in this field. It has grown swiftly to large dimensions along with the quick growth of the industry. We have no definite figures as to the amount of exhibitor advertising being done today but we do know that it bulks large.

In cities the size of Los Angeles, Seattle, Newark, Detroit, Cleveland, San Francisco, the leading newspapers carry from six to over fifteen thousand dollars a month in exhibitor advertising. On this basis the larger cities of the country will aggregate an expenditure of fully five million dollars a year. To this must be added the advertising outlay of more than a thousand smaller cities and towns.

The outlay for posters and billboards space is a close second. It also runs well into the millions.

Advertising, we repeat, is a big factor with the industry today; and it is going to be much bigger. We believe that pictures, in the near future, will be the most widely advertised commodity; that advertising of itself will coordinate the present loose strings—the big ones—in the industry; that the leaders of the future will be advertising men.

We expect, very shortly, to treat of advertising as an economic factor, in a series of articles.

Just at present, however, we want to present only one and very important phase of the situation.

Some of the larger industries today have seen fit to ally themselves with the Advertising Clubs of the World to the end that the industry and its product may be rightly and reasonably set before the public at large.

Advertising is apt to get hotheaded—even when it is issued by the most stable forms. We have had striking instances of this in the picture field—and recently. Then there's always the irresponsible form of individual that doesn't give a rip about the consequences to his industry and its product so long as he can put over quickly his own wild scheme.

The Advertising Clubs of the World have a reputation for constructive building. The organization is composed of sane business men. They are not meddlers. They aim to help only; their record is good and their reputation high with the business world and with the public.

An alliance between the industry and this organization seems a most desirable thing; and we strongly urge that steps be taken by the National Association to this end.

WM. A. JOHNSTON.

Vacancy on Penn. Censor Bd. Arouses Discussion

The fact that the term of office of one member of the Board of Motion Picture Censors in Pennsylvania expires in the latter part of May, has revived the efforts of the church and welfare organizations, headed by the Rev. Dr. Twombly, of Lancaster, to have Dr. Ellis P. Oberholtzer reinstalled as a member of the board.

Dr. Oberholtzer, who is regarded by the reformers as a far more rigid censor than any other that Pennsylvania has ever had, was removed about a year ago from the board to a newly created post of director, which carried with it no power to vote for or against the rejection or retention of a film submitted to the board.

Sen. Walker on Tour in Interest of M. P. T. O.

Senator James J. Walker, general counsel for the Motion Picture Theatre Owners of America, will be in Kansas City on Monday, May 23. He is making a tour of the country to offset the action of blue-law advocates and for the inauguration of a National legislative campaign which includes the five per cent film rental tax, music tax and other matters of interest to the industry.

Senator Walker will be accompanied by Samuel I. Berman, national organizer and secretary of the Motion Picture Theatre Owners of New York State. They will be met by a joint committee of the leading exhibitors of Missouri.

A monstrous mass meeting of exhibitors of both states will be held at the Hotel Muehlebach, where a dinner will be tendered to the visitors. Approximately 500 will be in attendance. President Charles T. Sears will be chairman and master of ceremonies.

Late News From the Coast

A wire just received from the Coast conveys news of current activities in the Metro and the Realart studios. Ethel Grandin is about to return to the screen as the leading woman in "The Hunch," playing opposite Gareth Hughes. George D. Baker will direct this subject for Metro. Edward Flannigan and John Steppling have been engaged for important roles in this production.

Bayard Veiller will direct Viola Dana in a story by Frank R. Adams. The subject has been tentatively titled "Under the Sour Apple Tree." Wedgewood Nowell has been cast for an important role in "The Match Breaker," directed by Dallas Fitzgerald. Viola Dana is the star in this production.

At the Realart studios, Director Frank O'Connor is now completing "Everything for Sale." Mr. O'Connor will next direct May McAvoy in "A Virginian," a play by Eugene Presby. Bull Montana has been cast for the role of a bootlegger in "One Wild Week," starring Bebe Daniels.

James Hoff, Former Trade Paper Editor, Dies

JAMES HOFF, prominent for many years in the trade-paper field of the theatrical industry, died on Tuesday evening of this week at his home at Park Hill, Yonkers, N. Y., following a stroke of apoplexy. Mr. Hoff is survived by one son. Funeral services are to be held at the Park Hill residence on Friday morning, May 20.

James Hoff was born August 13, 1865, in Titusville, Pa. In his early years, he studied for the ministry at the Allegheny College, Meadeville, Pa., but abandoned this career for the journalistic field. His earlier writing career was spent in Syracuse and Rochester, where he was associated with various trade publications and also the local newspapers. Later he came to New York and became the editor of "The Bill-Poster," official organ of the bill-posting trade. He next went to Cincinnati, where he became associated with "The Billboard." He later came to New York again as the New York representative of "The Billboard." During this time "The Show World" was started and he transferred his services to this publication.

In 1909, he assumed the editorship of "The Film Index," and when this was absorbed in 1911 by the Chalmers Publishing Company, he became editor of "The Moving Picture World," with which he continued until about three years ago when he was made Assistant General-Manager of the Chalmers Publishing Company. Since then he had been interested in the business side rather than in the editorial phases of the Chalmers publication.

Engravers and Unions Cannot Fix Prices

The Meyer-Martin bill, which passed the recent session of the New York State Legislature, was signed by Governor Miller yesterday. This bill, which becomes a law immediately, amends the Donnelly Anti-Trust Act by extending the prohibition against monopoly to "any article or product used in the conduct of trade, commerce or manufacture." The provisions and penalties of the Donnelly Act previously applied only to monopolies in restraint of trade which affected commodities in common use. The practice of price-fixing, as employed in the photo-engraving industry, by agreements between employers and unions (enforced by strike threats), is now made unlawful.

Florida Censorship Bill Up for Second Reading

The bill introduced last month in the lower house of the Florida legislature by Representative Futch of Lake County, Fla., which provides for the creation of a state board of censors and for a system of regulation of all motion pictures and film advertising shown in the state, is scheduled to come up for consideration and second reading before the House on Wednesday of this week. This bill was favorably reported on by the Judiciary Committee early in May.

Sunday Opening Upheld in So. Dakota Test Case

A test case in the Sunday Blue Law enforcement campaign instituted by the officials of South Dakota has just been decided by the Supreme Court of that state in favor of the motion picture interests.

Word to this effect was received today by the National Association of the Motion Picture Industry in a telegram from Benjamin Friedman, President of the Minneapolis Film Board of Trade. In his wire Mr. Friedman said that the decision of the Supreme Court establishes the right of exhibitors to hold Sunday shows in South Dakota.

State's Attorney Charles H. Warren recently swore out a warrant for the arrest of Allen Goethal, manager and owner of a theatre in Huron, S. D., charging him with having conducted a moving picture show on Sunday, March 27th, and the Supreme Court has just handed down a verdict of not guilty.

New York F. I. L. M. Club Names Committees

Jack Von Tilzer has resigned as chairman of the grievance committee of the F. I. L. M. Club of New York city, owing to his resignation as branch manager of Associated Producers.

L. Rosenbluh, acting president of the club, has named a new grievance committee as follows: Henry Siegel, chairman; Lester Adler, S. Eckman, Jr., L. Rosenbluh, and S. Zierler. The following executive committee has been appointed: S. Rosenbluh, chairman; S. Zierler, S. Eckman, William E. Raynor, L. Adler, H. Seigel and S. H. Fabian.

West Coast Wire Briefs

Hiram Abrams has announced that Rex Beach will produce for United Artists. The pictures will be produced in Los Angeles.

The Theatre Owners' Association of Southern California have elected the following new officers: J. S. Lustig, president; J. L. Lazarus, vice-president; W. O. Lewis, vice-president; Glenn Harper, secretary; D. B. Vanderlip, financial secretary; B. H. Lustig, treasurer. The above with F. A. Grant, J. E. Wrightsman and J. M. Young, will serve as the board of directors.

Clarke Going to Coast on Paramount Business

Victor H. Clarke, formerly general manager of the Long Island studio of the Famous Players-Lasky Corp., has been appointed special representative of the producing department by Jesse L. Lasky vice-president. Mr. Clarke will leave New York on June 1 to go to Los Angeles to investigate the company's properties in Los Angeles, which include the Lasky and Realart studios.

Censorship Becomes a Law in N. Y. Effective August 1st

Gov. Miller Signs Lusk-Clayton Bill Without Comment

WITHOUT comment of any sort, Governor Nathan L. Miller, of New York state, approved the Lusk-Clayton motion picture censorship bill on May 14, and announced his decision when the bill was included among the last of a batch of thirty-day bills which had been reposing with the Governor since the close of the legislature. The motion picture censorship bill was the last to receive consideration by the Governor, with one exception, and becomes from now on, chapter 715, of the laws of 1921.

No measure introduced at the recent session of the New York state legislature attracted more general attention than the Lusk-Clayton bill. In past legislatures, there have been motion picture bills introduced, only to be killed in committee, or die in the hands of the Governor.

Stubbornly as the bill was fought by exhibitors and producers, motion picture censorship will prevail in New York state from August 1 on. The make up of the New York state Commission for the regulation of motion pictures will not be announced by Governor Miller until he returns from his present two weeks' vacation. This much is certain.

One of the commissioners, it has been learned from most reliable authority, will be none less than a former Lieutenant-Governor of the state. If the Governor has settled on the other two, there is not the slightest intimation of their identity. On the one hand, one hears that he will not name a woman to the commission, but will request that a woman be appointed as one of the deputies at a somewhat less salary, and with less responsibility. Then again, it is rumored that there will be a woman on the commission and that she will be one of the Republican leaders of the state. It is said to be almost certain that Mrs. Clarence Waterman, of Brooklyn, who lobbied so consistently at Albany for the bill, week after week, will not be named by Governor Miller.

It is also practically certain that the commissioners will not be of the so-called radical reformers. No commission to be named by the Governor will receive more careful consideration in its make up than the one which will pass upon the motion picture films.

From June 1 to August 1, when censorship becomes effective, there will be a great deal of work cut out for the commission. The fact that there will be many bureaus and departments going out of existence on July 1, through consolidation, will leave any number of rooms at the State Capitol, at Albany, available for the censorship commission. Machines must be installed and a thousand and one details attended to in order that the work of reviewing pictures may get under way with just as little delay as possible. It is thought likely that the commission will first visit other states where censorship exists in order to study methods.

Governor Miller is given the right of naming the chairman of the commission, likewise in designating the commissioner who shall act as secretary. While the law does not specifically state that the commissioners must come from New York state, it is improbable that any of the $7,500 plums, constituting the annual salary of a commissioner, will go to anyone outside the state, no matter how well qualified a person might be.

Governor Miller is also given the power to remove a commissioner because of inefficiency, neglect of duty or misconduct.

Commissioners will serve for five year terms except those who are about to be named. One of these will be appointed and serve to December 31, 1922; another will serve to a like period in 1924, while a third will serve up to December 31, 1925. In addition to receiving a salary of $7,500 a year, the commissioners will be allowed their traveling expenses. The commission is also given the right to name its deputy, inspectors and such other employes as will be required, and also to fix the amount of their salaries.

While the main office will be located in the State Capitol at Albany, there will be at least one branch bureau, and possibly, two. One of these will be in New York, and if the commission thinks two are necessary, the second will go to Buffalo. A commissioner or deputy commissioner will be in charge of the bureaus and will have the right of censoring and licensing film.

The law provides that the commission must promptly examine all film that is submitted to it. In case of a refusal on the part of the commission to license any picture or part, the law provides that the owner of the film must be furnished with a written report giving the reasons for the refusal to grant a license or permit, and also a description of such portions as are found objectionable.

In regard to used films, the law specifies that the commission "shall, without inspecting it, issue for any motion picture film which has been publicly exhibited in the state of New York prior to August 1, 1921, a permit, only if and when application shall have been made within thirty days after the law goes into effect." The fee for such permit has been placed at $2 for each film of a thousand feet or less, whether original or duplicate.

Current event films do not require inspection, and can be licensed. Scientific and educational films do not require examination provided that they are of a strictly scientific character intended for use by the learned profession, with the proviso that a sworn description of the film and that it is not to be exhibited at any private or public place of amusement, is filed with the commission.

The commission is also given the right to license any motion picture film intended solely for educational, charitable or religious purposes, or by any employer for the instruction of his employes, provided that the film is accompanied by a sworn description. No fee will be charged for such permit.

The commission is given the power to revoke any permit five days after notice in writing to the applicant.

All fees collected from the examination of film may be paid over each month to the state treasurer. In passing on film

(*Continued on page* 3281)

"Rider of the King Log" Has Special Showing

THE ASSOCIATED EXHIBITORS' production, "The Rider of the King Log" was enthusiastically received by a distinguished audience at the special premiere showing of the picture, held recently in Aeolian Hall, New York City, under the auspices of The Maine Society of New York.

Governor Percival Baxter, of Maine, made a special trip to New York with members of his staff and a party of friends to attend the showing. At the conclusion he said that he was delighted with the picturization of the beauties of Maine and with the strength and truth of the characters presented.

Among other distinguished guests of the evening was Mr. Frank Munsey, owner of the New York Herald and Sun, with a party of friends. Others prominent in the audience were John E. Storey, sales manager of the Associated Exhibitors; John C. Ragland, vice president of The Arthur S. Kane Pictures Corp.; Charles R. Flint, James D. Merriman, William L. Flye, Holman Day, author of the story; Harry O. Hoyt, the director, and all the members of the cast.

"We have tried in our humble way to make the photoplay tell a genuine story of a genuine people," he said. "The rugged beauty of our North woods, the charm of life in the lumberlands, and the strong characters of the men in that environment have always appealed to me. I think these things have a strong appeal to every American. If we have caught that rugged spirit, that strong, honest hard-fighting, hard-working spirit of the woodsmen of our country, then I am happy to have had some part in it."

The picture supported the theory of the author, according to the general opinion of the audience. Comment on the work of Frank Sheridan and Richard Travers was heard on all sides.

First Nat'l Branch Managers Meet in N. Y.

100% Attendance at Enthusiastic Gathering; First Nat'l Producers Entertain

ENTHUSIASM and optimism prevailed over every session of the Associated First National Pictures branch managers' convention at the Hotel Astor, New York, this week, and when the exchange heads returned to their respective territories on Thursday and Friday, it was with the distinct feeling that more constructive work had been accomplished in those meetings than at any other convention of the kind which they had ever attended in their experience as film men.

The discussions, conducted under the guidance of J. D. Williams, Harry O. Schwalbe, covered every phase of organization business, and every factor that goes into the composition of the industrial and business condition of the various sections of the nation at the present time. Each day the managers assembled on the eighth floor at the Astor at ten o'clock, adjourning at one for luncheon, and re-convening at two for a three-hour afternoon session.

The entertainment program laid down for the evenings of the convention was "produced under the direction of the independent producers releasing through Associated First National. Joseph M. Schenck fired the opening gun of hospitality Monday evening at a gala beefsteak at Healy's with Norma, Constance and Natalie Talmadge as the hostesses of the occasion. The dinner was followed by an original comedy, in which Buster Keaton, who was at the hosts' table, played a leading role as did the Misses Talmadge. An elaborate vaudeville program followed the picture.

The dinner Tuesday evening was given by Miss Hope Hampton to the exchange managers and their wives at the Claridge. Again the seating capacity of the dining room was taxed to the utmost, and it was not until near midnight that the banqueters began to consider departing for their homes and hotels. An unexpected surprise was given the assemblage when J. E. Brulatour, the producer of the Hope Hampton pictures, rose to introduce Marcus Loew to the exchange men. Mr. Loew was cheered long and loudly as he cordially congratulated the managers on their organization and expressed his pleasure at being with them.

Wednesday evening, the final evening of the convention, brought the meeting to a close with an extraordinary burst of entertainment, beginning with a dinner at the Flotilla, given by the Louis B. Mayer Co., producers of the Anita Stewart and the John M. Stahl productions. This was followed by a theatre party given by the Katherine MacDonald Co., at the performance of "Two Little Girls in Blue." Midnight found the managers and her wives at the "Midnight Follies" as the guests of Marshall Neilan.

Several of the principal franchise holders were present at the session of the convention, among them Emanuel Mandelbaum, of Cleveland; Spyros Skouras, of St. Louis; Sam Katz, of Chicago. On Tuesday afternoon Jules Mastbaum, the head of the Stanley Co., of Philadelphia, looked in long enough to greet the managers and assure them of the satisfaction he felt at being a First National franchise holder.

A one hundred per cent attendance was recorded, not a single manager being absent. In addition to Dave Bershon, the manager of the Los Angeles exchange, John McCormick, the special publicity representative in the southwest, made the journey to New York to attend the convention. Mr. McCormick has already broken most existing publicity records along the Pacific Coast since his identification with Associated First National. As an aftermath to the convention, there was an informal luncheon at the Astor Friday at which Mr. McCormick was formally introduced to the editors of the trade press, by the home office staff of Associated First National Pictures.

L. E. Goldman Defends Missouri Exhibitors

Denies That They "Slipped One Over" in Passing the Deposit Bill

CONSIDERABLE discussion has been aroused by the many comments about the alleged rumor that producers plan to fight the Missouri Deposit Law. Lawrence E. Goldman, general counsel of the Motion Picture Theatre Owners of Missouri and chairman of the legislative committee and author of the Deposit Bill, gave out the following to a reporter for the Motion Picture News:

"I regret very much the circulation of certain statements which have cast an insinuating and unfair reflection upon the exhibitors of Missouri. A week ago several trade papers carried an article which was undoubtedly given out by the Nampi as a news item, in which it was stated that the Missouri exhibitors slipped one over on the film exchanges; that the Deposit Bill had been lost in the scuffle while the exchange men were greatly excited over the Blue Sunday situation; that the bill was up to the Governor before the exchange men awoke; and other untrue statements of that nature. The same article accused certain exhibitors in the northern and western parts of Missouri with trading anti-censorship votes for votes favorable to the Deposit Bill. All this is without foundation in truth and I pass the lie to anyone who dares make such statements.

"In the first place, I do not think that there was a legislative measure in the country at the time that received wider publicity. The World, the News, Wids, the Trade Review—all carried considerable space almost every week reporting progress of Senate Bill No. 364. Even the St. Louis newspapers devoted space to the bill and the reasons for its introduction. In face of all this they have the gall to say that the bill was slipped over and that they knew nothing about the bill. Sounds peculiar, doesn't it?

"Then again, as to tracing votes—this is a lie from the whole cloth. There is not a scintilla of truth to this charge and no one knows this better than the exchange men. In fact there was nothing to trade. Every legislator knew the merits of the bill and there is no exception when I say every representative and senator in the House and Senate was 100 per cent for the bill. Even if anyone was disposed to "trade" there was no occasion. Further, were it not for the work of the exhibitors—especially the eleventh hour labor—the producers would now be under censorship in Missouri. Sears, Burkey, Moghler, Mueller, Rodgers, and other fighting exhibitors were the men who saved Missouri from censorship—not the exchange men. As to the excitement caused in the exchange circles as to Sunday laws—that's funny, in fact, a joke. Had the legislative program been handled by the producers and exchange men, Missouri would be under the heel of every reformer in the nation. The producers can thank Sears, Burkey, Rodgers, Moghler, and other exhibitors that they were saved.

"I would like to see close co-operation between all branches of the industry, and as for myself and associates, I can say that we all believe in harmony.

Nominating Meeting of Nat'l Ass'n Held

The Fifth Annual Meeting of the general division of the National Association of the Motion Picture Industry, was held at Suite 4-5-6, 1520 Broadway, New York, on Friday, May 20.

This meeting was called for the purpose of nominating nine directors to represent the General Division in the Board of Directors of the National Association for the ensuing year.

Proposed Massachusetts Censorship Bill

The censorship bill which was passed by the Massachusetts Legislature was known as House Bill 1504. It was drafted by the joint Senate and House Ways and Means Committee after its consideration of the following bills: House Bill 613, sponsored by Representative Frank B. Phinney; House Bill 618, sponsored by the State Committee on Motion Pictures; House Bill 845, sponsored by Daniel W. Casey; House Bill 955, sponsored by M. A. O'Brien, Jr., and Senate Bill 191, sponsored by Dennis J. Sullivan.

The bill which was passed by the Massachusetts Legislature is as follows:

AN ACT

Relative to the examination and Licensing of Motion Picture Films to be publicly exhibited and displayed in this Commonwealth.

Be it enacted by the Senate and House of Representatives in General Court assembled, and by the authority of the same, as follows:

Section 1. For the purposes of this act, "department" shall mean the department of public safety; "commissioner," the commissioner of public safety; "persons" shall include films, associations and corporations.

Section 2. On and after January first, of the year nineteen hundred and twenty-two, it shall be unlawful for any person to exhibit or display publicly in the commonwealth of Massachusetts any motion picture film unless the said film has been submitted to and approved by the commissioner.

Section 3. The commissioner shall approve such films or parts thereof as are not obscene, indecent, immoral, inhuman or such as do not tend to debase or corrupt morals or incite to crime and may disapprove such films or parts thereof as are obscene, indecent, immoral, inhuman, or such as tend to debase or corrupt morals or incite to crime.

Section 4. In case any owner or lessee of a motion picture film, or the owner, manager or lessee of a motion picture establishment is aggrieved by or dissatisfied with a decision of the commissioner under the provisions of this act, the commissioner shall within ten days of a written request therefor hold a hearing thereon which may, in the discretion of the commissioner, be public or private. Within five days thereafter he shall affirm, modify or revoke such decision. In case the appellant is still aggrieved by the decision, appeal to the superior court sitting in equity, by petition alleging that the action of the commissioner is unreasonable and not in conformity with law, and if said allegations are sustained, any justice of said court shall have power to revoke or modify such decision; otherwise the same shall be confirmed. Nothing herein contained shall be construed to deprive any person of the right to pursue any other lawful remedy.

Section 5. The commissioner may require that all films approved under the provisions of this act shall be appropriately stamped and designated, and that before and in connection with the public exhibition of the same there shall be shown upon the screen a statement of such approval in such form as the commissioner may prescribe.

Section 6. Subject to the approval of the governor and council, the commissioner shall make and enforce such rules and regulations as he may deem necessary to enforce the provisions of this act.

Section 7. A charge of two dollars shall be paid for the inspection of each reel of film or each duplicate reel of film not exceeding one thousand linear feet, and four dollars for each reel or duplicate exceeding one thousand linear feet. All money so received shall be paid into the treasury of the commonwealth.

Section 8. For the purpose of enforcing the provisions of this act the commissioner may appoint, and may at his discretion remove, a deputy director of moving picture censorship at an annual salary not to exceed thirty-five hundred dollars, whose appointment and removal shall not be subject to the civil service laws and regulations but shall be subject to the approval of the governor and council, and may also appoint, in accordance with the provisions of section six of chapter twenty-two of the General Laws, a sufficient number of officers to the division of state police and of clerks and other assistants to carry out the provisions of this act.

Section 9. For the enforcement of the provisions of this act, all members of the department of public safety shall have authority to enter any premises where motion pictures are publicly exhibited.

Section 110. Any person violating any provision of this act or any rule or regulation adopted thereunder shall be punished by a fine not exceeding fifty dollars for the first offense and not exceeding one hundred dollars for each succeeding offence.

George Fecke in New York

George M. A. Fecke, president and general manager of the Motion Pictures Distributing Corporation of Boston, Mass., arrived in New York City this week.

Associated Producer Has Plans for Vast Expansion During Ensuing Year

PLANS for expansion on a vast scale during the ensuing year are being inaugurated by General Manager Al Lichtman, of Associated Producers, Inc., according to an announcement from the headquarters of that organization. These plans provide for an extension of distribution activities that will embrace the whole world, it is stated, and for an increased service to exhibitors.

Each picture, according to Mr. Lichtman, will be sold to exhibitors on its own merits and strictly on its own value as an attraction to each particular theatre. Pictures will be sold on an individual basis. This arrangement is made possible, declares Associated's statement, by the fact that the production schedules for the coming year present an ambitious and formidable array of pictures, not one of which, as can be determined at this early date, will fall below the standard set by such attractions as Tourneur's "The Last of the Mohicans," and Ince's "Lying Lips," both of which were released by Associated Producers, Inc

Scheduled for May and June distribution are J. Parker Read's "I Am Guilty," starring Louise Glaum, released May 1; Mack Sennett's "Home Talent," released May 22; Thomas H. Ince's "Mother O' Mine," released June 5; Allan Dwan's "The Broken Doll," released June 12; Maurice Tourneur's "The Foolish Matrons," released June 19; and J. L. Frothingham's "The Ten Dollar Raise," released June 26.

"These pictures represent the best efforts of the producers whose reputation for making box office attractions is well known to exhibitors," said Mr. Lichtman. "Their value at the box office is tremendous because they embody the elements of popularity. While the artistic standard set by these productions is high they are indictive of what exhibitors may expect in the future from Associated Producers, Inc."

New York Incorporations

Companies incorporating and filing papers with the secretary of state at Albany, N. Y., during the past week, for the purpose of entering the motion picture industry, show the following directors and capitalization: Forward Film Purchasers, $10,000, H. J. Curtis, Woodmere, H. F. Chase, New York City, and J. F. McNamara, Jersey City; Colosseum Motion Picture Corporation, $300,000, A. C. Miller, E. Hurd, B. C. Whitman, New York City; T. and T. Films, $600,000, Norman Handel, E. J. Sichel, New York, and J. Fyans, Brooklyn; Commercial Traders Cinema Corporation, $200,000, Peter Andrich, M. Maricich, George W. Yates, New York; Whipple Amusement Corporation, $10,000, Brooklyn, H. Jacobson, S. Winderman, J. H. Madden, Brooklyn.

Joseph A. Golden Corporation, $5,000, Joseph A. Golden, E. V. Reiss, E. M. Weiss, New York; Olympian Productions, $10,000, L. B. Turin, R. Matkoff, John C. Sherman, New York; Myriad Pictures Corporation, $5,000, Harry Lewis, Walter Herzbrun, Harry Krivit, New York; Non-Theatrical Film Publishers, motion picture publishing, $50,000, Dolph Eastman, M. E. Eastman, Lucinda Gray, Brooklyn; Quality Film Titling Co., $65,000, New York, J. R. Lopez Sena, Long Island City, Joseph Hornstein, New York, Anthony Marella, Brooklyn; Music Score Service Corporation, $200,000, Jacob Silverman, Joseph A. Myruski, David Silverman, Brooklyn.

Rohlfs Made Ass't. Treas. of F. B. Warren Corp.

Announcement is made of the election as assistant treasurer of the F. B. Warren Corporation, new national motion picture distributing organization, of John G. Rohlfs, for six years associated with Mr. Warren in various motion picture enterprises. He will begin his duties with the company on June 6.

Forecasts Improved Conditions After Sept. 1st

S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, who has just completed a five-week trip around the country, expressed the opinion this week that there will be a marked improvement in conditions after September 1st. He said that a large number of theatre owners with whom he had talked were planning to make a big drive upon the opening of the new season.

He also expressed his determination to double Paramount's exploitation forces, as his investigations had proved to him the great service being rendered exhibitors by exploitation measures. Mr. Kent also spoke enthusiastically of the Paramount productions being prepared at Hollywood for fall release and emphasized "The Affairs of Anatol" and "Experience."

Florida Censor Bill Has Second Reading

The second reading of the bill introduced in the Florida legislature in April, which provides for the creation of a board of censors in Florida, was held on May 18.

The bill went to the judiciary committee and early in May this committee reported favorably on the bill. The Exhibitors League of Florida, of which C. D. Cooley of Tampa, Fla., is the president, had representatives present who endeavored to show that such a bill is not needed, that it is un-American and deprives the people of their rights under the Constitution.

Brunet Sails for Europe

Paul Brunet, president of Pathe Exchanges, Inc., sailed for Europe on Saturday, May 14, on his annual trip.

Canada Picture Interests to Form Association

A strong organization similar to the National Association of the Motion Picture Industry is now being formed in Canada. Its membership will comprise all the important branches of the industry in the Dominion, each functioning as a division of the association. Temporary headquarters of the new organization have been established at 21 Dundas street, East Toronto, which is the headquarters of the Canadian Motion Picture Distributors' Association of which Colonel John A. Cooper is chairman of the advisory board.

Colonel Cooper called upon Frederick H. Elliott, executive secretary of the National Association in New York recently, and outlined the plan and scope of the new Canadian organization. As an example of the problems with which the industry contends in Canada, there are eight censor boards in the Dominion—each with a different viewpoint as to what is fit subject matter for exhibition. Heavy taxation among other matters adds to the perplexities of the Canadian picture interests. The film distributors of Canada are already well organized. Their organization, the Canadian Motion Picture Distributors' Association, will be the nucleus around which will be constructed the larger and more representative association. In the present membership of the Canadian Motion Picture Distributors' Association is included: Associated First National Eastern Canada, Ltd., Canadian Universal Canada, Famous-Lasky Film Service, Ltd., Famous Players Film Service, Ltd., Goldwyn Pictures Corp., Regal Films, Ltd., Select Pictures Corp., Ltd., and the Specialty Film Import, Ltd.

Colonel Cooper was assured that the National Association will gladly co-operate with the Canadian committee in every way in perfecting their new organization and it is expected that the exchange of ideas and suggestions will prove of mutual benefit.

Hearing Soon on Penn. Non-Theatrical Exhibits

The final hearing on the proposed new code of rules for the government of exhibitions of motion pictures given by churches, schools and similar institutions in Pennsylvania will be held at the State Capitol in Harrisburg, on May 24, by the State Industrial Board of the Pennsylvania Department of Labor and Industry.

Already the board has announced radical amendments to the new code as originally proposed by it, including the elimination of the clauses which prohibited charging admittance fees and which limited to six the number of performances that could be given in one month. These modifications were made as a result of protests made by religious and educational institutions which were represented at several hearings that already have been held.

Trade Paper Credit Ass'n

THE Motion Picture Trade Papers' Credit Association has been formed, having as members the Moving Picture World, Motion Picture News, Exhibitors' Trade Review and Exhibitors' Herald. It is to operate under the personal supervision of Harry G. Kosch, attorney, Longacre Building, who has an extensive knowledge of the film industry and a wide acquaintance among those connected with it.

Its objects are the collection and exchange of information as to the reputation and financial responsibility of advertisers, united action in the collection of accounts in arrears, and the rejection of advertising which is improper, or which is offered by individuals or companies not in good credit standing.

It is believed that this Association will result in an increased respect for certain fundamental business principles, to which in this industry too little attention has been paid.

Advertising is an essential part of the cost of distribution, and advertising bills should be paid the same as rent or salaries. It is expected that this Association will put a stop to the practice now in use by some concerns, who ask for credit for advertising, the bills to be paid when, and if, the film is successfully marketed.

It is the intention also to make it impossible for a man who, under the protection of an incorporation, has left unpaid various accounts for advertising, to return after a few weeks with a new corporate name and a confident request for credit.

It will be the aim of this Association to make it worth while for individuals or companies, who expect to remain in the Motion Picture Industry, to establish for themselves a reputation for prompt payment of their obligations and for decency and integrity in all their dealings.

Famous Players Studioites Hold Ball in New York

The second annual ball of the Eastern studio of the Famous Players-Lasky Corp. was held on May 13 in the grand ballroom of the Hotel Commodore.

Elsie Ferguson and Wallace Reid led the grand march, and in addition to playing the saxophone, Mr. Reid appeared in the original version of Kenneth Webb's motion picture satire, which was staged for the first time recently at the Actors' Equity Show. In the piece were Thomas Meighan, Alice Brady, Constance Binney, Robert Schable, Reginald Denny, George Fawcett and other well known players.

M. P. T. O. Committeemen Convene in Washington

The officers and national committeemen of the Motion Picture Theatre Owners of America convened at the Hotel Washington, Washington, D. C., on May 17.

Senator Walker Addresses Frisco Exhibitors

Samuel Berman, a Brooklyn, N. Y., exhibitor and New York State Senator James A. Walker, national counsel of the Motion Picture Theatre Owners' of America, addressed a large gathering of exhibitors of San Francisco and the vicinity at Tait's Cafe, May 9, at a meeting called by the Northern California Division of the M. P. T. O. of A. to further the local campaign to offset contemplated blue law agitation.

Senator Walker was enthusiastically received and the Northern California exhibitors who were present felt that they were greatly enlightened concerning the nation-wide fight being made against the film rental tax, music tax and abolition of deposits. Resolutions were passed to take suitable action locally to help in the national fight against the blue law wave, and to offset the campaign of the California reformists who plan restrictive state legislation at the 1923 session of the legislature. All legislation of a character detrimental to the motion picture industry was effectively killed at the 1921 session which has adjourned sine die.

Asks Sunday Schools' Aid To Fix Censor Blame

Governor Allen of Kansas has asked every Sunday School in Kansas to name a committee to act as moving picture censors for a short time. This step has been taken by the governor in effort to determine the fault with the state censors at the present time. He has requested that the Sunday Schools name a committee of persons who are movie fans and who will attend shows regularly.

During the last few months, the governor has received scores of letters in which the Kansas state censorship has been attacked. The committees appointed by the Sunday Schools must name the pictures and designate specifically just what scenes they believe should be cut out. Many Sunday School officials have notified Governor Allen that they will comply with his request.

Czecho-Slovakian Trade Press Editor on Way

A statement from the Universal headquarters announces the advent of a new brand of foreign pictures into America. Julius Kohner, who is the editor of one of the largest film journals in Europe, is en route for New York from Czecho-Slovakia at the invitation of Carl Laemmle, and he brings with him a five-reeler entitled "The Golden Wife" and a feature titled "Mountain Love," which was directed by Sydney Golden, an American director. Both of these were made by the A. B. Film Manufacturing Co., of Prague. Mr. Kohner is also bringing several scenics.

Mr. Kohner, according to the Universal statement, will study American production methods at Universal City.

F. B. Warren Corp. to Have Offices in Loew Bldg.

F. B. Warren Corporation, new international distributing organization, has signed a long term lease for three-fourths of the sixteenth floor of the Loew State Theatre Building, at 1540 Broadway (45th street), New York City. This move makes the Warren organization one of the best located of all national distributors, with its home office in the heart of New York's picture activities and adjacent to the two big hotels where visiting exhibitors and producers make their headquarters. The Warren forces will go into the building June 1.

Brady Lashes Censorship in Massachusetts

Called in at the eleventh hour of the censorship fight in Massachusetts, William A. Brady, on May 16, addressed an audience of several hundred at Pittsfield, Mass., and pleaded "for the industry in its extremity."

A word picture of the absurdities of censorship was drawn by the speaker, followed by a recitation of the wide influence of the screen in carrying Americanization propaganda throughout the world, and recapitulating the vigorous aid rendered by the industry during the war.

Mayor Flynn and the audience expressed their strong disapproval of any censorship measure.

Watterson R. Rothacker in New York

Watterson R. Rothacker arrived in New York this week and spoke enthusiastically of the new Rothacker-Aller Laboratories on the Coast.

He will shortly leave for London to establish a laboratory there.

Rorke Having a Busy New York Visit

IN a little over a week in New York, Sam E. Rorke has found that the man who "comes to market" with the real goods has plenty of opportunity to do business. A series of Snowy Baker five-reel features, produced in Australia, has been disposed of to the Aywon Corporation; arrangements have been completed for the release of the one-reel Animal Comedies through Educational Film Corporation.

Considerable interest has been shown in New York in the coming Selig-Rorke series of super-features, starting with "The Rosary," on which production work has already started.

But Mr. Rorke maintains an air of mystery concerning the prizes of his collection, the Selig-Rorke two-reel dramas. Advance views of these "tabloid features" in Los Angeles have resulted in bidding by distributors in New York.

"The two-reel dramas," declares Mr. Rorke, "are a distinct innovation, and exhibitors should not confuse them with any sort of subjects they have already seen. We have taken the best stories of a number of well-known authors—of the rank of James Oliver Curwood—players who have each been starred in their own right, a director of feature calibre, and all the resources of money and production brains that would be put into hundred thousand-dollar productions—and compressed this value into two-reel gems. "The Policeman and the Baby," and "The Northern Trail" have elicited warm enthusiasm from many first run exhibitors who have been given private showings."

A new series of Snowy Baker pictures, made in Los Angeles, is also included in the Selig-Rorke plans for the coming sea on. "The Bold Jackaroo" and "The Man from Kangaroo" are the two already sold.

Helen Kelle Film Corp. Elects Officers

The annual meeting of the Helen Keller Film Corporation was held recently at the offices of the Corporation Trust Company, 37 Wall Street. This corporation privately financed the production of Helen Keller's story of her life, "Deliverance," in motion pictures. World rights are controlled by George Kleine, of Chicago, who reports the sale to Japan and other foreign countries. The American showings are meeting with universal commendation.

The following officers were re-elected for the ensuing year: president, Dr. Francis Trevelyan Miller; executive chairman and treasurer, Dr. Edwin Liebfreed; vice-president, Paul Harrison; secretary, C. K. Fankhauser. Frederick Eaton was elected member Board of Directors.

Rothacker Comptroller on Coast Missions

F. W. Kraemer, comptroller of the Rothacker Film Company, is at the Rothacker-Aller laboratory in Los Angeles for a short period. One of his chief missions to the Coast is to cooperate with Joseph Aller, resident head of the laboratory, in installing and perfecting a comprehensive auditing system.

On his return trip he will visit San Francisco and other First National exchanges.

F. H. Richardson of the World Injured

F. H. Richardson, for many years projection editor on *Moving Picture World,* is lying in a Philadelphia hospital with a fractured skull, as the result of being knocked from his motorcycle while in that city.

At last reports, it was said at the hospital he had a fighting chance for his life.

Ernest Shipman Sends Interesting Account of Film Conditions in Italy

IN a letter addressed to William A. Johnston, editor of Motion Picture News, Ernest Shipman, writing from Rome, Italy, May 3, expresses the opinion that from a commercial viewpoint the American film industry is likely to get a few slight jolts in some new angles, in so far as Italy is concerned.

"The lithographers of Italy are in a position to pay duty on posters and then undersell us in all countries," writes Mr. Shipman. "They excel in the making of paper, and are now making paper-money for most of the governments of Europe."

The French Debrie camera is becoming very popular, and German lighting facilities are declared by Mr. Shipman to be making a strong bid at prices with which American firms cannot possible compete. The best Italian directors, adds Mr. Shipman, are not paid as much for a month's work as the average American director receives for a week, "and the same pro rata runs through all departments of the industry."

The development of story values is the Italian's weak point, according to Mr. Shipman, but progressive firms are planning to overcome this defect by co-operation with American experts. "Their art," he says, "dominates at all times."

"Almost all the cinemas of Italy are under the booking control of Pittaluga, who writes his own terms," continues Mr. Shipman, who describes the Unione Cinematografia Italiana as the foremost producing trust controlling the output of Ambrosia, Cines, and Carlos Amato. The Ultra, a new organization, is making "Ben Hur" and anticipates American co-operation in its future productions.

Mr. Shipman in concluding declares that when the Italian public are better acquainted with American stars and productions, "we will have a very extensive field here for future exploitation."

New York Censorships In Effect

(*Continued from page 3277*)

the commission will make a charge of three dollars for each 1,000 feet, or fraction thereof, of original film, and two dollars for every additional copy. In order to have the commission pass on a film, it will be necessary for the owner to file a written application accompanied by the fee.

Advertising matter used after August 1 in connection with the exploitation of any picture will also be carefully scrutinized by the commission.

While the commission is given full power to enforce the law, state and local authorities are also expected to do their part in detecting and reporting any violations.

Keep Abreast of the Big Town

Illinois Small-Towner Never Shows Them an Old Feature

HERE'S a slogan and a policy for the man who is running a motion picture theatre in a territory within riding distance of a larger city.

"Never give residents of your exhibiting territory the chance to say, 'I have seen that picture.'"

Elmer Ramsay, who has made the Central Theatre in Fairbury, Illinois, so prosperous that it supports an advertising man in addition to a good house staff in a city which barely reached 3,000 population in the last census, is the man who is authority for the statement that the small town man can't exist unless he keeps abreast or ahead of the theatres near his territory that are located in larger cities.

"It will cost more for pictures," Mr. Ramsay admits, "but the return is bigger on the bigger investment. The trouble with most men in the smaller places is that they have had their training in the larger places and do not appreciate the impulses that govern the residents of the smaller places that they have chosen for their theatres.

"The big city fellow laughs at the proposition that a trolley ride is a treat to his village brother. It isn't a treat, but it is a thing that is indulged in to a greater extent as an event than in the larger city and the reason that prompts it is the same thing that causes New Yorkers or Chicagoans to use transportation methods to get away from the vicinity of their homes.

"It is a desire for a change, and the small town exhibitor has the fact to face that to get away from the vicinity of their homes his possible patrons have to leave their home town. They will ride a few miles to a larger place to shop or for some other reason and will wind up at the motion picture theatre in that place. Two or three weeks later they will walk down the street to come to your theatre, and before entering look at the bills, and then in disappointment exclaim:

"'Oh, I saw that in so-and-so three weeks ago.'

"That one remark makes more small town theatres a losing proposition than anything else that may occur. In addition to depriving the patrons of an anticipated evening's pleasure, it is a bruise to civic pride. The small town resident has civic pride to a greater extent than the people of the larger places. He can always find points of superiority in the place where he resides over any place within a hundred miles.

"That is how the exhibitor who attempts to hold down operating expenses by running old pictures hurts himself. It takes only two or three pictures that have been shown four or five weeks before at a nearby place to give his theatre the reputation of being second-class and not worth while bothering with. His possible patrons then never try to find out what he is showing, but when deciding they want to see pictures they automatically dismiss the local theatre from their minds on the theory that it will be showing something they have already seen. They sit down for an early supper in order to catch the car to the other theatre.

"That's the big thing for the small town theatre to combat, and in one way it is a big advantage to him, for it gives him an appeal to his exhibiting territory that the man in the bigger city cannot make with any great effectiveness. This is the appeal to civic pride.

"Boost your theatre as being ahead of any in the vicinity, prove that it is abreast of those in the biggest city in the matter of the dates on which pictures are shown. It won't take long before the townspeople include the theatre in the things they are proud of if it makes good on this boast.

"Such a policy doesn't mean, either, that you have to have a first run on every picture. Only the best known ones are the ones that you must show early in order to convince the town that you are beating out the other. Take, for instance, 'The Kid,' the Charlie Chaplin six reels of joy. If there has been a picture turned out in the last ten years that was better advertised than this one I didn't hear of it. Long before it was definitely announced that it would be distributed by Associated First National Pictures, Inc., I had put it down on my list as one that I must have as soon as it was released.

"As it happened, I had no trouble at all. Several months previously I had taken out a sub-franchise in Associated First National Pictures and 'The Kid' was mine exclusively for the territory. It opened at the Randolph Theatre in Chicago for its premier in the West, and while it was still running there I had it at the Central Theatre. It was a fact that my theatre was the fourth theatre in the country to show this production, this due alone to the release date in the Illinois territory and the fact that I had a franchise for my theatre.

"'The Kid' would have paid real money for me without an inch of advertising, but I used it to hammer home the idea that the Central was ahead of any theatre in the neighborhood. I took larger space than usual to announce the fact that Chicago and two Eastern cities were the only ones where the residents had had opportunity of seeing the Charlie Chaplin feature before the Central had secured it for the Fairburians. I emphasized the fact also that it was running exclusively in Illinois at the Randolph Theatre in Chicago and that people had to pay 50 cents to see it there and that they could see it at the Central for 39 cents.

"I pounded that message home that Fairburians had a theatre that was right up to the best in the country in the matter of getting good pictures quickly. I used a boy who somewhat resembled Jackie Coogan in make-up, and he went around the streets inquiring of people if they had been to Chicago within the last week. When they admitted they hadn't, he told them that they hadn't seen the picture that was on at the Central.

"The answer was that for six shows I crowded people into my theatre until I thought they would suffocate. That was good, but the effect of it was better. People in Fairbury are still boasting to their friends that Fairbury was the fourth city in the United States to show 'The Kid,' and they are all in back of the theatre, boosting it all the time. People who go out of town to shop come back to attend the Central.

"The Central Theatre seats 750 people. Fairbury has a population of 3,000 people. I average two filled houses a day, which is equal to half the population of the town in which the theatre is located. My patrons are not all townspeople, however. There is a thriving farming community around Fairbury and automobiles are plentiful. People living nearer other theatres than to the Central in Fairbury are regular patrons of mine because the whole countryside is imbued with the idea that they will see all the best ones first at the Central and they come.

"I don't and can't have other pictures as early as I had 'The Kid' in comparison to the rest of the country, but there isn't a picture that comes into the Central a week later than it is possible to secure it. I am proud of this fact, the Fairbury townspeople are proud of it. They see shows that they are proud of and I make money. The policy is well worth while."

The Central Theatre is an appropriate setting for the high class of pictures and the first grade policy which Mr. Ramsay has. The chairs are oversize and comfortable, the decorations are renewed as often as necessary. The conveniences for patrons are up-to-date, and the projection and screen settings are the most advanced there are.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Sentimental Tommy—

Artistic all right, but didn't register with my people for anything better than average. (West.)

They liked this one and it drew good business. (West.)

In many respects a very fine picture, but lacked pulling power and we played to only very poor business. (Middle West.)

The Love Special—

Drew well, but did not satisfy the fans. (West.)

Extra big business first part of the week and held up well enough to be labeled a great attraction. (Middle West.)

Proxies—

Didn't draw any too well for me, but pleased fairly well those who saw it. (West.)

Just fair, especially from box office standpoint. (West.)

Audiences commented favorably on this productioon. Business fair. Acting of cast good. (East.)

Forbidden Fruit—

"Forbidden Fruit" is a wonderful picture and drew exceptionally big houses during week. It is a fine box office attraction. (Middle West.)

The Inside of the Cup—

Splendid attraction, holding up in spite of rain and hot weather. Attracted better element of showgoing people. Had some say it was like putting in two hours at church, however. (Middle West.)

The City of Silent Men—

One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for expoitation. A good house all week. (Middle West.)

Went big with us, both from audience standpoint and the way it drew. (West.)

The Life of the Party—

A thoroughly entertaining comedy, which attracted good business at the box office. (East.)

Deception—

Went very big. Tremendous production. (East.)

The Easy Road—

A good picture, carefully worked out, which drew well. (Middle West.)

The Gilded Lily—

Big business and satisfied audiences. (West.)

Passionate Pilgrim—

A fair picture, which resorts to the "miracle man" twist at the end. This has been used so often that the public is growing tired of it. A fair box office attraction. (Middle West.)

What Every Woman Knows—

One of the best pictures of the season. William DeMille has adhered carefully to the main points of the original story and has maintained all of Barrie's charm. Lois Wilson and Conrad Nagel are excellent in the star roles. (Middle West.)

Too Wise Wives—

Like the other recent Lois Weber productions, not a box office attraction. It requires real stars in big productions to get over here. (East.)

This one was beautifully done, though the story was not very deep, and business was only fair. (East.)

The Home Stretch—

Some inexpensive exploitation and the popularity of Douglas MacLean here packed my house for a week's run. (Middle West.)

Beau Revel—

Good picture, but not much drawing power. (West.)

FIRST NATIONAL

The Passion Flower—

Many comments both for and against from patrons, but picture did good business. (Middle West.)

Like all Norma Talmadge pictures, this went over good and drew satisfactory business. (West.)

Good picture to the usual good business that Norma Talmadge always brings. (West.)

The Oath—

Very fine picture, but rather heavy for summer entertainment. (East.)

Trust Your Wife—

Went over big. Katherine MacDonald always a drawing card here. A capacity house for the week. (Middle West.)

The Sky Pilot—

Not an extraordinary attraction. Used a Semon comedy to help out. (East.)

Man, Woman and Marriage—

Big picture, lavishly produced. Made money for us. (South.)

Lessons in Love—

Very light as to plot and presentation, but Constance Talmadge is a real favorite, so picture did very well. (East.)

Bob Hampton of Placer—

This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible. (East.)

REALART

The Magic Cup—

An inconsequential little thing, scarcely worthy of detailed attention. Up to standard of Binney pictures, but very light. Business only fair—mostly flappers. (South.)

Just fair for me. No punch. (West.)

The Plaything of Broadway—

Extra big business for the week. Public seemed pleased with story, star and her ability as an actress. (West.)

The House That Jazz Built—

Nice little show. Pleasing, but not striking in any particular. (East.)

The Outside Woman—

This picture is good and drew very satisfactory business. (West.)

METRO

The Misleading Lady—

A mediocre picture that played to fair business. (East.)

The Star Rover—

A poor picture and a poor puller. (East.)

The Offshore Pirate—

Very good little picture that brought satisfactory box-office returns. (West.)

Puppets of Fate—

Viola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week. (Middle West.)

GOLDWYN

Prisoners of Love—

Only an average picture which played to fair business. (Middle West.)

The Cabinet of Dr. Caligari—

This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week. (Middle West.)

Made in Heaven—

Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality. (East.)

The Man Who Had Everything—

A fair business to fair business. (East.)

An Unwilling Hero—

Our people called this a good picture and it drew well. (West.)

Snow Blind—

Fairly good bet for us but nothing to shout about. (West.)

UNIVERSAL

Wolves of the North—

Mediocre picture, but it drew the crowds. (East.)

Reputation—

Forced to put on extra shows every night during a seven day run. Excellent business all week. Entertaining production verdict of patrons. (East.)

Dangerous Youth—

Went very nicely with us for full week's run. (West.)

Outside the Law—

Big in every way. Packed them in for full week. (Middle West.)

Desperate Youth—

Not a particularly good picture. Poor business. (East.)

SELZNICK

Ghosts of Yesterday—

A re-issue that stood the test splendidly. Business excellent. Compared favorably with new Eugene O'Brien picture in town. (South.)

A typical Talmadge picture. Well liked by Talmadge enthusiasts. Fair business. (East.)

Went over very well. (East.)

Gilded Lies—

One of the best O'Brien's, so far, Went over fine. (South.)

An average picture doing fair business. Too much posing on part of star. (East.)

Whispers—

The third Elaine Hammerstein picture to play here, and it "caught on" at once. They are beginning to ask for more. Business good. (South.)

VITAGRAPH

Black Beauty—

Appeals to mothers and children but as usual the educational forces responded with praise only. (West.)

(*Continued on page* 3287)

PROGRAMS FOR THE WEEK OF MAY 21ST

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

LOS ANGELES

Grauman's Theatre—
Overture—"Un Perle Del Ocean."
Current Events—Pathe News.
Organ—"Just Keep a Thought for Me."
Novelty—Topics of the Day—Pathe.
Scenic—Beautiful Mexico City—Ford.
Special—Mexican Government Band of forty pieces gives a concert of five numbers.
Special—Double for Roscoe Arbuckle plays cornet solo.
Feature—The Traveling Salesman—Fatty Arbuckle.

Clune's Broadway Theatre—
Overture—Selections from "Bohemian Girl."
Novelty—Adventures of Bill and Bob—Pathe.
Organ—"Crooning."
Current Events—Kinograms.
Vocal—Soprano solo, "Margie."
Feature—Two Weeks with Pay—Bebe Daniels.
Next Week—Don't Call Me Little Girl.

Symphony Theatre—
Overture—"The Thistle."
Current Events—Fox News.
Cartoon—It's a Bear—Mutt and Jeff.
Scenic—The Empire of Commerce—Chester.
Organ—Medley of popular airs.
Feature—A Perfect Crime—Associated Producers.
Next Week—Hands Off.

Tally's Theatre—
Second Week of Black Beauty.

Miller's Theatre—
Second Week of the Money Changer.

Superba Theatre—
Second Week of Reputation.

Mission Theatre—
Second Week of Through the Back Door.

Garrick Theatre—
Second Week of Madonnas and Men.



This one for "Puppets of Fate," eight inches by three columns, is by the Doric theatre, of Kansas City



One of Harold B. Franklin's hand drawn displays on "The Passion Flower," playing recently at Shea's Hippodrome, Buffalo

California Theatre—
Overture—"Martha."
Current Events—From Fox and Kinograms.
Organ—Little Crumbs of Happiness.
Special—Metropolitan Girls' Quarettet give five vocal numbers.
Comedy—The Rent Collector—Vitagraph.
Feature—The Education of Elizabeth—Billie Burke.
Next Week—Wet Gold.

Kinema Theatre—
Overture—Rachmanninoff Prelude.
Current Events—International News.
Organ—"By Myself."
Novelty—Screen Snap Shop.
Educational—Esquimotion—Educational.
Prologue—Moment on Dream Stream, Chinatown scene with a Chinese lullaby rendered.
Feature—Sowing the Wind—Anita Stewart.
Next Week—One Man in a Million.

Brauman's Rialto Theatre—
Current Events—Pathe News.
Instrumental—"Sicily," rendered as a violin solo.
Cartoon—Selected from Paramount Magazine, Feelix and a Free Lunch.
Organ—"I'm Coming Back to You Maybe."
Feature—Buried Treasure—Cosmopolitan. Given with an atmospheric prologue in which Spanish dances and Spanish songs are rendered by company of four people.

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff—Fox.
Current Events—Kinograms.
Feature—Through the Back Door—Mary Pickford.
Next Week—Same.

California Theatre—
Current Events—California News Review.
Orchestra—"Mignon" and "Dearie."
Novelty—Topics of the Day—Pathe.
Organ—"Mello Cello."
Educational—Selections from Pathe Review.
Vocal—California Theatre Quarting Down to Rio," "Absent" tette in three numbers, "Roll-and "Jumbo Gumbo."
Feature—The City of Silent Men—Thomas Meighan.
Next Week—Sacred and Profane Love.

Imperial Theatre—
Orchestra—"Maybe."
Current Events—Selected news strips.
Orchestra—Selections from "Irene" and "Dream of Me."
Vocal—Imperial Duo in appropriate numbers.
Feature—Too Wise Wives—Paramount.
Next Week—Deception.

Tivoli Theatre—
Educational—A Philippine Fraternity.
Comedy—Crowning Torchy—Johnny Hines.
Orchestra—"Tannhauser" and "I'm Coming Back to You Maybe."
Vocal—Constance Reese sings "Visi Darte," from "La Tosca."
Feature—The Woman in His House—Mildred Harris.
Next Week—Peck's Bad Boy.

Rialto Theatre—
Current Events—Rialto News.
Cartoon—Gumps release.
Novelty—Screen Snap Shots.
Orchestra—Selections from popular news.
Instrumental—Violin solo by Robin McQuestion.
Feature—The Servant in the House—States Rights.
Next Week—Gilded Lies.

Frolic Theatre—
Comedy—The Kid's Pal—Century.
Current Events—International News.
Feature—Reputation—Priscilla Dean. Presented with a musical prologue.
Next Week—Same.

SEATTLE

Blue Mouse Theatre—
Overture—Selections from the "Chocolate Soldier."
Current Events—Fox News.
Educational—Pathe Review.
Scenic—Trailing the Coyote.
Feature—Ducks and Drakes—Bebe Daniels.
Next Week—Through the Back Door.

Coliseum Theatre—
Overture—Selections from "Sweetheart."
Current Events—Kinograms and Pathe News.
Comedy—The Simp—Educational.
Educational—Burton Holmes Travelogue.
Feature—The City of Silent Men—Thomas Meighan.
Next Week—The Idol of the North.

Liberty Theatre—
Overture—"Misere," from "Il Travatore."
Current Events—Jensen and Von Herberg Local News.
Cartoon—Bobby Bumps release.
Scenic—Glacier National Park—First National.
Feature—Bob Hampton of Placer—Marshall Neilan.
Next Week—Peck's Bad Boy.

DENVER

America Theatre—
Current Events—International News.
Comedy—The Simp—Educational.
Feature—An Unwilling Hero—Will Rogers.
Next Week—Made in Heaven.

Rialto Theatre—
Scenic—The Isle of Desire.
Current Events—Pathe News—Cartoon.
Novelty—Topics of the Day—Pathe.
Feature—Sacred and Profane Love—Elsie Ferguson.
Special—Music week program with "There's No Place Like Home," sung by Mary Nash, soprano, and played by the orchestra as rendered in other countries featured.
Next Week—Deception.

Rivoli Theatre—
Feature—The Passion Flower—Norma Talmadge.
Cartoon—It's a Bear—Mutt and Jeff.
Current Events—Fox News.
Next Week—Skirts.



This "Sheltered Daughters" ad is by Harold F. Wendt, publicity director of the Rivoli theatre, Toledo, O. In size the display measured five columns by nine inches

CHICAGO

Tivoli Theatre—
Overture—"Lucia," including sextette.
Scenic—A picture of a California orchard.
Organ Solo—"Daisy Days," by Jesse Crawford.
Weekly and Digest.
Specialty—Selections from "Maytime," by Conkey and Decker.
Feature—Courage.
Comedy—Harold Lloyd in Now or Never.
Coming Feature—The Gilded Lily.

Woodlawn Theatre—
Woodlawn Grand Organ—"The Passion Flower."
Woodlawn Spring Travel.
Pictorial Review.
Comedy—Blue Sunday.
Overture—"Semiramide."
Feature—Black Beauty.
Intermission—"Ain't We Got Fun."
Coming Feature—The House That Jazz Built.

Barbee's Theatre—
Universal Weekly.
Pathe Topics.
Overture—
Comedy—Here She Is.
Feature—Some Wild Oats.
Coming Feature—The County Fair.

Randolph Theatre—
Organ selections.
Comedy—Just In Time.
Feature—Dorothy Dalton in The Idol of the North.
Coming Feature—What Every Woman Knows.

Ziegfeld Theatre—
Incidental music by orchestra.
Topics of the Day.
Literary Digest.
Pathe Weekly.
Comedy—No Children Allowed.
Feature—The Cabinet of Dr. Caligari. 2nd Week.
Coming Feature—You Will Find It Everywhere.

Pantheon Theatre—
Pantheon Topics of and Travel.
Overture—Selections from "Tickle Me."
Pantheon Views of the world.
Specialty—Cornet solo—"Dawning."
Comedy—Harold Lloyd in Now or Never.
Specialty—Solo Selections from Irish Ballads.
Feature—Good Women.
Coming Feature—What's A Wife Worth.

Roosevelt Theatre—
Orchestral Prelude—"Manziniclo."
Topics.
Prizma—Niagara Falls.
Specialty—Violin solo by Harry Kogen.
Feature—Mary Pickford in Through the Back Door.
Feature—"A Southern Fantasy"—Roosevelt mixed quartette.
News Weeklies.
Coming Feature—Bob Hampton of Placer.

KANSAS CITY

Newman Theatre—
Overture—Selections from "Queen of Sheba"—By Newman.
Concert Orchestra—Leo F. Forbstein, Director.
Newman News and Views.
Organ Selections—F. Landwehr and A. Morgan, Organists.
Vocal—Solo—By Miss Louise DeLara.
Feature—Two Wise Wives.
Next Week—The Passing Flower.

Liberty Theatre—
Overture—Selections by Liberty Symphony Orchestra—Frederick J. Curth, Director.
News—Pathe.
Comedy—Blue Sunday.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, Organists.
Feature—The Magic Cup, with Constance Binney.
Next Week—Through the Back Door.

Doric Theatre—
Overture—"The Bartered Bride," by Doric Orchestra—Sandor Kish, Director.
News—Universal.
Comedy—Century.
Organ Selections—P. F. Stevens, Organist.
Feature—Hold Your Horses, with Tom Moore.
Next Week—Boys Will Be Boys.



Artistic hand drawn display on "The Heart of Maryland" sponsored by Fox's theatre, Springfield, Mass.

New Royal Theatre—
Overture—Selections by New Royal Orchestra—Lewis M. Forbstein, Director.
Royal Screen Magazine.
Comedy—Red Hot Love.
Organ Selections—L. Flint and Mrs. H. E. Bassford, Organists.
Special—Personal appearance at each performance of Clara Kimball Young.
Feature—Hush, with Clara Kimball Young.
Next Week—Sensational Tommy.

New Twelfth Street Theatre—
Overture—Popular selections, by Webb's Orchestra.
Screen Magazine.
Feature—Jesse James Under the Black Flag.
Next Week—Kazan.

CLEVELAND

State—
Overture—William Tell.
Current Events—Pathe News—Topics of the Day.
Prizma—Danse du Ventre.
Prologue—Edith Fletcher, soprano, and Michael Schones, baritone, singing "Gia Mia," "Glow Worm" and "My Hero" from "The Chocolate Soldier," with an elaborate Gypsy wood scene as a background.
Cartoon—Mutt & Jeff in "It's a Bear."
Feature—"Through the Back Door," with Mary Pickford.
Next Week—Wallace Reid in "The Love Specialist."

Allen—
Overture—Finale of 4th Symphony by Tschaikowsky.
Current Events—Allenette News, a compendium of various news weekly selected by Managing Director S. Barrett McCormick.
Kineto Review—"Down in Dixie."
Soloist—Soprano, singing program of classical and popular songs.
Feature—"Made in Heaven," with Tom Moore.
Comedy—"Maid in the Kitchen," Mack Sennett comedy.
Next Week—Clara Kimball Young in person all week, in connection with the showing of her picture, "Straight from Paris."

Metropolitan—
Prologue—A baritone and tenor duet, singing "Swear Solemnly in This Hour," by Verdi.
Current Events—Selznick News.
Feature—"The Oath."
Next Week—"When Dawn Came."

Stillman—
Overture—Airs of Merry Old England.
Prizma—The Sweetest Story Ever Told.
Feature—"Deception."
Next Week—"Deception"—second week.

Park—
Overture—Jazz Revue, compiled by Homer Walters.
Theme—"Nestle in Your Daddy's Arm."
Current Events—Fathe News—Topics of the Day.
Comedy—"Short and Snappy," Christie comedy, with Bobby Vernon.
Feature—"The House That Jazz Built," with Wanda Hawley.
Next Week—"Two Weeks With Pay"—Bebe Daniels.

Strand—
Current Events—Ford Weekly, "Clear to the Bottom."
Feature—"The Oath."
Next Week—"When Dawn Came."

Standard—
Current Events—International News.
Western—"Crossed Claims."
Feature—"Desperate Youth," with Gladys Walton.
Next Week—"The Wallop," with Harry Carey.

CINCINNATI

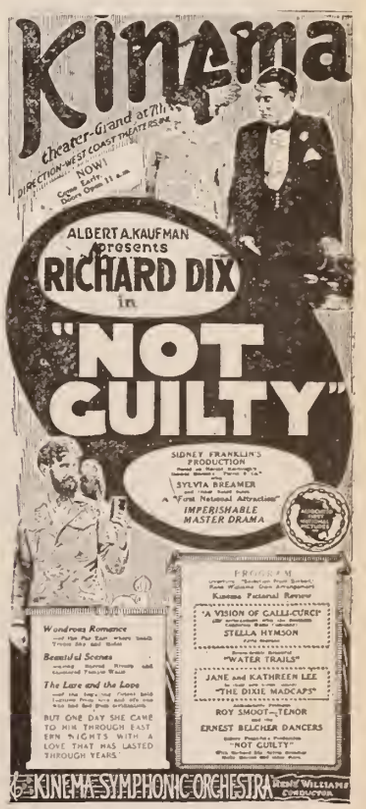
Walnut—
Overture—"Babes in Toyland."
Current Events—Pathe 39.
Comedy—Ready to Serve—Chester.
Feature—The Old Swimmin' Hole—
Next Week—Love Special.

Strand—
Current Events—Pathe 40.
Educational—Trailing the Coyote—Pathe.
Feature—The Truth About Husbands.
Next Week—The Greatest Love.

Gifts—
Current Events—Fox 34.
Hallroom Boys Comedy.
Feature—The Love Flower.
Next Week—One Thousand to One.

Grand—
Current Events—Kinograms.
Comedy—The Toonerville Follies.
Feature—Midsummer Madness.
Next Week—What's Worth While.

Capitol—
Overture—"Mignon."
Vocal Selections—Soprano and barytone.
Current Events—Pathe 39.
Topics of the Day—Literary Digest.
Interpretative Dance—Pauline Jobst.
Feature—The Gilded Lily.
Next Week—Boys Will Be Boys.



"Not Guilty" ad used by the Kinema theatre, Los Angeles. In size, three columns by fifteen inches



Another corking good display for "The Chicken in the Case" sponsored by the Rivoli theatre, Toledo, O.

DETROIT

Adams—
Overture—"Zampa."
Topical Review — Free Press Weekly.
Novelty—Bryant Washburn in person.
Feature—The Girl in the Taxi.
Next Week—Pola Negri in Gypsy Blood.

Broadway Strand—
Current Events—International News.
Novelty—Prologue in two scenes with Peggy Nealon as festival dancer; Francis Maguire as the King an d Robert Miller as Court Jester.
Feature—Deception.
Next Week—Dorothy Dalton in The Idol of the North.

Madison—
Overture—"Mary."
Current Events—Pathe News.
Novelty—Blackfeet Tribe Indians in specialty.
Feature—Bob Hampton of Placer.
Next Week—Mary Pickford in Through the Back Door.

Washington—
Overture—"Hold Everything."
Current Events—Fox News.
Cartoon—Mutt and Jeff in Modern Fishing.
Soloist—Marjorie M. Abbott.
Comedy—The Hicksville Terrors.
Feature—The Wakefield Case.
Next Week—Beyond Price.

BALTIMORE

Rivoli—
Overture—"Oberon," by Carl von Weber.
Current Events—Rivoli News of the World.
Special—Walter N. Linthicum, Soloist.
(a) "Invictus," by Bruno Hurn.
(b) "The Sunshine of Your Smile," by Cooke.
Feature—Through the Back Door—Mary Pickford.
Comedy—The Rent Collector—Larry Semon.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.

Century—
Overture—"Merry Wives of Windsor."
Current Events—Pathe, Selznick and Kinograms.
Special—"Il Trovatore" Tower Scene Duet—Blanche Marlboro and Joseph Sheehan, singers.
Novelty—Medleys—C. H. McCauley and Fuller Van Horn, players.
Feature—Deception.

Parkway—
Overture—"Poet and Peasant," by Suppe.
Current Events—Parkway Review and Special News.
Feature—Proxies—Zena Keefe.
Comedy.

New—
Overture—Gems from Puccini's Opera.
Current Events—Pathe News and Review.
Special—"Badinage," by Victor Herbert—H. A. Boehme, Organist.
Feature—Buried Treasure—Marion Davies.
Comedy—Sissy's Sassy Stocking—Electric.

Ford's—
Dream Street.

Wizard—
Overture—Classic and popular airs.
Current Events—Pathe News and Topics of the Day.
Special—Fairmont Magazine.
Feature—Plaything of Broadway—Justine Johnstone.
Comedy—Christie.



Double column by eight inch display on "The Home Stretch" used by the New 12th Street, Kansas City

Strand—
Overture—Popular and classic hits.
Current Events—Kinograms.
Feature—Milestones—Lewis Stone.
Comedy—Pathe.

PHILADELPHIA

Stanley—
Overture—"Southern Rhapsody"—Hosmer—Played by Stanley Concert Orchestra.
Stanley News—Compiled from news weeklies of the world and edited by the Stanley company.
Comedy—Hard Luck.
Musical Selection—Arnskey Trio—L. Angeloth, Violinist; G. Schon, 'Cellist; R. Armbruster, Pianist.
Feature—The City of Silent Men—Paramount.
Next Week—Sentimental Tommy.

Stanton—
Overture—"Morning, Noon and Night"—Suppe—Played by Stanton Orchestra.
Topical Review—Stanton News.
Comedy — Toonerville Bosom Friends.
Scenic—Taming the Timber Wolf.
Topics of the Day—Literary Digest.
Feature—Prisoners of Love—Goldwyn.
Next Week—Dinty.

Arcadia—
Feature—Straight from Paris—Equity.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Their Dizzy Finish—Hallroom Boys.
Next Week—Two Weeks with Pay—Realart.

Palace—
Same as Arcadia.
Next Week—Hold Your Horses—Goldwyn.

Victoria—
Feature—The Nut.
Current Events—Pathe News.
Comedy—The Haunted House.
Cartoon—It's a Bear—Mutt and Jeff.
Next Week—A Small Town Idol.

Regent—
Feature—The Call of Youth.
Scenic—Pathe Review.
Comedy—Three Jokers.
Next Week—The Great Day.

Capitol—
Feature—What Every Woman Knows.
Comedy—The Skipper's Scheme.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Bob Hampton of Placer.

ST. LOUIS

Missouri Theatre—
Overture—"If I were King"—Adam.
News and Views—Missouri Selections of leading strips.
Vocal Selections—Grant Kimbell.
Topics of the Day.
Presentation—Arranged by William Goldman and Chas. Dahl.
Feature—Deception.
Comedy.

New Grand Central—
Overture—"Orpheus — Rodemich's Orchestra.
Current Happenings—Pathe and Selznick.
Topics—Digest.
Vocal Solo—"Dream Melody"—Ruth Chase.
Scenic—Prizma.
Feature—Clara Kimball Young—Straight From Paris.
Comedy—Larry Semon in The Rent Collector.

West End Lyric—
Same program as that of New Grand Central theatre.
Overture—Dave Silverman's Orchestra.

Strand Theatre—
Feature—Louis Glaum in Sex.

William Fox Liberty—
David Griffith's Dream Street—$1 prices.

BROOKLYN

Mark Strand Theatre—
Overture—"Mignon" (Thomas).
Four Indian Lyrics of Love from "The Garden of Kama" (Hope) an art, musical and dance presentation with special scenery.
"The Temple Bells are Ringing," sung by Allan Ramond, tenor with pantomime dance by Florence Rogge.
"Less Than Dust," sung by Jeanette Daniels, contralto, with pantomime dance by Erminie Mathews.
"Pale Hands I Love," sung by Lillian Poli, soprano.
"Till I Awake," sung by Jackson Kinsey, baritone, and Walter Smith, basso, as Omar Khayyam with pantomime dance by Grace Eastman and Florence Rogge.
Mark Strand Topical Review.
Prologue to feature—"Excerpts from Carmen."
Scenes from the original opera put on with authentic scenery with Miss Daniels singing "Habanera;" Miss Poli and Mr. Ramond singing the duet number, "Speak to Me of My Mother" and Mr. Kinsey, baritone, as the toreador, singing "The Toreador Song." The batlet group of four presented a Spanish dance.
Feature—Poli Negri in Gypsy Blood.
"Love's Old Sweet Song" (Bingham-Molloy).
Mark Strand Mixed Quartette.
Larry Semon in The Rent Collector.
Organ Solo—"Spanish Serenade" (Bizet).
Edward Napier and John Hammond, organists.



Hand drawn ad, twelve inches by four columns on "The Passion Flower"

BUFFALO

Shea's Hippodrome—
Overture—"Apple Blossoms."
Vocal selections by John Crawford, Scotch tenor.
Feature — Through the Back Door—Mary Pickford.
Comedy — The Blizzard — Jimmy Aubrey.
Priza—The Sweetest Story Every Told.
Current Events—Hippodrome Review.
Next Week—Polly with a Past—Ina Claire.

Shea's Criterion—
Overture—"Cavalleria Rusticana."
Feature—Deception.
Current Events—Criterion Pictorial.

Mark-Strand—
Overture—"Apple Blossoms."
Feature — Lessons in Love — Constance Talmadge.
Comedy — Holy Smoke — Jimmy Adams.
Current Events — Latest Pathe News.
Next Week—Her Lord and Master—Alice Joyce.

Palace—
Feature — The Mistress of Shenstone—Pauline Frederick.
Comedy — A Country Heir — Century.
Current Events — International News.

Olympic—
Feature—Good Women—Rosemary Theby.

WASHINGTON

Metropolitan—
Die Fledermaus.
Current Events—Pathe News.
Novelty — Topics of the Day — Pathe.
Comedy—The Skipper's Flirtation —First National.
Scenic—The Message of the Flowers—Prizma.
Feature—Peck's Bad Boy — Jackie Coogan.
Next Week—Lessons in Love.

Rialto Theatre—
Overture—"Hungarian Fantasia."
Current Events—Fox News.
Comedy—Let Me Explain—Christie.
Feature—The Little Fool—Metro.
Next Week—The Scarab Ring.

Palace Theatre—
Orchestra—"A Day at the Races."
Current Events—Pathe News.
Novelty — Topics of the Day — Pathe.
Comedy—The Champion—Chaplin.
Feature — The Home Stretch — Douglas McLean.
Next Week—The Easy Road.

MINNEAPOLIS

State Theatre—
Overture—"The Best Lov'd Irish Melody," including, "Kilarney," "Garry Owen," "Come Back to Erin," "St. Patrick's Day," "The Low Back'd Car," "Wearing of the Green," "Believe Me if all Those Endearing Young Charms," and "The Girl I Left Behind Me." Played by Pallma and His Band Supreme.
News Events—State Digest composed of Pathe and International News strips.



One of the California theatre, Los Angeles, displays for "An Unwilling Hero." In size, eight inches by five columns

Scenic—A Woodland Medley, a Prizma Nature Study.
Musical—A Moment of Melody Supreme. "Meditation" from "Thais." Played by George C. Baum, violinist, assisted by Arthur Depew at the organ and Henry J. Williams, harpist.
Comedy—The Vacuum Cleaners. A Bud Fisher Mutt and Jeff cartoon.
Soloist—Cesare Nesi, tenor, singing "Ciribiribin" by Pestalozzi and "When You Look in the Heart of a Rose," by Metaven.
Feature—Tom Moore in Made in Heaven.
Organ Solo—"Valse Amoureuse," played by Arthur Depew.
Noon Day Organ Recital—"Largo" by Handel, and "March of the Giants," from "Athalia," by Mendelssohn. Played by Arthur Depew.
Next Week—Pola Negri in Gypsy Blood.

New Garrick Theatre—
Feature—George Fitzmaurice's Paying the Piper, with Dorothy Dickson and Alma Tell.
Overture—"The Cave of Venus," from "Tannhauser," played by Nelson and his Orchestra.
Comedy—Movie Mad—A Christie Comedy.
Scenic—From a Piscatorial Angle.
News Events—Cinema Periodical consisting of Kinograms and Pathe News.
Next Week—Lionel Barrymore in Jim the Penman.



This one on "Through the Back Door," four columns by ten inches, is by the Mission Theatre, Los Angeles

New Lyric—
Feature—Conrad Nagel and Lois Wilson in What Every Woman Knows.
Comedy—A Run For His Money. An Educational Cartoon Comedy.
Scenic—Chester Outing—The Tamer the Wilder.
Next Week—Man, Woman and Marriage.

ATLANTA

Howard Theatre—
(Revival Week—Some Old Favorites)
Overture—"Old Timers," being Enrico Leide's special arrangement of some old-time favorites.
Howard News and Views.
Violin Solo—R. Hemery, Concert Violinist.
Comedy—A re-issue, Keystone with Mabel Normand, Fatty Arbuckle and Al. St. John—Fatty's Busy Day.
Special—Mary Pickford in Friends, directed by D. W. Griffith. (A Page from Film Annals of 1908. Re-issued by special request.)
Feature — Mary Pickford in Through the Back Door.

Criterion Theatre—
Overture—"The Firefly."
Kinograms.
Topics of the Day.
Screen Snapshots.
Comedy—One of The Skipper stories, by Fontaine Fox.
Feature—Jackie Coogan in Peck's Bad Boy.

"Big Houses Say—"

(Continued)

Great box office bet that seemed to please our audiences. (West.)

FOX

Blind Wives—

Much surprised in this. Fell awfully flat. Think the public is tired of "trick" endings and dreams. Well staged and handled—but drew poor business for us. (South.)

The Mountain Woman—

Got by all right and drew pretty good. (West.)

ASSOCIATED PRODUCERS

A Thousand to One—

This one went over fair both from box office and pleasing the audiences. (West.)

I Am Guilty—

Louise Glaum is a good drawing card though she has done better work than she does in this picture in many others. Box office returns were fair. (East.)

ROBERTSON-COLE

Kismet—

Opened exceptionally well and for the first few days did an unusually satisfactory business but our assumption that costume plays appeal to a select audience was proven true and the picture waned considerably towards the end in spite of big exploitation and elaborate presentation in the form of a prologue. (West.)

What's a Wife Worth—

Just a fair picture which played to average business. (West.)

The Mistress of Shenstone—

One of the finest screen adaptations I have ever seen. Followed the book almost word for word, and this was appreciated by its admirers. Business fine. (South.)

One Man in a Million—

Went over like a house afire due in part at least to personal appearance of the star. Business big. (West.)

UNITED ARTISTS

The Love Flower—

Not destined to bring any additional fame to Griffith. It doesn't approach many of his previous efforts. The story is only fairly interesting, many of the scenic effects are excellent. (Middle West.)

Through the Back Door—

A typical Mary Pickford picture, and one that the public wants to see her in. Well done from start to finish. (East.)

STATES RIGHTS

Straight from Paris—

Drew the largest audiences in history of house when Miss Young personally appeared for two days. (East.)

Wonderfully interesting picture beautifully produced with great cast. Great audience picture. (West.)

"Isobel" or "The Trail's End"—

A good production, but a trifle behind the present demand of the public. Only a fair house. (Middle West.)

Fickle Women—

Good pleasing picture that was a satisfactory box office attraction. (West.)

The Woman Untamed—

Terrible picture, but Doraldina appeared here in person recently, and the business was fair due to the curiosity of people who failed to see her on previous personal appearance. (South.)

Exhibitors' Service Bureau—Pages 3288-3302



Effective lobby display for "The Tiger's Cub" by Manager C. C. Deardourff of the Sigma theatre, Lima, O. Story appearing on the following p

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
E. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



Another smart lobby display on "The Smart Sex," the work of the Clemmer theatre, Seattle, Wash.

Historic Local Feature Made at St. Louis

William Goldman, Managing Director Missouri Theatre, Puts Over Great Exploitation Feat

WILLIAM GOLDMAN, managing director of the Missouri theatre, St. Louis, Mo., is now an exhibitor-producer, and his debut in the production end of the business resulted in attendance records that a year ago would have been inconceivable for a picture house. More than 40,000 persons paid to see the performance at the Missouri theatre the week of April 30, and the house record for receipts was exceeded by 3,000. This in spite of the fact that the admission is lower than when the house was opened in November.

The Louisiana-Purchase Exposition long has been remembered as the greatest event in the history of St. Louis. Mr. Goldman decided to celebrate the seventeenth anniversary of this event by producing a film, "Memories of the World's Fair." With the assistance of prominent citizens, this was accomplished and capacity for the week prevailed. The film was then held over for a second week. After playing the entire state, it will be presented to the Missouri Historical Society by Goldman upon the request of Ambassador David R. Francis.

Mr. Francis made the film possible by assisting Mr. Goldman in collecting material and securing the interest of the surviving members of the "Committee of 200," the citizens' organization that put the fair over, to pose for pictures. All ceremonies connected with the fair were re-enacted by the citizens just as they had done years ago. Ground was broken, stakes were planted, speeches were made and much animated material was provided. This, coupled with "shots" of famous buildings, exhibits and concessions gave Goldman 2,000 feet of unusually interesting film.

The enthusiasm with which older St. Louisians viewed the picture and saw the old familiar sights was wonderful. The younger generation attended as a matter of educational curiosity, school history classes attending in groups at the matinee performances.

The matter of the presentation also had a great deal to do with the success of the production. Mr. Goldman secured seven men who shared in the honors of staging the fair to speak during the week. These were: David R. Francis, president of the exposition, who gave what he termed his last public address; ex-Mayor Rolla W. Wells, mayor at the time of the fair; Edward F. Goltra, Democratic National Committeeman; Murray Carleton, prominent manufacturer; Festus J. Wade, well known banker; Nathan Frank, publisher, and Henry W. Kiel, the present mayor of St. Louis.

The overture created the right atmosphere for the picture, the first part being devoted to selections played by the Tyrolian Alps Orchestra, the famous symphony organization of the fair. Part 2 was called "Echoes of the Pike," the most famous amusement thoroughfare ever built, and consisted of melodies popular in 1904. During this section barkers, under the direction of A. J. Meininger, the circus man, put on a ballyhoo for their attractions and wares that would have made professional "high pitchers" jealous.

following the film Mr. Goldman produced on the stage an exact replica of the fair's most famous building—"The Cascades." The lagoon and the water flowing down the steps were shown.



C. C. Deardourff's Sigma theatre, Lima, Ohio. "Old Time Movie" show lobby decorations as told in the accompanying story

Sigma Theatre Pulls the "Movie Show" Stunt

C. C. Deardourff, manager of the Sigma theatre, Lima, Ohio, recently demonstrated how a short reel attraction can be made to put over a whole show, when he devoted his entire front, including the roof of the marquee to an elaborate but inexpensive exploitation for "The Old Time Movie Show." The punch of this lobby display was the contrast between the modern movie show, as exemplified by the latest equipment used in the main foyer, and the old fashioned equipment, as reproduced over the marquee. The cheap ticket booth, resembling just a hole in a wall; the 5-cent admission price in big, bold letters, and the phonograph horn, the most essential attribute to the movie shows of other times, were all featured in the display. The store front turned into a movie theatre and stuck in between two equally cheap stores made the people of Lima talk about the wonderful strides that have been made in the motion picture industry within a few years. The talk had a direct effect upon the Sigma theatre, which reports excellent business for the week the stunt was pulled.

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

AN OLD FASHIONED BOY
Produced by Paramount.
Distributed by Famous Players.
Star—Charles Ray.
Director—Jerome Storm.
Reviewed—Nov. 13th, page 3813.
Producers Ads—Issue of Oct. 30th, page 3283.

"First Run" Showings—Page 2800, issue of Oct. 9th—3348 of Oct. 30th—3700 of Nov. 13th—3883 of Nov. 20th—4064 of Nov. 27th—4578 of Dec. 18th—111 of Dec. 25th—356 of Jan. 1st—512 of Jan. 8th—1140 of Feb. 5th.

NEWS Review Resume—Not much to the story, but Ray puts it over.

Exhibitors Box Office Reports—Good—but last two Ray pictures not up to Ray standard.—Ray always good and does not fall down on this. Had more than usual business—Should have been called the Whirling Dervish. Ray runs around and swirls like he was crazy. Only fair business.—Consider this an average picture. Business about as usual.—A good show. Comfortable entertainment. Played to steady business all week.—One of the poorest things Ray has ever done. They came because it was Ray—but they didn't enjoy it.—An amusing farce, but not quite up to some of Ray's recent efforts. A good box office attraction, however.

OFFICER 666
Produced by Goldwyn.
Star—Tom Moore.
Director—Harry Beaumont.
Reviewed—Nov. 13th, page 3811.
Producers Ads—Issues of July 17th, Sept. 4th, Sept 18th.

"First Run" Showings—page 2978, issue of Oct. 16th—3348 of Oct. 30th—3530 of Nov. 6th—3700 of Nov. 13th—3883 of Nov. 20th—4083 of Nov. 27th—4580 of Dec. 18th—834 of Jan. 22d—2048 of Mar. 19th.

NEWS Review Resume—Fair entertainment, but titles earn most of the laughs.

Exhibitors Box Office Reports—The combination of Moore and a popular stage success won. Public praised the picture.—Not up to Tom Moore's standard, although it did fair business for a week.—Fine picture and box office returns while not especially great were satisfying.—This feature brought more than usual business and seemed to please my patrons. Good picture and sure-fire box office attraction. Crowds packed the house every performance.

TWIN BEDS
Produced by Carter de Haven.
Distributed by First National.
Star—Mr. and Mrs. Carter de Haven.
Director—Lloyd Ingraham.
Reviewed—Sept. 11th, page 2127—Nov. 13th, page 3809.
Producers Ads—Issues of July 31st—Oct. 9th—Oct. 23d—Jan. 1st.

Lobby Displays—Page 688, issue of Jan. 15th—1927 of Mar. 12th.

Prologue. Descriptions — page 3700, issue of Nov. 13th.

"First Run" Showings — page 3700, issue of Nov. 13th—4062 of Nov. 27th—4230 of Dec. 4th—4578 of Dec. 18th—111 of Dec. 25th—355 of Jan. 1st.

NEWS Review Resume—Famous stage success scores a hit on the screen.

Exhibitors Box Office Reports—Audience laughed long and heartily. Seemed to give entire satisfaction.—Excellent polite comedy. Nothing risque in it but always spicy. Splendid week's business.—One of the best comedies I have played in a long time. Went over great. Box office receipts entirely satisfactory for week's run. Carter de Haven at his best, but many did not like it. Poor business due to holidays.

SO LONG LETTY
Produced by Robertson-Cole.
Distributed by Robertson-Cole.
Star—T. Roy Barnes.
Director—Al. E. Christie.
Reviewed—Oct. 30th, page 3451.
Producers Ads—Issues of Aug. 14th—Sept. 18th — 2740 of Oct. 9th—3107 of Oct. 23d.

Lobby Displays—page 367, issue of Jan. 1st.
Prologue Descriptions—Page 680 issue of Jan. 15th.
"First Run" Showings — Page 4062, issue of Nov. 27th—440 of Dec. 11th—358 of Jan. 1s—673 of Jan. 15th—1825 of Feb. 26th.

NEWS Review Resume—Famous stage success intelligently adapted to screen.

Exhibitors Box Office Reports—Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals.—Went over pretty good for us on two day run, but isn't any knock out. Story to thin.—Good cast and plenty of pep made this look better than it is, so the picture got by alright.—Showed this two days to good business but some of my patrons thought it rather silly.—No good. Story not suited to pictures. If Walter Hiers hadn't been in it would have gone flat with me.

SOMETHING TO THINK ABOUT
Distributed by Famous Players.
Produced by Cecil De Mille.
Star—Elliot Dexter.
Reviewed—Oct. 30th—Page 3447.
Producers Ads—Issues of Oct. 2nd—Oct. 16th—Oct. 30th.
Lobby Displays—Page 3896 of Nov. 20th—370 of Jan. 1st.
Prologue Descriptions—Page 4584, Issue of Dec. 18th—681 of Jan. 15th.

"First Run" Showing—Page 2231, Issue of Sept. 18th—2413 of Sept. 25th—2803 of Oct. 9th—2976 of Oct. 16th—3173 of Oct. 23rd—3346 of Oct. 30th—3531 of Nov. 6th—3701 of Nov 13th—3883 of Nov. 20th—4064 of Nov. 27th—4229 of Dec. 4th—4410 of Dec. 11th—1142 of Feb. 5th.

NEWS Review Resume—Impressive moments in this artistic production.

Exhibitors Box Office Reports—Excellent production in every way.—A great picture and drew like houses afire.—Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as "Why Change Your Wife," but finely built for contrast of action and suspense. Big business carried over another week.—Drew very good houses to excellent business during fourth week of run. Crowds continued.

HARRIET AND THE PIPER
Produced by Louis B. Mayer.
Distributed by First National.
Star—Anita Stewart.
Director—Bertram Bracken.
Reviewed Oct. 30, page 3449.
Producers Ads—Page 914, Issue of July 31st—2210 of Sept. 18th—2781 of Oct. 9th.

Prologue Descriptions—Page 3379, Issue of Oct. 30th—4083 of Nov. 27th.
"First Run" Showing—Page 2802, Issue of Oct. 9th—2978 of Oct. 16th—3346 of Oct. 30th—3701 of Nov. 13th—4064 of Nov. 27th—4411 of Dec. 11th—4578 of Dec. 18th—675 of Jan. 15th—1141 of Feb. 5th.

NEWS Review Resume—Favorite formula given rich production.
Exhibitors Box Office Reports—Regarded this as just a fair picture and drew average business.—The entertaining value of this picture is good and drew more than usual business.—This picture pleased. Business normal. Anita Stewart is only fairly popular.

—They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should be a knockout.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.



Again a visual record of how the washing machine window display helped put over "Suds." This display was arranged by the Palace theatre, Schenectady, N. Y.

Attractive Lobby Displays For "Earthbound"

One of the most attractive and attention-compelling theatre front displays yet used for Goldwyn's production of the Basil King photodrama of the unseen world, "Earthbound," was that devised by Harry S. Lorch and J. W. Rankin, Goldwyn exploitation men, for the three weeks' showing of the photoplay at the Shubert Majestic theatre, Boston.

Mounted above the marquise, between the electric signs containing the name of the theatre and of the attraction showing, was a large circular piece of beaverboard about twelve feet in diameter. Painted upon it, in outline, were the continents and oceans of the western hemisphere, the water in pale blue and the land in black.

Grauman Presents Colorful Prologue

For the showing of "What Every Woman Knows" at Grauman's theatre, Los Angeles, Managing Director Sid Grauman arranged a colorful prologue that made a tremendous hit with Los Angeles theatre patrons.

The prologue was a sort of double exposure affair. That is to say, Mr. Grauman arranged one act that consisted of the colorful, weird revelations of a Chinese magician, with appropriate stage settings, lighting effects, music and atmospheric background, all synchronizing in utmost harmony. The magician was seen in the attitude of entertaining or performing for a slumming party, the dialogue passing between the Chinaman and the leader of the party being diverting and interesting.

The second act was different from the first, consisting of Madame Rose Hovick's revue, an offering that combined dancing, singing and musical selections, each in keeping with certain lighting effects. The two acts taken individually would have attracted only ordinary attention, but placed on the same bill, their sympathetic and at the same time unsympathetic features made a composite bit of entertainment that was unique.

"Bob Hampton" Gets Indian Exploitation at Kansas City

Frank L. Newman, manager of the Newman theatre in Kansas City, scored another triumph in exploitation last week. Eight Blackfeet Indians from the national reservation in Glacier National Park, who took part in the filming of "Bob Hampton of Placer," were brought to a Kansas City for the showing of the picture. Garbed in native costumes, the Indians paraded about the downtown sections of the city and created more awe and excitement than an office building on fire.

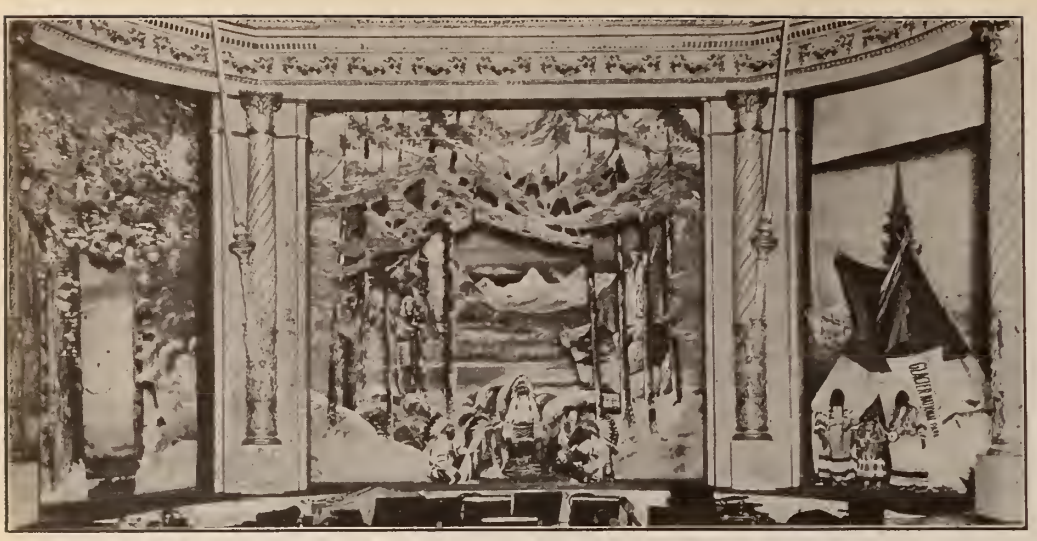
The prologue itself, in which the Redskins took part at each performance, was secondary compared to the interest they created by their appearance about town. A cowboy quartet, a genuine Indian war dance and a snake dance provided a harmonious setting for the picture.

Under the supervision of a government agent, the Indians visited the principal clubs and newspaper offices and obtained liberal space in the press. It was the duty of one of the redskins, the "official" interpreter of the tribe who spoke in broken English, to announce to each gathering that a war dance would be staged at the Newman theatre each day. That was enough. Scores of persons who proclaim to have "outgrown" western drama, flocked to the theatre to witness the prologue staged by the Indians.

The Indians obtained further publicity by heading a Boy's Week parade, in which Bryant Washburn also took part.



One of Sid Grauman's recent atmospheric stage settings used as a prologue background to the showing of "What Every Woman Knows"



Stage setting provided for the prologue which Managing Director Lowell B. Calvert used in connection with the showing of "Bob Hampton of Placer." The Blackfeet Indians appeared in the number as told in the accompanying story

Calvert Originates Indian Prologue for "Bob Hampton"

One of the most elaborate and beautiful prologues given any picture shown in the "Twin Cities" was that presented recently by Manager Lowell V. Calvert, of the Capitol theatre, St. Paul for "Bob Hampton of Placer."

One of the troupe of Blackfeet Indians appearing in the picture, was obtained for the St. Paul engagement and Mr. Calvert arranged a prologue in which the redskins had an important part. Before the rise of the curtain the orchestra prepared the audience for what was coming with a very appropriate dagger dance from Dick Victor Herbert's "Natomah." As the curtain rose, there was disclosed the Indian chiefs in a clump of birches, seated around their campfire. In the background, with magnificent lighting effects playing about them, appeared the misty snow-clad peaks of the distant mountain ranges.

In pantomime, one of the Indian chiefs tells the story of the "Legend of the Last Battle." Immediately at the close of this a female singer in Indian costume rendered "By the Waters of Minnetonka," a very beautiful Indian love song. That was followed by a baritone rendition of "From the Land of the Sky Blue Water." At the close of these two selections, the assembled chieftains gave a native tribal dance. As soon as this was finished, the screen descended and the feature production started.

The most was made in the exploitation possibilities of the Indians during their visit in St. Paul.

The band of Indians were taken to different points of interest throughout the city, and it goes without saying that their appearance created great excitement everywhere. They were formerly presented to Governor Preus, also to Mayor Hodgson, of St. Paul, and other notables and dignitaries.

Deardourff Builds Fine Lobby Display for "Tiger's Cub"

Simple, but expressive, was the marquee display that Manager C. C. Deardourff, of the Sigma theatre, Lima, Ohio, had built to interest the public in his current attraction, "The Tiger's Cub." The log cabin, all alone, devoid of human or vegetable life, suggested a heart story, and Deardourff knows that the public likes heart stories. The people of Lima have come to watch for Deardourff's marquee displays, and to judge from it, just whether they are going to like the attraction or not. Deardourff figures that a pleased patron is a steady patron. So there's no use getting patrons into the theatre on false pretenses. "Let a patron know what kind of show he's going to see, give him a hint of the type of picture to be shown, and you eliminate the necessity of putting him into a frame of mind that will be in accord with the picture. It's an easy way to have your audience pull for you, instead of trying to pull your audience in a different direction from the one they want to go."

Jackson Pulls New Stunt at 'Frisco

Reecntly crowds gathered on busy Market street, San Francisco, in front of the Strand theatre to listen to the rendition of the latest popular songs sung on the stage and transmitted to the street by use of a magnavox reproducer at the end of electric wiring from the stage over the box office. This stunt thought to be a new one for a theatre was conceived and worked out by the Strand's publicity director, Merwyn W. Jackson.

Inside the theatre week of April 17, a song popularity contest was held as a special feature attraction. Six popular songs were sung at each performance by singers furnished free of charge to the theatre by the representatives of the song publishing companies. The popularity of the various songs was determined by the amount of applause from the audiences for each and a score board over the box office on the street front kept the records from day to day.

Special sets consisting of six large reproductions of the covers of the title pages of the songs as published, sit on easels in velvet drops on the stage, and gold chairs awaited the singers who sat on the stage until the number had been sung.

Department Store Pays for "Gilded Lily" Ad

A tie-up with one of the largest department stores in Kokomo resulted in a conspicuous advertisement in the Kokomo newspapers for "The Gilded Lily," which the department store paid for. The picture was hitched to the store by Arthur M. Vogel, exploiteer for the Cincinnati Paramount exchange, who staged a fashion show in the store window. A fashion expert of Indianapolis was imported and her gowns were duplicates of those worn by Miss Murray, and which were featured as a part of the plot of the picture. The extra space in the newspapers and the general influence of the department store brought forth daily news stories on the fashion display.



"Heap Big Chiefs" who helped the State theatre, St. Paul, put over "Bob Hampton of Placer"



Another of the artistic lobby displays used by the Star theatre, Portland, Ore. The cut is self explanatory

Smith Uses Attractive Ballyhoo for "Mohicans"

Manager E. A. Smith, of the new California theatre at Bakersfield, Cal., arranged an attractive street ballyhoo on "The Last of the Mohicans" which was one reason for the highly satisfactory business which the Tourneur picture drew. A tepee, surrounded by real trees, was placed upon a large motor truck, and around the edges ground rolls were set to give it a realistic effect. Two boys costumed as Indians added atmosphere to the general effect. Four days before the picture opened, the truck was driven about the city, visiting the schools each day at the noon hour.

Miss Sylvia Grogg, publicity director, arranged an invitational preview for city officials, teachers, clergy, etc., prior to the opening, and a splendid newspaper ad was composed from the written endorsement of the influential people of the city who attended the preview.

For a prologue Manager Smith took the cave scene from the picture for a duplicate stage setting. A black drop cut out to represent the opening of a cave was hung down to the front line. Back of this was profile rocks with a water and mountain scene in the distance. A singer stood upon one of the farthest rocks, costumed identically as "Uncas," and sang "The Land of the Sky Blue Water." At the finish of the song, the stage was blacked out, as the picture screen descended showing the exact scene in the picture which the prologue had been taken from. This had been cut out of the picture and placed ahead of the title. The similarity of the prologue and the scene from the picture was startling. At the conclusion of the story where the burial rites are held for Uncas, the last strains of "Land of Sky Blue Water" were sung off stage in subdued voice.

The California theatre at Bakersfield is one of a chain of forty odd owned by the Westcoast Theatres, Inc. The theatres controlled by this thriving young corporation are setting a pace for artistic presentation and live wire advertising throughout the West.

"Best Show In Town Week" Saunders Latest Idea

New paper accessories and new bags of tricks will be issued by Claud H. Saunders, manager of exploitation for Paramount pictures, to all the exploitation men in the field for the summer drive for the week of June 19, to be known as "The Best Show in Town Week." The exploitation department is working on new ideas for tie-ups hoping to land the important windows for that week. New schemes for lobby dressing are being devised. The exploitation men are also applying for permission from most of the town councils and mayors to string large "Best Show in Town Week" banners across the streets.

The way for both the exploiteer and the exhibitor will be eased by the big newspaper advertising campaign to be conducted by Jerome Beatty, director of advertising and publicity. A full page advertisement will appear in all the newspapers of the exchange cities at the beginning of the week. This advertisement will be topped by a seven-column illustration, and will contain a list of the new Paramount pictures as well as the names of all the theatres in the exchange territory participating in the solid week's run of Paramount pictures.

Theatre Gives Prizes for Best Essays

In collaboration with the Dalles, Oregon, Daily Chronicle, the Empress theatre of that town offered five prizes for the best essays on "What I Would Do With a Million Dollars," in connection with the run of "Brewster's Millions." The idea was Arthur M. Vogel's, Paramount exploiteer for the district. The entire affair didn't cost the exhibitor a cent. He made announcements in his regular advertising space in the paper, and during the run of the picture the Chronicle carried news stories.

The essays were handed in at the Empress box office and at the Chronicle office. There were nearly one thousand contestants, most of whom saw the picture before writing the essay. Vogel also tied up three solid pages of newspaper advertising with the picture.



Left—Prologue stage setting for "The Last of the Mohicans" by Manager E. A. Smith of the California theatre, Bakersfield, Cal. Right—Float used to help put over the picture and lobby decorations



"Suds" lobby display by W. H. Stevenson, manager of the Moneta theatre, Cleveland, Tenn.

Cut-outs Used to Advantage

Ralph Lieber Gives "Peck's Bad Boy" Thorough Exploitation Campaign

"PECK'S BAD BOY" and Jackie Coogan have just been given the biggest exploitation campaign that Indianapolis has seen in many a month by Ralph Lieber, manager of the Circle theatre.

The first step was to have a score of cut-outs made from the one sheets, showing Jackie Coogan and his dog. These were prepared by the Circle art department. They were placed at the most conspicuous corners in the city and were weighted down with sand bags such as are used back stage for the manipulation of the drops and other scenic effects.

In a number of instances the cut-outs were used in front of stores where the placing of a window display would be an impossibility, and they had the same effect. In addition to this two cut-outs were made of Jackie Coogan, which were more than seven feet high. These were placed on two prominent street corners and proved exceedingly valuable.

One of the leading department stores, which handles children's clothes, ran a large advertisement in two of the local newspapers which read something like this: "Even if your son is as rough on clothes as 'Peck's Bad Boy,' you can find what you want in our children's department." And then they went on to describe the various styles and fabrics of their product.

"Jackie Coogan Dolls" made their appearance in Indianapolis just at the opportune moment and resulted in effective tie-ups with a number of the best stores in the city. Some of the most exclusive department stores in the Central West devoted an entire window to the dolls and used a high enlargement of Jackie Coogan to set off the display.

In addition to this more than 200 one sheets, 200 windows and more than twenty special cards drawn by the Circle art department, which are used only in the best stores in the heart of the city, were used in the advance campaign.

Among the plans for the continuance of the campaign for the opening was the placing of a huge sign above a building on one of the busiest corners in the city calling the attention to the opening. The plan was to have the lettering on the sign done before it was hoisted to the roof so that it would be of some benefit immediately. Then to have a woman sign painter complete the decorative work.

An advance advertising campaign in the newspapers as well considerable advance publicity also helped the opening.

Mr. Lieber is satisfied that his exploitation efforts doubled the business enjoyed at the Circle.

Palace Theatre Gets Results With Local Musical Talent

Stanley Chambers, manager of the Palace theatre, Wichita, Kansas, set the local standards for art in motion picture presentation last week when he introduced a Broadway novelty in conjunction with "The Old Swimmin' Hole."

Mr. Chambers' presentation was not intended as a prologue effort, but merely to supply the musical program. P. Hans Falth, the organist for the Palace, assembled ten local girls and women with musical talent. He found four saxaphone players, and a violinist among those he selected. The result was that a very suitable musical program was given.

This sort of presentation novelty was something brand new for Wichita, and the enthusiastic way in which audiences received it gives good promise that Mr. Chambers has established a precedent which he, at least, will follow up.

Manager Bill Jones Is Scenic Artist

Manager "Bill" Jones, of the Saenger and Strand theatres, Alexandria, La., is something of a scenic artist. Mr. Jones has a pet big window in which or perhaps on which he uses some of his painting talent to the advantage of the box office.

Mr. Jones pastes cut-outs from stock lithographs on the window and then with his paint brushes draws artistic designs and signs about them, making original exploitation announcements that win the theatre attractions much attention.



Lobby display for "The Heart of Maryland" at the William Fox Audubon theatre, New York. The hanging flowers were wisteria. The others are cherry blossoms, young trees being used



Illustrating the story appearing below relative to the prologue number for "Reputation" presented at the recent premiere showing of this picture at the Hotel Astor, New York City

"Reputation" Prologue Scores A Success

Presentation Number Given at Premiere Showing, Hotel Astor, Described in Detail

FOLLOWING is a description of an original prologue for "Reputation" as staged before the premiere showing of this picture at the Astor Hotel grand ballroom, recently. On this page will be seen four views of the characters who took part in the presentation number and illustrating the action of the prologue as described.

At the rise of the curtain the girl is discovered in an attitude of awakening. She is dressed like a child of about fifteen with hair hanging loose and dressed in rompers and stockinged feet.

On the stage are seen fourteen "Building Blocks." (These blocks are the telescope variety such as children play with. They are the largest size and have specially painted letters on the mthat can be seen from the furthest corner of the house.) Behind these blocks on the stage are concealed high-heeled slippers and a small but elaborate hat.

The girl discovers the blocks and shows that she understands that here is something for her to do. She starts to build up the blocks with girlish enthusiasm. As she builds them up in a pyramid, she gradually changes her costume and general appearance. When the fourth block is put in place she slips on her high-heeled slippers. (This is done without attracting the attention of the audience.) When four more blocks are put in place she goes through the business of finding that her loose hanging hair is annoying and with a quick movement she sweeps it up on the top of her head and puts on the small hat to hold it in place.

During the action of building up the blocks she dances gayly about the rising pyramid, admiring it and showing that her whole heart is being put into the work.

When two more blocks are put in place the ten of them standing tower-like form the word "Reputation."

At this point the man makes his appearance and stands curiously inspecting the work. The girl seeing the man pulls off the rompers (which are "snapped" together so that they are easily removed), disclosing an elaborate dinner gown, which the rompers have concealed. This leaves the girl dressed as a very beautiful young woman in dinner gown, fancy hat and high-heeled shoes. This conveys the illusion that she has grown from a child to a young woman while building a "Reputation."

Proud of "Reputation," she draws the man's attention to it saying in pantomime, "That's mine, how do you like it?"

The man looks at "Reputation" scornfully and indicates that he has a supreme contempt for it. He swings his cane and is about to knock it down. The girl rushes to its defense. The man amazed that she should be so solicitous of "Reputation," stands observing her curiously for a moment and then contemptuously swings his cane again and hits "Reputation."

These elderly women represent "gossipers" and they are horrified in seeing the girl in the man's embrace. Pointing the finger of scorn at her, they advanced to "Reputation," and with contemptuous looks and gestures destroyed "Reputation," then exit.

The girl sorrowfully looks over the wreck of "Reputation," and finally sinks to her knees in utter dejection among the scattered blocks. The man in deep solicitation kneels beside her and takes her hand. This forms a tableau on which the curtain is drawn.

Note:—The general effect of this allegorical program was intensified by the use of the lighting effects.



This is how they exploit pictures in New Zealand. The lobby display for "Sundown Slim" is by the Britannia theatre, Wellington, New Zealand



A real Indian and some fake ones which George Schade, manager of the Plaza theatre, Sandusky, O., used to exploit his showing of "Before the White Man Came"

Orphans Attend Special Showing of "Faith Healer"

The local Buick car agency at Butler, Pa. and the little shavers of the Butler orphans' homes, furnished J. F. Dunmore, manager of the Majestic theatre some most effective and inexpensive exploitation for his recent showing of "The Faith Healer."

Through a tie-up with the Buick people, a special showing was given for the orphans that brought front page newspaper stories and fine publicity from the parade of children-filled cars, which carried explanatory signs.

After the show the children had their pictures taken and went back to the home, happy, and enthusiastic over the big event.

Schade Uses Noble Red Man as Ballyhoo

George Schade used plenty of atmosphere to interest the patrons of the Plaza theatre, Sandusky, in the Federated feature, "Before the White Man Came," during his recent engagement of that picture. Schade dug up a real Indian and, in real Indian costume, had him ride around town on horseback. The Indian ballyhoo was quiet and orderly, didn't let out any war whoops, or make any disturbance, but, by his quiet dignity, got the people of Sandusky talking about him. Schade also "did" his usherettes up in true Indian style for the occasion. It looked well. It matched the picture, and it brought in the crowds.

Boy Scouts of Pittsburgh Parade for "Sentimental Tommy"

Thomas J. Schroeder, manager of the Olympic theatre, Pittsburgh, decided that "Sentimental Tommy" had a peculiar appeal to boys and young men so as an exploitation stunt, for a recent engagement of the feature, a permit was obtained from the city to hold a parade over the downtown streets, and an invitation was extended to various boys and young men members of the Boy Scouts, etc.

The city showed their interest in the success of the event by assigning a squad of the "finest" of the mounted "cops." The boys came by the hundred bringing along their flags, banners, bugles and drums. A boy scout official was on hand to help in the formation of the column, a friend of the boys brought a fine new shiny touring car for the official escort (which turned out to be filled with pretty Girl Scouts, sisters of the marching boys), and altogether the line made an imposing column as it wended its way through the densest of the downtown streets at the busiest shopping hour.

The line formed at Carnegie Library on the North Side and marched over the bridge to the downtown section, where the Olympic theatre is located. A noteworthy and interesting incident was the fact that as the column came over the bridge and into the downtown section, the power went off of the street cars and for the balance of the march not a street car moved, which meant that the passengers in the street cars had nothing to do but to watch the parade.



Lobby for "West Is West" by the Star theatre, Portland, Ore.



Stage setting and characters taking part in a prologue for "Gypsy Blood" presented by the Brooklyn Mark Strand theatre

Uses "Carmen" as Prologue

Brooklyn Mark Strand Gives Extracts From Famous Opera With "Gypsy Blood"

FOUR Spanish dancers and an excellent array of soloists combined to form a prologue for "Gypsy Blood," playing last week at the Brooklyn Mark Strand theatre. The prologue might well have been called a "Scene from Carmen." On the Strand program, Manager Edward L. Hyman listed the cast of characters of the opera. A stage setting showing a Spanish boulevard cafe as is shown by the accompanying cut was provided for the musical number. On the right, at the opening, the group is caught in the act of applauding a little Spanish dancer, who is entertaining the drinkers with a castanet dance. Her dance is very brief. As she alights from the table, she flaunts herself triumphantly, with characteristic Spanish gesture, in front of the other girl dancers, who appear to have been piqued by the attentions showered upon her. All four dancers then join in a tambourine ballet, while the men standing aside offer encouragement, first to one, and then the other.

Mercedes, the gypsy girl, then sings "Habanera" (Love Is Like a Wood-bird Wild).

Following the gypsy love song, the tenor who was meanwhile over on the left, costumed as a Spanish dragoon, arises to greet at her entrance, Carmen, the cigarette girl. As they move toward the center the Strand Symphony has already finished the introduction to "Parle Moi de Ma Mere" (Speak to Me of My Mother), and Carmen opens the duet, accompanied by the tenor.

As Carmen leaves, the dragoon sinks dejectedly into his chair at one of the tables on the left, and pours a drink from one of the chianti bottles on the table.

"Escamillo," the toreador, enters to an ad lib cue and sings the "Toreador Song" from a corner of the table.

For the finale, Hyman employed his dancers in a spirited ensemble, and for many many feet into the opening of the feature there were people applauding throughout the house.

"Gilded Lily" Exploitation Tied Up With Mother's Day

"The Gilded Lily" was as much help to florists on Mothers' Day as it was Easter. For the week preceding Mothers' Day all the Paramount exploiteers arranged tie-ups of this sort wherever the picture was playing. A typical one is with the floral shop at Anderson, Ind., made by Norman E. Dixon, of the Cincinnati exchange. The front of the window was filled with floral displays, while the background consisted of a pasteboard arch resting on pillars. The name of the picture, stills and the window cards linking up "The Gilded Lily" with Mothers' Day were on the arch.



Showing two window displays on "The Gilded Lily" during the run of this picture at the Starland theatre, Anderson, Ind.



Showing a view of the prologue number presented with "Brewster's Millions" by the Rialto theatre, Chattanooga, Tenn.

Serkowich's Home Talent Prologue for "Lying Lips"

The home town angle is the thing that Publicity Director Benj. Serkowich, of Dee Robinson's Peoria, Ill., theatres tries to hook on to when he starts exploiting his pictures. However he doesn't neglect the more orthodox methods of advertising as his recent campaign on "Lying Lips" booked for the Madison theatre will testify.

When Herbert McNally, general manager of the Robinson theatres, booked the picture, Mr. Serkowich sat in at a screening and planned his exploitation.

He had a special trailer made up and with the trailer furnished by the exchange, ran it two weeks ahead of play-date.

Then he put over a couple of stories in the newspapers to create a keen desire to see the picture.

Then he picked up the exploitation stuff on "Lying Lips." In this magazine he found a prologue for "Lying Lips" that was given in St. Louis.

"That's good," said Mr. Serkowich, "but it isn't good enough. I'll just elaborate it a bit and give this village a few thrills."

He did.

He took the prologue apart, and instead of having a man read a book and tell about the famous vamps of history, Mr. Serkowich went out and got the belle-cow of Peoria's "hoity-toity" society.

Get this, folks, because it's what got the money.

He talked her into being the "modern girl," and she did the rest. She provided a cast comprising names of Peoria's society buds that have been hitting the newsprint on the society pages for years.

That's all.

Everybody in Peoria just had to see those girls.

And everybody did.

"If I'd have had any hunch that this thing was going this good, I'd have put some hooks in the roof to hang more customers on," is the statement made by Herbert McNally after it was all over.

Florists Decorate Majestic Lobby Gratis

Norman Dixon made the florists of Columbus, Ohio, pay for the lobby dressing of the Majestic theatre during the run of "The Gilded Lily." The Paramount exploiteer tied up each shop for a display of Easter lilies in the lobby during the run which opened on a Sunday. It aroused so much comment, that the florists all came back Monday and redecorated their displays. Before the week was out the friendly competition increased, and the shops joined together for newspaper advertising, and the papers in turn carried several good news stories.

The Majestic theatre is located on the busiest corner in Columbus. The lilies were placed in the lobby early each day, and the public, informed of the florists' competition through the papers, began inspecting the displays long before the hour for opening.

The florists were so pleased that they are "willing to try it again." Dixon may make some similar arrangements for "Heliotrope." The theatre played to capacity houses for the entire week.

Loew's Canadian Theatres Gives "Blind Wives" Big Exploitation

"Blind Wives," which recently finished a showing on the entire circuit of Loew theatres in Canada, was accompanied by one of the most extensive publicity drives ever used on a picture.

In Toronto the management staged a living tableau above the marquee of the theatre, in which three women posed blindfolded, while large signs proclaimed their connection with the picture. This was done for two weeks prior to the showing of the picture, and was but one of a series of stunts used in every one of the other Loew theatres.

Some of the other stunts that attracted general attention was the driving of superbly gowned models in limousines to and from the theatre, with banners inscribed, "Blind Wives Will Open the Eyes of the World;" fashion shows, and a smashing ad campaign in the house organs of the different theatres.

One feature of the Toronto campaign was the use of the teasers on the outside of all street cars. These were changed the week before the opening by adding the name of the theatre and date of the attraction.

The entire campaign was based upon the slogan, "An ounce of exploitation will create a ton of talk," and in the case of the Canadian theatres is said to have been prolific of some very good results.

The house organs of the different theatres being issued simultaneously the "Blind Wives" copy appeared in nearly every city several weeks before the local showing; so that by the time the picture visited the city, readers of the little house newspapers had been well informed regarding the attraction.

In every house on the circuit gives much of the credit for the business done to the advance exploitation, especially the teaser advertising.



"Gilded Lily" flower decorations which Columbus florists furnished for the showing of this picture at Howard Frankel's Majestic

Shea's Exploitation for "Kismet" Makes Houston History

One of the most extensive exploitation campaigns for "Kismet" and this picture has been an advertising milestone, has recently been put over by J. Frank Shea, managing director of the Queen, Prince, Liberty and Zoe theatres, Houston, Texas. The usual heralds, window cards, trailers and advance slides were used to good advantage but Mr. Shea did not stop with the orthodox advertising. Exceptionally large newspaper space was carried and some effective ballyhoo work put over.

Mr. Shea secured the services of three young ladies, who were instructed to wander about the streets and hotels passing out cards that began with a catch line, "Know Me Better," and ended with another display line saying, "Kiss Me Kismet." The girls were attired in the regulation Bagdad style and attracted a lot of attention. The police were "framed" to arrest the girls and one of the newspapers carried a big front page story on the stunt.

"In addition to this outside exploiting," writes Mr. Shea, "we put on a very elaborate and expensive prologue. Opening our show with a special introduction written to the Kismet song, we faded down to soft blue on the stage, and as the music gradually variated into the song, Kismet, a beautiful young lady, dressed in a Turkish costume, entered the stage, and



Here is a picture of the lobby display that the Standard theatre, Cleveland, used to exploit "The Magnificent Brute"

with the constantly changing lights, which synchronized with the music and the dance, put on the "Dance of the Sands." At either side of a rather narrow stage, we had an urn of fire, which constantly burst into flame as she waved her arms and poured her incantations over them. The urns of fire were the usual construction of fans, red and yellow ribbon with dimmers and colored lights attached, all of which helped us to do a fairly good business. All our ushers, doorboys and cashiers were dressed in Turkish costumes.

Specially Made Phonograph Record Ballyhoos for Willitt

Steve Willitt, manager of the Liberty theatre, Astoria, Oregon, last week devised a stunt that set local picture fans talking like a repeating graphophone. The parallel is well used, for that is exactly what Mr. Willitt used to exploit "Harriet and the Piper."

Mr. Willitt at first was rather "stuck" for an exploitation idea for this picture. He felt that a ballyhoo would be too expensive.

He finally hit upon the exact medium which seemed best fitted for his needs—a phonograph with a repeating attachment. A music house in the city had been featuring the machines but a short time before, and Willitt figured they would be glad enough to lend him a machine fitted with the attachment for the publicity they would get. Questions proved that they would be delighted and would aid in getting a specially made record prepared.

The result was a machine in the Liberty lobby that ground out a speech all day long about Greenwich Village and the fact that the locale of "Harriett and the Piper" is laid in this portion of New York.

The crowds gathered to hear the thing, to translate the words as they rolled forth generously and to think them over, to wonder more about this Greenwich Village and ultimately to go to the picture.



Showing the stage setting decorations for the prologue which J. Frank Shea, manager of Shea's theatres, Houston, Texas, originated for his showing of "Kismet" at the Queen. The insert shows the lobby display constructed



Lobby display on "The Greatest Question" by D. West, manager of the Grand theatre, Knoxville, Iowa

Ruffner Asks for Criticisms

Manager of Capitol Theatre, Vancouver, Can., Adopts Novel Method of Building Confidence

MANAGER Ruffner, of the Capitol theatre, Vancouver, B. C., one of the large new theatres of the Famous Players Canadian Corporation, made a special appeal for public criticism of a recent programme at the theatre by offering $25 in prizes for opinions of patrons on every number on the bill from the overture and prologue to the feature attraction. A half-page advertisement in the Vancouver *World* described the conditions of the stunt and also gave an outline of the week's bill, this being that of the last week in April. Panelled spaces were left in the display for the criticisms by patrons and pointed questions were asked regarding each number.

"Was it the kind of music you liked? Which do you prefer, popular music or the classic?" were the questions asked regarding the overture. Patrons were asked if they really enjoy the prologues and if they created "atmosphere." Patrons were requested to state whether they had read the story, "Manifestations of Henry Ort," which appeared in the *Saturday Evening Post* and from which the feature picture, "Straight Is the Way," was filmed. "Do you consider the title of the picture version good?" was one question. "How was the music? Did it fit the picture?" was also asked.

According to the announcement, the reason for the questions was that the management had used many adjectives in describing the pictures presented during previous weeks, but it was desired to know whether the Capitol shows were really standing up and if they were pleasing the public or not. Three different cash prizes, or the equivalent in admission passes, were offered, and various details, such as neatness, composition and promptness of reply, were taken into consideration, in addition to the actual opinions.

Many replies were received, and a wide variety of opinions and suggestions were received, but the majority of answers indicated that patrons were pleased. Winning answers were reproduced and were publicly displayed.

Wendt Has Great "Sheltered Daughters" Idea

Here is an exploitation idea for "Sheltered Daughters," originated by Harold F Wendt, publicity director of the Rivol theatre, Toledo, O., that ought to be universally used. It is as good in a smal town as a big one and if ever a stunt wa sure fire, our opinion is that this one is Use it and then drop Mr. Wendt a lin thanking him for the tip. This last is ou suggestion not his, as Wendt is one of th boys, who is willing to try and put into th News exploitation pages as many ideas a he gets therefrom, which is rea reciprocity.

Arrangements were made with one o Toledo's leading papers, whereby tha publication announced that it woul award prizes for the best letters submitte on the subject of sheltered daughters. Th question was put to the readers o whether they would bring up their daugh ters in ignorance of the evils of the worl and its pitfalls. Men and women alik were invited to submit letters. Th awards which were furnished by the thea tres, were in the form of box parties an free tickets. It was announced that thes tickets would be good at any time durin the week when "Sheltered Daughters' was shown. Front page stories told o the heroine of the play and her experi ences as a girl who had been brought u in total ignorance of the seamy side o life and the warning it offered to parents The stories also emphasized the fact tha the pictures dealt cleanly with the pitfall of the uninformed girl, but that it carrie none of the matter ordinarily seen in wha is known as a sex picture. The reader were also advised that their names an addresses need not necessarily be pub lished, although they must be submitted.



C. C. Deardourff's lobby display for "Madonnas and Men" when this picture played the Sigma theatre, Lima, O.

Homer, Small Town Exhibitor Who Specializes in Exploitation

Fairfield, Ill., Theatre Puts Over Big Campaign for "What's Your Hurry"

MANAGER MARVEL HOMER of the Rex theatre at Fairfield, Ill., a small manufacturing and farming community, has created a reputation for himself as one of the best "little exploiters" in Southern Illinois. Homer's gospel is to exploit a picture until every stone has been turned, regardless of cost or energy expended. In this respect he has often spent more on propagandizing a costly feature than he would take in during the box-office collection, but the philosophy is "if you get the people coming to your theatre when you have the big shows on, they will also come when you have pictures that are not so well known and don't cost so much."

The manner in which this philosophy of exhibiting has worked out is shown materially by the large profits the Rex has succeded in accumulating during its three years of business. Manager Homer is of the opinion that the small town exhibitor is more apt to consider the immediate outlay and disregard the future income. "I am willing to spend the entire receipts from a big feature picture on advertising it about once each month, and then reap the benefit of the publicity during the other 30 days when the productions lack the high standards of class," he told a NEWS correspondent. "This may not work out in the large cities where the competition is more keen and the theatres are all offering big pictures. But the small community is just the place for such exploitation and it has been found well worth the money."

An example of Homer's ideas of publicity is demonstrated by the exploitation which he gave "What's Your Hurry?" The Rex has a change of program each day, and accordingly all publicity must be directed at that one matinee and evening.

The Reid production was scheduled to appear at the Rex on a Sunday and on the previous Monday the fireworks began. On Monday a solid back page in all three of Fairfield's newspapers carried nothing but the question, "What's Your Hurry?" in large, bold-face type. This was about the first time in the history of the town that so large a teaser had been presented to the populace. It stirred the imagination and began its work of arousing intense interest. Simultaneously there appeared signs and placards all about the town bearing nothing but "What's Your Hurry?" During the early dawn, Homer had two men paint chalk letters on the sidewalks making the same inquiry. The walk in front of the post-office, the library, the city hall, and the newspaper offices bore the question.

On Tuesday every one wanted to know what it was all about. Small children on their way to school would stop and form groups about the letterings on the sidewalks, trying to decipher the meaning of the sentence. Here and there shop-keepers were seen scrubbing or attempting to rub off the chalk. To those who saw it was a good joke and they laughed.

"What's Your Hurry?" was a question that took Fairfield and the surrounding community by storm. Much speculation was rife as to the meaning of it all. Then the city officials protested the disfiguring of the city's sidewalks and threatened to prosecute the culprit. The newspapers were printing stories featuring the various occurrences about town as the result of the "teaser." One school boy, it was related, upon arriving late at school was reprimanded by his instructor. "What's Your Hurry?" was his answer and so great was the laughter and uproar in the school-room that class was dismissed. There were many other similar incidents. The success of the campaign in town inspired Homer to carry it out a bit into the country around Fairfield, as Sunday was a day on which many of the farmers came into Fairfield and the possibility of attracting larger crowds presented itself. Accordingly Homer had the signs painted on the telegraph posts along the road leading out of the town. This, too, brought results.

On Wednesday and Thursday the newspapers carried smaller advertisements announcing the picture at the Rex. On Friday another clever bit of publicity was successfully attempted. An old negro, who is known to every inhabitant of Fairfield as "Whiteness," owns the most stubborn mule in the state. "Rampant" is the name applied to the creature whose popularity (or notoriety) is equally as great as that of "Whiteness." In these two, Homer saw another possibility. The mule is easily recognizable by a large white spot on his forehead and another on his left hind leg. There is no mistaking Rampant or his owner, Whiteness. So, on Friday, Homer had Whiteness appear riding down the main street on the back of Rampant and carrying the following message on a canvas banner:

WHAT'S YOUR HURRY?
Is Coming to the Rex Theatre Sunday.
I've started early
so as to get there on time.
Giddap Rampant.
WHAT'S YOUR HURRY?

The mule proceeded so slowly that the snails whizzed by him, and everybody had an opportunity to see the advertisement. It took Rampant and his rider exactly 30 minutes to pass any given point. Large crowds gathered around the darky and his mule and were further impressed with the fact that Wallace Reid's picture was coming Sunday.



This highly original and artistic lobby display for "The Nut" is by Frank Lacey, manager of the Majestic theatre, Portland, Ore.



Here is a picture of the prologue number which Sid Grauman, managing director of Grauman's theatre, Los Angeles, staged in conjunction with the engagement of "The Home Stretch"

Jean Darnell Enlists Department Store Aid at Dallas

Getting a big department store to devote space in every show window to one motion picture showing in the city is an exploitation feat seldom accomplished. Miss Jean Darnell, Goldwyn's exploitation representative in the South, got such a display in the twenty-five show windows of Joske Brothers store, one of the largest department stores in all the South, for the screening of "Don't Neglect Your Wife," at the Rialto theatre, Dallas, Texas.

In the lobby of the Rialto theatre were strung little red hearts, each one bearing one letter of the title, "Don't Neglect Your Wife." Over the box office was a very large imitation book, about ten feet high, made of beaverboard. The book was opened slightly and in it was a red heart with a Cupid on it as a bookmark.



One of the several window displays which W. Griffith Mitchell, managing director of the Majestic theatre, Kalamazoo, secured during the run of "The Restless Sex"

Grauman Puts Over Another New One

Sid Grauman is an originator de luxe when it comes to presenting something new in picture entertainment.

Last week he staged a combination motion picture and music scene, with the proper comedy interspersed, that was a riot at his big house in Los Angeles. Mish Guterson, famed musical director, was cast in a short real subject, with Douglas MacLean as the other star. Guterson was discovered in the act of leading his orchestra, and when he leads up to a swelling chorus of violins, trombones, flutes and such things, Douglas MacLean arrives and interrupts in proper knocking fashion. He hammers vociferously and noisily upon the door jam.

The picture was so timed that when Guterson leaves the scene MacLean takes up the baton. Not knowing what to do with it one of the men in the orchestra tells him to wave it about. Obeying these instructions he learns that he can produce musical sounds pleasing to the ear. Then he waves the baton some more. Additional music. He becomes animated—very much so. Jazz music in great volumes.

This picture was flashed upon the Grauman screen, and as MacLean and Guterson waved the baton the big orchestra in the pit played in rythm as though the actor and conductor had been there on the stage in person.

It was an innovation that won highest praise, not only from the audience, but from the Los Angeles critics. It was something novel and new. The unique idea was played in connection with the showing of "The Home Stretch," starring Douglas MacLean.

Benda Masks Used in Prologue for "Lost Romance"

One of the most striking innovations in motion picture presentation and one marking a step forward in the artistic creation of programs is the introduction of a Benda Mask Dance by Hugo Riesenfeld at the Criterion theatre, where "The Lost Romance" is the current feature film. Not only is the use of masks something new in a motion picture theatre, but Mr. Riesenfeld's employment of several masked figures to enact a bit of a story is a development in itself.

Masks designed by W. T. Benda, the noted artist, have been used with greatest success on the musical comedy stage, notably in the "Greenwich Village Follies," but at the Criterion the mask dance has been further developed into a dramatic medium. Used heretofore by individual dancers, the masks were employed to make sudden changes in a dancer's personality for different dances, but in the series of mask dances and pantomime planned by Mr. Riesenfeld and Mr. Benda, the group idea is stressed and the dramatic possibilities brought out.

Three figures appear in the dance number—the peculiar characteristics of each being expressed through the masks and costumes. Desha appears as the Sad Girl, a romantic young woman of classic features who wears her heart upon the bosom of her dress and is in love with the hero of the novel she reads. There passes by a Dandy, played by Paul Oscard. The Dandy impresses the Sad Girl and she sees in him the personification of her ideal. Her attentions flatter him and he pays profuse tributes to her. In the midst of the loving tete-a-tete a Frivolous Girl, with gaudiest dress and widest grin, bounces in upon the lovers. Immediately the Dandy's attentions are diverted to the giddy girl and he joins her in romping dance. The Sad Girl, unaccustomed to the fast pace, interferes and protests her love to the Dandy and seeks his faithful affection in return.

The Dandy pleads with the Sad Girl, and, finding other means ineffectual, seats her again on the garden bench and interests her once more in the hero in the novel. As her mind soars upon the wings of imaginary love the Dandy slips away unseen with the Frivolous Girl.

It is a sprightly piece of romancing delightfully told by the three dancers.



"Over the Hill" window display secured in New York for the showing of this picture at the Park theatre

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Not only is Bryant Washburn a good dancer himself, but he also is a picker of good dancers. When Watterson R. Rothacker learned Lew Cody and Mr. Washburn were to dance with Chicago girls at the local motion picture machine operators' ball, he asked them to be on the lookout for a graceful dancer of the home-type girl. Harry Brown, one of the Rothacker practical picture directors, needed such a girl in a picture. Mr. Washburn picked Miss Gail Nelson, a northside girl, and she made good on the studio floor.

Manager I. Maynard Schwartz, of Educational, has entered himself and the following members of his staff, S. C. Roy, William Schwartz, Paul De Outo, H. A. Washburn and Miss Ida Quadow, in Educational's gold watch contest, which is scheduled to open May 21st. Educational's Chicago office continues to report excellent business and according to Manager Schwartz, no difficulty in securing playing dates is being felt.

T. B. Warren Distributing Corporation has leased offices at 804 S. Wabash avenue, and vice-president Sidney Goldman is scheduled to return from California, where he is on a combined business and pleasure trip, in time for the formal opening of Warren's Chicago office of which he will have charge on June 6th.

District Manager Duncan, of Vitagraph, is making a flying trip to Omaha and is expected back at his desk in a few days. Chicago Manager Brimmer has assigned the Western Illinois territory to R. E. Boland, who formerly covered the Wisconsin territory, and Salesman Latham is now working the Southern Wisconsin territory.

Watterson R. Rothacker is spending ten days in New York. Jack Cohnrick is on the trail of industrial contracts in Ohio. Douglas D. Rothacker, manager of the Rothacker Industrial Division, is spending a week in Southern Illinois and St. Louis.

Manager Rozelle, of Metro's Chicago Office, reports that his sales staff is meeting with great success in the drive for dates, which he has been conducting, and that last week's business was one of the best in the records of Metro's Chicago exchange.

Aaron Gollos, of Gollos Enterprises, reports that "Deliverance" is meeting with great success throughout Illinois, and that he has ten prints of the Helen Keller feature now working in this territory.

Neal Hart, who came east from Pinnacle Productions' Hollywood Studio to attend the annual meeting of that corporation at Indianapolis and also make a number of personal appearances in Chicago, Indianapolis, Cincinnati and other cities, stopped over for a few hours in Chicago last week on his way back to the coast, where he will resume production. His director, Paul C. Hurst, preceded him by a few days.

Secretary W. D. Burford, of the Motion Picture Theatre Owners of Illinois, and Joe Hopp, left for the East early this week in order to attend the Washington meeting scheduled for May 17th. It is expected that the date for the national convention, scheduled for Minneapolis, will be fixed at this meeting and other matters of great importance taken up.

Al Steffis, president of the Minnesota Exhibitors' Association, was in Chicago for a few hours this week en route to the Washington conference and expects to stop off for a visit with Chicago friends on his return trip.

The Motion Picture Theatre Owners of Illinois, formerly the Illinois Exhibitors' Alliance, have removed their offices from 202 S. State street, to 845 S. Wabash avenue.

W. D. Russell, of Russell & Russell, expects to leave for the West Coast within a few days to discuss plans for new productions with B. D. Russell, who is looking after the interests of this firm in California.

Dan Barton, of the Bartola Musical Instrument Company, is expected back at his Mallers Building headquarters next week. He has been on a prolonged business trip throughout the East, which included a stop of several days in New York City. Organ business continues good according to word received from Mr. Barton.

Lew Cody, who has been making a number of successful personal appearances in Chicago, and other central west cities, left for New York Tuesday where he will spend a few days. He expects to be back in Chicago at the end of the week and will then head for the coast where he is booked for another series of personal appearances.

Si Greiver has opened up a new state right exchange at 808 S. Wabash avenue to be known as Greiver Productions. His policy will be to handle only big specials, the first of which Babe Ruth in "Heading Home," will open at Barbee's Loop theatre on June 12th.

Pioneer has booked its feature, "The Barbarian," with the Lubliner & Trinz and Ascher Brothers Circuits and a number of other big Chicago houses, and reports that it is proving a good box office attraction.

The big new show rooms of the Amusement Supply Company at 740 S. Wabash avenue are rapidly being put into shape by Manager Benson and this concern soon will have one of the most commodious and well equipped sales rooms in the central west.

Sam Katz, of Balaban & Katz, was in New York this week attending the second annual convention of First National.

Jack Willis, widely known to the trade of the central west as a maker of film trailers, has removed his offices from the Consumers' Building to 30 E. Eighth street.

Manager Ben Beadell of Associated Producers, has recently added a quartette of active business getters to his sales force. They are George Weinberg, who will cover Iowa territory; Benny Edelman, Illinois territory; Charles Beauford, Indiana territory; and Eddy Brichetto, whose beat will be Chicago.

Joe Friedman, of Celebrated Players, is at Atlantic City with his family where he will enjoy two or three week's vacation. Celebrated Exchange is showing a splendid lot of exploitation material for the serial, "Miracles of the Jungle," which will be released in July. A miniature jungle has been installed in a space on the main floor of the exchange peopled with leopards, gorillas, chimpanzees and other stuffed denizens of the tropics which Celebrated will be prepared to loan exhibitors putting on this serial.

Jack Graumon, of Doll-Van, reports that the bookings for "The County Fair" are going over big. Its first Chicago showing will be at Barbee's opening May 29th and Lubliner & Trinz and Ascher Brothers also have booked it for their houses. All the out-of-town key centers also have booked this picture, according to Mr. Graumon, who states that exhibitors everywhere are preparing to take advantage of the unusual exploitation possibilities of "The County Fair," and that Doll-Van is extending special help in putting it over in a big way.

Burnett & Degen are rushing work on their new theatre at Coulterville, Indiana, and expect to have it opened for business early in September. They have decided to name the new house the Illinois.

W. A. Engelman has opened central west headquarters for the Olympus Productions at 1117 Peoples Gas Building. He attended a sales conference in New York last week, and is enthusiastic over the prospects of the new company.

Manager Ben Beadell, of Associated Producers, has added the following to his sales staff: Wm. Stern and Ben Edelman, who will cover country territory, and E. C. Brecketto, who will look after city sales.

Joe Friedman is back at his desk in Celebrated Players' headquarters after attending the convention of Federated Exchanges of America at Atlantic City.

"A Day with Jack Dempsey" Pathe

Who is it crowding the Silesia-Polish problem off the front pages? Jack Dempsey. Who is it chasing the so-called important news to the back pages of the papers? Jack Dempsey. Who is it that commands all the attention from the feature writers and is very much in the public eye? Our own Jack Dempsey. The big fight is coming off July 2 and everyone who has reached the age of reason is very much interested. So it is an extremely timely offering which Pathe is releasing, entitled, "A Day With Jack Dempsey."

"We have been given accounts of his training, but this single reeler visualizes the champion in preparation for the big melee, which of course, enables everyone to know just how he is fitting himself for the ring. The picture is authentic and presents Jack at Freddy Welsh's farm. It is not a composition of strip shots from a weekly, but the genuine article. Pathe should clean up with it. And so should the exhibitor if he appreciates the timeliness of the subject and its box office value.

The champion is shown skipping the rope, running cross country, indulging in shadow-boxing, sparring with lightweights who, being small and quick in movement, enable him to develop speed He has moments with muscle-building machines. It is a full day—one which is athletically lived to the fullest.—Laurence Reid.

Music and the Picture

Sense of Humor Essential to Movie-Musical Success

By Charles D. Isaacson

WITHOUT a sense of humor the average theatre musician is lost. I am now thinking less of the leader of a large orchestra than the one-man battery—rather have I in mind the organist or the pianist in the smaller type of house. Such a man must be prepared for any emergency, and must be as buoyant and light-hearted and enthusiastic after the last number as the first. He cannot make a fixed, cut-and-dried outline of his week's program. He must sense the reactions of the audience and play up the things which seem to make a hit and pull out the parts which seem to bore and tire the listeners. He must be the clear-headed creature, "neverphazed" jack-in-the-box, master of all moments, the calmer of excitements in case of fire, riots, or what not—the leader in all celebrations, the chief spirit in holiday times, episodes of national stress, excitement or mental pain. For he is the only live, speaking human in the theatre. The audience is a mob—it is of one mind, not a lot of individuals, but a mass intelligence easily frightened, angered, aroused, calmed. The executives of the theatre and the staff have no power to control the crowd. It remains solely and entirely in the hands of the musician to do his will upon the listeners.

I wonder if that single-man orchestra realizes his powers. I wonder if he senses his opportunities to develop a mob psychology within his brain, which can make him a leader of men in any walk of life, or executive capacity. I wonder if he has tried his abilities—made his audience laugh, then cry—calmed them to a somnulence and then agitated them until they are ready to scream.

Therefore if the musician hasn't a sense of humor, then he is lost. With it he can "control the show." I am reminded of an article I saw some months ago in a Boston paper. A young woman, Miss Edith Lang, the organist of the Exeter theatre and a member of the faculty of the New England Conservatory said that she felt one of the most important assets in picture playing was this same sense of humor. Whether I remember her words correctly or not, she did say something like this:

"There is the moment when after a sad and pathetic scene in which the aisles are drenched with the tears, when the ladies are burying their noses in their handkerchiefs and the men are suddenly aware of that cold, which prompts them to clear their throats vehemently—then I would say that the musician is doing a special favor to his people, if he plays loudly and massively to cover up the sounds and the embarrassment of the affected tender hearts. I always find my audience decidedly grateful for such an act. . . . Thus if I ever hear that my audience is getting restless (when feet begin to shuffle), I take it as a signal to change the tide of my music. The same thing doesn't apply every night—no not at all; what goes one night won't possibly do another night. Just as if audiences ran in types—with birds of a feather crowding together. I believe that there is simply no hope for an accompanist minus a sense of humor. That is the saving grace. For the musician must, at all times, feel the atmosphere and keep step with his audience."

"Now, many times on holidays," Miss Lang said in effect, "a crowd of boys and girls having stood for hours waiting to gain entrance to see a certain film, there is a bit of mischief in their hearts, which is aching to come out. Little disturbances can be detected in the neighborhood of the children. The sad parts they are mocking. When the hero takes the heroine in his strong arms, some lad cupping his hands makes a loud sound like a kiss. . . . I am always ready. I play loud chords which completely hide the disturbing sound. That has turned the laugh right on the intruder. . . . Once I was in the midst of a very interesting picture which aroused the antagonism of some radical in the audience. He stood up in his place and started to rant. I jazzed him out of countenance and had the audience with me, by the satirical music I played."

I have never met Miss Lang, but she must be a very efficient, highly-trained mentality.

Think of how impossible a theatre job would be for a musician whose taste was so high or so low that he couldn't see how funny he is. It would be a serious joke for a conductor to be unable to jump into the fun of a slapstick comedy and be just as asinine as the jumping jack comedian. That's the point—the musician must be the chameleon of entertainment. He must change his musical color with the action. He must be the slapstick comedian, the tragic Shakespearean character, the heroic young thing, the dashing sport-girl, the ingenuous, sweet, pastorale lass, the stupid old fop, the gruff, kindly boatman, the weak, tender old mother. He must reflect it all in his representations. This type of musician must throw dignity to the winds where necessary and be carried on the waves of the entertainment.

Please do not imagine that I am calling for a motion picture musician who is all comedian. By sense of humor isn't meant anything like that. There must be a serious purpose back of the whole musical entertainment, but the director, or organist or pianist must be facile and elastic in his habits.

Nobody can lay down a rigid set of rules and hope to get away with them. Everything might go beautifully for months, and then all of a sudden—smash What's the matter? The musician wasn't adaptable, he didn't feel the pulse of the audience.

The ideal musician will know just the right moment to switch from the real music to the jazziest jazz, and when another note of the ragtime would be disastrous—when it is time for the "Barcarolle" from the "Tales of Hoffman" to give contrast. He will know when his audience is in the mood for one kind or the other. He will be sensitive to the response that he feels he is getting from them.

In the event of a fire or trouble, he will stick to his post and by his readiness of mind will avert disaster. Of course, in these days there is little more need to insert the card, "One Moment, Please"—and film doesn't break so often

(*Continued on page* 3343)

Leaders Join the Association of Motion Picture Musical Interests

HAVE you joined it? Get into the lists now, when the organization is young. You will go down in history as one of the founders of this highly important force for better music and finer motion picture musical cooperation. Sign the application. (SEE OTHER COLUMN.)

Herewith my membership dues. I hope the organization will grow to be the best thing that has ever happened for music in our country. To me it looks like the acorn that will produce the mightiest oak of music culture ever grown in any country the world over, and you will, with MOTION PICTURE NEWS, be the one whose energy, enthusiasm and perseverance will be sung and heralded as the father and founder of the worthy cause.

J. C. BREIL,
New York.

Enclose herewith application of the American Society of Composers, Authors and Publishers in Class B, which I presume is the proper classification for an association of this character.

You will also find enclosed herewith check for $10, being amount of dues, for which please send us customary receipt and oblige,

AMERICAN SOC'Y OF COMPOSERS, AUTHORS and PUBLISHERS.
J. Rosenthal, Gen'l Mgr.

(Other letters on page 3343)

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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES



Florence Vidor

Victor Nurnberg Joins Reelcraft

Victor Nurnberg, formerly of the New York Globe and Dramatic Mirror, has now taken upon his shoulders the task of directing the advertising and publicity of the Reelcraft Pictures Corporation. He is considered to be one of the youngest executives in the theatrical business world.

New Star Puts Bathing Suit Out of Her Life

MARIE PROVOST, noted bathing beauty, who is to appear in comedy dramas for Universal Film, managed to inform the New York public of her intention to forsake her old career as a bathing beauty, through the news columns of the daily papers.

Miss Provost, surrounded by hundreds, started a bonfire on the beach of Coney Island, using all still pictures of herself in bathing attire and her famous one-piece suit as fuel. By means of effective teaser letters to the editors of the New York press, every paper in the city had the affair covered by reporters and much publicity for the star was obtained.

Miss Provost is now on her way to Universal City, where she will start the production of the first of her features.

Mid-West Welcomes Star

Clara Kimball Young in Another Big Tour Through Many Cities

ANNOUNCED by press and public long before her arrival Clara Kimball Young, the Equity star, is attracting great attention in the principal cities of the Middle West by her personal apperances. After an absence of years from most of the cities she is now visiting, the star of 'Hush' and 'Straight From Paris' has come back for a flying trip and has laid siege to the hearts of the inhabitants.

When Clara Kimball Young, in company with the Equity exploitation man, Milton Crandall, came to the Southwest a few months ago and conquered all and sundry, it was claimed that a star's personal visit in that section was such a novelty as to arouse a sensation. Miss Young's present tour in the Middle West demonstrates that she is as popular and captivating in these districts as in others. In a series of receptions, Miss Young has passed from one city to the next leaving a trail of applause and enthusiasm.

Beginning with Pittsburgh and hurrying on through Detroit, Milwaukee, St. Paul, Duluth, Minneapolis, Des Moines, Omaha, Kansas City and St. Louis, her advent, and stay, as brief as it was, was the subject of feature headings in the press and the absorbing topic of conversation. Welcomed with all civic honor, the Equity star invaded each city with pomp. Her opinions on politics, fashions, prohibition, Edison's questionnaire and local affairs were sought and quoted word for word. So great was the popular curiosity in the screen heroine that her entry and exit from her hotel suite was continually barricaded by a swarm of idol-worshippers.

Never in the history of filmdom, according to Joe Skirboll of First National—the local Equity franchise-holder, has Pittsburgh seen a greeting as tremendous as that accorded Miss Young. Harry Scott of First National in Detroit, J. F. Cubberley of First National in Milwaukee, N. J. Frisch of Des Moines and Frank J. Newman of Kansas City—all have acclaimed the personal tour of the Equity star a big thing in their respective cities. Messages of appreciation from civic officials, prominent exhibitors and exchangemen are pouring in to Equity headquarters—all stamping the visit of the Equity star as the sensation of their respective localities.

Needless to say, the exhibitors of the Middle West were impressed with the drawing power of Miss Young and that of her latest Equity offerings.

New Star for Ass'd Exhib's

Will Present Florence Vidor in Specials; Other Plans Forthcoming

ANNOUNCEMENT is made by the executive committee of the Associated Exhibitors that Arthur S. Kane, chairman of the board of directors of Associated, has signed contracts making Florence Vidor the latest star acquisition of that organization.

Production will be commenced at once on the West Coast on the first of her pictures for Associated, and under present plans she will make four of the series in the first year. Every production will be designed to rank as a big special production, and it is confidently predicted by officials of that organization that as an Associated Exhibitors star the talented wife of King Vidor will take her place as one of the first women stars of the screen. The Florence Vidor pictures will be made at the King Vidor studios.

It is understood that this is the first of a series of announcements on Associated Exhibitors production plans that are the outcome of Mr. Kane's trip to the Coast. Several other stars and directors figured in negotiations with Mr. Kane, but announcement on the other production plans will be deferred until his return to the New York headquarter of the organization. Enough is known of the results of his trip to make it certain that the Associated will present an elaborate series of releases in the fall, announces the statement from the Associated Exhibitors' headquarters.

Moreno on New Picture for Vitagraph

Antonio Moreno is at work on his new Vitagraph production at the Hollywood studio. It is an English story based on the original story by William Garrett, called "The Secret of the Hills," and is being made under the direction of Chester Bennett. Lillian Hall is Mr. Moreno's leading lady.



Pauline Stark in the title role of "Salvation Nell," a Whitman Bennett production

Pathe Names Releases for 29th of May

PATHE makes announcement of its releases for May 29. "Outwitting the Timber Wolf," the next of the series of "The Adventures of Bill and Bob," abounds not only in thrills but also in beautiful outdoor scenery and a real vein of comedy.

"Mid-Air" is the title of the fifth episode of the George B. Seitz serial, "The Sky Ranger," in which Mr. Seitz co-stars with June Caprice. An aeroplane invention plays an important and thrilling part in this chapter, according to Pathe. "The House of Treachery" is the twelfth episode of "The Avenging Arrow," starring Ruth Roland. A free-for-all fight in a hotel lobby gives a touch of vivid action to the story while mysterious events are shaping themselves on the floors below.

The title of the forthcoming Hal E. Roach comedy, featuring "Snub" Pollard, is "Save Your Money." The predicament of a young man striving to meet his income-tax while at the same time beset by grabbing profiteers, is the story unfolded in the comedy. Pathe Review No. 105 shows the rotogravure pressroom of the New York Times and the preparatory steps for the publication of the Sunday's pictorial section; a bird in actual flight is caught by the slow-motion camera; a Hy Mayer Capitol Travelaugh; and a Pathecolor presentation titled "The Straw Men of Africa."

Mathilde Bundage Added to Ince Cast

Mathilde Bundage, widely known for her character portrayals, is the latest addition to the all-star cast of "Hail the Woman," Thomas H. Ince's drama of American domestic life for the Associated Producers, which is now in its fifth week of production.

"Hail the Woman" is being directed by John Griffith Wray, under the personal supervision of Thomas H. Ince. The story and continuity are by C. Gardner Sullivan. Florence Vidor, Madge Bellamy, Theodore Roberts, Lloyd Hughes, Chas. Meredith, Tully Marshall, Gertrude Claire, and other featured players are included in the all-star cast.

"Cup of Life" Is Being Edited by Ince

Final cutting and editing of "The Cup of Life," a Thomas H. Ince special, scheduled for release by the Associated Producers, was started this week with Ince personally in charge of operations.

Featuring an all-star cast, including Hobart Bosworth, Madge Bellamy, Tully Marshall and Niles Welch, the story is a melo-dramatic romance of the East Indies. The original story of "The Cup of Life" was written by Carey Wilson, and adapted to the screen by Joseph Franklin Poland; Rowland V. Lee directed, under the personal supervision of Thomas H. Ince.

Yosemite Valley Scenes in Eva Novak Film

During the filming of "Wolves of the North" Norman Dawn took Eva Novak and her supporting cast into the Yosemite Valley for the purpose of "shooting" some avalanche scenes required in the development of the plot. The result of this trip is reported to be the incorporation into the picture of some unusual scenic "shots" that admirably reveal the natural grandeur of that location.

Norman Dawn wrote the story. Wallace Clifton developed the scenario. Prominent in Miss Novak's support are Herbert Heyes and Barbara Tennant.

Lowell Sherman Signed by Mack Sennett

Lowell Sherman, noted stage and screen actor, has been engaged by Mack Sennett to appear in dramatic screen productions. Sherman left last week to join the Sennett studios on the West coast.

Sherman's engagement by Sennett is in line with Sennett's policy to assemble top notch casts for his dramatic productions, the first of which is "Hearthbalm," which will be announced shortly for release by Associated Producers, Inc.

Selznick Director to Direct Geo. Arliss

In a period "between pictures" at Selznick's Fort Lee studios Myron Selznick, vice president in charge of productions, has loaned Henry Kolker to Distinctive Features Productions Company, to direct George Arliss in "Disraeli."

Miss Frederick Goes West

Leaves New York After Hasty Shopping Tour; "Salvage" Next Release

PAULINE FREDERICK after a hasty visit to New York for a supply of gowns has returned again to the Robertson-Cole studios on the West Coast. While in the East Miss Frederick, according to a statement from the Robertson-Cole office, denied she is contemplating a return to the stage in the near future and asserted that she expects to be busy "for some time to come starring in Robertson-Cole productions."

Her newest vehicles for release by Robertson-Cole are titled "Salvage" and "The Sting of the Lash," both directed by Henry King. "Salvage," which was written by Daniel Whitcomb, is scheduled for release during the early summer. "The Sting of the Lash" will be released in the fall.

A feature of the setting employed in the filming of "Salvage" is a set reproducing the complete first floor of a millionaire's mansion. This set, says the Robertson-Cole statement, has been pronounced by technical experts as "the finest home interior ever built for a motion-picture." The Robertson-Cole statement adds:

"The setting was designed like a real home. Even in the floors real hardwood, tile, mosaic and marble were used, instead of the painted imitations. The reason so few sets of this kind are seen in pictures is due to the great difficulty cameramen experience in photographing them because of the four sided rooms. In the Robertson-Cole studios, however, is one of the best equipped overhead lighting systems in the world, so that it was comparatively an easy matter to flood the big set with the necessary lights during the filming of the production."

Preview for Ince Picture

"Mother O' Mine" Seen at New Symphony Theatre, Los Angeles

ACCORDING to a statement just received from New York headquarters of Associated Producers, the new Thomas H. Ince subject titled "Mother O' Mine" was favorably received at a preview showing given this week at the New Symphony theatre, Los Angeles, Cal.

"Mother O' Mine" was adapted to the screen by C. Gardner Sullivan from "The Octopus," by Charles Belmont Davis. Fred Niblo directed under the personal supervision of Thomas H. Ince, with Henry Sharp at the camera. The all-star cast includes Lloyd Hughes, Joseph Kilgour, Betty Blythe, Betty Ross Clarke and Claire McDowell.

An intensive publicity and exploitation campaign has been set in motion by the Association Producers exploitation forces and is scheduled to break throughout the country coincident with the release of the feature, on June 5th.

Concerning the reception extended "Mother O' Mine" at its preview showing in the New Symphony theatre, Los Angeles, Associated Producers makes the following announcement:

"The audience was a typical gathering of patrons of the popular Los Angeles playhouse, 'Mother O' Mine' having been put on with no preliminary announcement. The power of the drama made a visible impression upon the packed house, as did the tensity of the many startling situations, the excellence of the character portrayals, and the remarkable skill with which the suspense and doubt have been maintained until the final hundred feet of film."

Army to Have Music Scores

Synchronized Music Scores Will Furnish Service to Five Camps

SYNCHRONIZED Music Scores have penetrated into the stronghold of the United States Army. Music Score Service Corporation at 1600 Broadway, New York, distributor of Synchronized Music Scores in the Metropolitan territory announces that it is in receipt of signed contracts covering the installation of its service in Camp Dix, Fortress Monroe, Va.; Camp Eustis, Va., and Camp Meade, and Camp Franklyn, Md.

W. P. Wooldridge, director of United States Army Motion Picture Service, in signing contracts for the above six Eastern camps, paves the way for what will doubtless mean Synchronized Music Score Service to all the camps in the United States Army.

Lieutenant O'Reilly, director of the United States Navy Motion Picture Service, and stationed at the United States Navy Yard, in Brooklyn, New York, is also reported to have arranged for a demonstration of the value of Synchronized Music Scores, on Friday night, May 20, when a special showing of Paramount's sterling feature, "City of Silent Men," will be screened to the accompaniment of a Synchronized Music Score prepared by Dr. Hugo Riesenfeld. The officers of the United States Navy Yard, Brooklyn, New York, together with officers of the battleship now anchored in the Hudson River, and their families and friends have been invited to attend this special event, which will take place in the Navy Yard theatre, in Brooklyn.

Tony Sarg Almanac an Instant Success

THE instantaneous success of Tony Sarg's Almanac Series is so pronounced and so national in its scope that George R. Meeker, general manager of the company, has placed the past week this series of shadowgraph comedies not alone in the Criterion, Rialto and Rivoli theatres in New York and the Stanley Circuit in Philadelphia, but the California theatre in San Francisco and Graumann's in Los Angeles, through Jack Partington, who was in New York and saw the appreciation with which the first of these series was received at the Criterion theatre. The Paramount theatre in St. Louis, The Missourian, has booked the entire series as well as many others.

Although it is but a single reel, it has aroused the appreciation of the big booking syndicates, who immediately saw the value of Tony Sarg's Almanac as a box office magnet. The same booking agencies have not alone contracted for this one reel feature for their big houses, but have signed them up for their smaller theatres. The principal inducement for them to take on this picture was that the humor of the subjects is universal in its scope and is therefore favorably received by all kinds of audiences.

Lambert Hillyer Again with Ince Forces

Lambert Hillyer, author, scenario writer and director, who made his film debut as a cameraman with Thomas H. Ince in the old days of Inceville, is to return to the Ince studios, after an absence of more than two years, to direct a Thomas H. Ince Special Feature for Associated Producers distribution, according to an announcement issued this week.

"Lucky Damage," a drama by Marc Edmond Jones, is the production with which Hilyer will make his return to the Ince banner. An all-star cast will be featured and it is expected that Henry Sharp will be assigned to the photography.

Soldiers and Sailors See Ibanez Special

Uniformed members of the Army, Navy and Marine Corps are finding a big appeal in "The Four Horsemen of the Apocalypse," a Rex Ingram production for Metro now being shown at the Astor theatre, declares a statement from the Metro headquarters. Since its first presentation to Broadway on March 6, among the thousands who have witnessed this dramatic screen presentation of the greatest novel of the war days, 2376 men in uniform had purchased tickets up to the performance last Sunday night, says the Metro statement.

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(from MAXWELL SMITH'S *story in the Saturday Evening Post*

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Neal Hart Signed for Eight More Features

General Manager Nate Woody, of Pinnacle Productions, announces that Neal Hart has signed a contract to produce eight more feature pictures for Pinnacle during the coming year.

Mr. Hart will be directed by Paul C. Hurst in the forthcoming productions and the stories, which already have been chosen as vehicles and the production plans outlined by Mr. Hurst recently at the annual meeting of Pinnacle, would seem to assure a splendid group of features.

The forthcoming series of pictures will minimize gun play and vividly portray the fine qualities and idealism which is so frequently found among the real men of the West and which has been too often overlooked in portraying Western character on the screen.

Select Releasing Two Selznick Features

The Select organization distributes two Selznick pictures during May, the releases being Owen Moore in "A Divorce of Convenience," which was set for May 10; and Elaine Hammerstein in "The Girl from Nowhere," dated for May 20. "A Divorce of Convenience" has had several pre-release showings throughout the country.

Bradley King, author of "Lying Lips," provided the story on which Sarah Y. Mason based the scenario for "The Girl from Nowhere." George Archainbaud directed.



A scene from "Carnival," to be released by United Artists

"Black Panther's Cub" Premiere in Boston

LOUIS BAUM, sales-manager of Equity Pictures, returned this week from short visit to Boston, where he completed arrangements for the premiere showing of the new Equity-Ziegfeld production. "The Black Panther's Cub." The theatre Baum chose is the Majestic, where the Florence Reed starring vehicle will open May 30 for an indefinite run.

Beulah Livingstone to Leave for Europe

Beulah Livingstone will sail on the Mauretania June 9, for a two or three months' trip abroad in the interests of Joseph M. Schenck. Miss Livingstone will visit all the Associated First National's foreign exchanges in France, Italy, and England, and will call on fifty exhibitors to aid them in promoting big exploitation ideas in connection with the showing of Talmadge pictures.

Beulah Livingstone has organized a new department for the Schenck film activities.

Heavy Advance Bookings for "Get Your Man"

The William Fox headquarters announces that the advance bookings on Buck Jones's "Get Your Man" are piling up rapidly at the Fox exchanges. The picture will be released late in May. The first-run houses are well represented in the advance contracts for this picture, attesting, says William Fox, to the popularity of this star in the high-class houses.

"Get Your Man" was directed by George W. Hill. Alan Sullivan furnished the story which deals with the adventures of a Royal Northwest Mounted policeman. In "Get Your Man" Jones is supported by such players as William Lawrence, Beatrice Burnham, Helene Rosson and Paul Kamp.

Press-Book Available for "Black Roses"

An unusually artistic press book has been issued by Robertson-Cole Co., for Sessue Hayakawa in "Black Roses," scheduled for release May 20. This is the first of three press books on Robertson-Cole releases to be issued in practically the same form.

The other Robertson-Cole press books to follow the same general style will be on "Beach of Dreams" with Edith Storey and "Cold Steel" with J. P. McGowan, supported by Kathleen Clifford and an all star cast. These also are May releases.



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Paramount Announces May 22 Releases

ELSIE FERUGSON, in "Sacred and Profane Love," a picturization of Arnold Bennett's stage success, and "Too Wise Wives," a Lois Weber production, are scheduled for release by Paramount, May 22. "Sacred and Profane Love" is Miss Ferguson's first picture since her appearance in the play on Broadway last year and her subsequent tour of Europe.

The story was adapted by Julia Crawford Ivers. William D. Taylor directed. In the supporting cast are Conrad Nagel, Thomas Holding, Helen Dunbar, Winifred Greenwood, Raymond Brathwayt, Clarissa Selwyn, Howard Gaye, Jane Keckley, Forrest Stanley, Barbara Gurney, and Guy Oliver.

In "Too Wise Wives," Claire Windsor is the leading woman. Phillips Smalley, Mona Lisa, and Louis Calhern are the other principals.

Viola Dana Working on "The Match Breaker"

"The Match Breaker" is now under production with Viola Dana in the stellar role and Dallas Fitzgerald directing. The company producing "The Match Breaker" is to be known as the Dallas Fitzgerald unit in accordance with the "unit system" recent established by Metro. Arthur Zellner, who will in the future prepare all the scripts for the Fitzgerald unit, wrote the continuity for "The Match Breaker."

"Anatol" Divided Like 4-Act Stage-Play

An effect resembling a four-act stage play is effected in Cecil B. De Mille's latest Paramount production, "The Affairs of Anatol," according to Paramount officials.

This is achieved by the division of Jeanie Macpherson's story into four distinct episodes, each boasting of individual players and its own distinctive background. All four of these are closely knit, however, in a manner that can only be achieved in a photoplay.

Linder Leaves Robertson-Cole

French Star to Have New Distributor, Still Unnamed

MAX LINDER, the bright-eyed little French soldier-star, who came back so strong after the war with "Seven Years Bad Luck," has left Robertson-Cole, the releasing firm who distributed this five-reel feature comedy. Linder is now in New York, where he came expressly for the purpose of winding up his contract. It is reported that the Frenchman was not just exactly pleased with the arrangements for distributing his product, and on Monday morning he concluded his release from agreement with Mr. Cole, parting on warm friendly terms.

Max Linder, one of Europe's best known stars, brought from Los Angeles his second production, also in five reels, which he has titled "My Wife," and which he will prepare to release before returning to the Coast to commence shooting his next comedy. This picture is said to have taken a whole year to make. It was pre-viewed in Los Angeles where it went over in truly big style. Max has injected a lot of new gags into the story, has played it in De Mille-like settings,



Max Linder

and has surrounded himself with an estimable cast, including Alta Allen, who made a big hit with him in "Seven Years Bad Luck;" Lincoln Stedman, son of Myrtle Stedman; Charles McHugh, Caroline Rankin, Viroa Daniels and Pal, a highly intelligent dog. The clear and all around excellent photography was done by Charles Van Enger, the lad who shot Tourneur's Mohican story. Mr. Linder wrote and directed the play in addition to enacting the male lead.

Linder is at the Biltmore in New York with Clarke Irvine, his personal representative and advertising manager. He expects to remain in the big city for at least two weeks, as he has not been here for some time. After concluding arrangements for rehearsing this and future Linder productions, the star will return to the Coast to resume production at his little studio in Universal City, where he has made the last two pictures.

While en route East, the party stopped off at Chicago and were guests of H. R. Phillips, R.-C. salesman in that city, who took them out to inspect the new Tivoli theatre, which Linder says is the most gorgeous house he has ever seen, either here or abroad. Manager Balaban of this palatial theatre showed the French star everything from box office to projection room.

Linder already has the story for his next comedy, which opens in a far Eastern metropolis and brings the characters to New York, Atlantic City, and thence to California where the major portion of the action transpires and the riotous comedy angles are put over. In the mean time he is enjoying a little vacation.

Dempsey in Special for Pathe

THE coming fistic encounter between Jack Dempsey and Georges Carpentier is responsible for an unusual burst of activities in the Pathe headquarters and branch-offices. The release of an exclusive picture titled "A Day with Jack Dempsey," showing the heavyweight boxing champion in training for his coming bout with the French pugilist, is engaging much of the attention of the Pathe forces at the present moment. In addition, efforts are being redoubled by the branch-office staffs to secure the widest possible showing of "Daredevil Jack," the Pathe serial, which presents Jack Dempsey in the feature role. The Pathe headquarters reports that both of these subjects are experiencing an unusually heavy demand in view of their timely interest as the screen vehicles of America's champion ring-fighter. During the week of May 9 the business on "Daredevil Jack" increased 200 per cent over that of the previous week, declares the Pathe home-office.

One hundred prints of the Pathe one-reel special "A Day With Jack Dempsey," the only picture of the heavyweight champion in actual training for his championship bout with Georges Carpentier, are now in the Pathe branch offices or are on their way.

Within a couple of days, another hundred prints, completing the quota of 200 established by Pathe, will be on their way throughout the country, from the Pathe laboratory in Bound Brook, N. J.

Even the optimistic ideas entertained by the Pathe executives with regard to the amount of business that should be done by the Dempsey special, are certain to be moderate when the total has been registered, declares a statement from the Pathe headquarters.

A tie-up with nearly four hundred newspapers of the country has been effected with "A Day With Jack Dempsey," announces Pathe. A story under this title will appear in many of the nation's leading dailies, which will add perceptibly to the tremendous publicity Dempsey will receive between now and July Second, declares the Pathe statement.

Pathe has decided to make no reservations with regard to bookings on the Dempsey special. It is a case of "First come, first served."

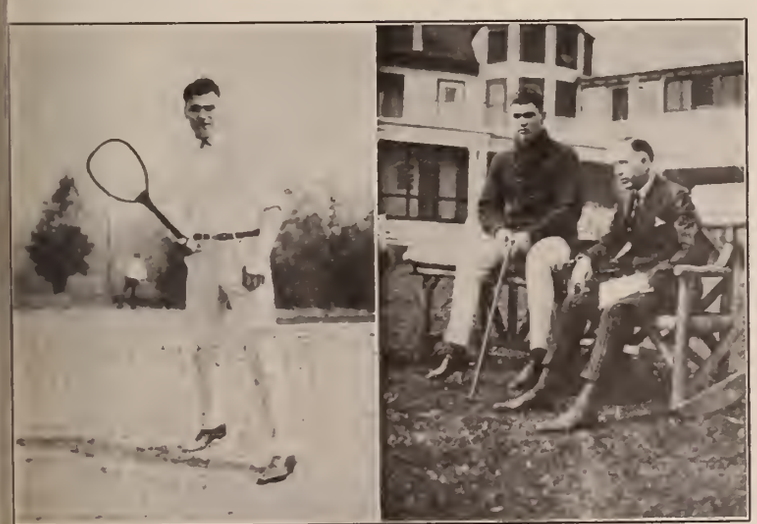
"I have given Pathe exclusive rights to the only picture that will be made of myself, while preparing for my coming bout with Carpentier," Dempsey is quoted as declaring.

"No other training pictures are authorized, and none will be before the fight."

Every facility for properly exploiting the Dempsey feature will be offered exhibitors by Pathe, it is stated. A distinctive lobby display will be issued with other material, as well as a set of black and whites, a slide, and a press sheet, according to the Pathe statement.

In connection with "Daredevil Jack," Pathe headquarters declares that during the week of May 9th an increase of 200 per cent in business over that of the preceding week was recorded, and this, says the Pathe statement, despite the fact that bookings on this subject have been increasing steadily with the approach of the championship bout. Beginning this week, this chapter-picture will appear on many programs that have carried the production's title before, says Pathe. "Daredevil Jack" was produced by Robert Brunton for Pathe and was directed by W. S. Van Dyke.

Exhibitors in Buffalo are going to "cash in" properly on the Dempsey production. Several have already booked the serial, with the intent of doubling up on episodes, so that the final instalment or two can be exhibited on July 2nd, the day Dempsey is called upon to defend his title. This is a movement certain to be copied in other territories.



Two views of the American champ, as he appears in the Pathe special, "A Day With Jack Dempsey"

Patrons Speak Well of Pickford Film

In accordance with a scheme devised by Harry David, manager of the Mission Theatre, Los Angeles, every usher in this house is furnished with a pad upon which he writes the comments patrons make regarding the show. These comments are turned in to Mr. David at the end of each performance. United Artists quotes the following comments submitted to Mr. David during the showing of Mary Pickford's latest release, "Through the Back Door":

"A lady said it was the best picture that Mary Pickford ever played in," Dorothy Arnold, Usher.

"This picture made me cry and at the same time I had to laugh," Rose Young's report.

"Mary Pickford is so cute: best picture she has ever made," Geraldine Freed's report.

Donn Byrne Likes Film Version of Story

Donn Byrne, the well known short story writer, from whose story the screen version of "The Woman God Changed," a Cosmopolitan Production, was made, expressed himself as delighted with the screen production. Robert G. Vignola directed the picture from a scenario by Doty Hobart. Seena Owen and E. K. Lincoln play the leading roles. "The Woman God Changed" will have a pre-release showing at the Rivoli theatre, New York, beginning Sunday, May 22, and then will be released by Paramount throughout the country.

"Big Four" Gets "Carnival"

Spectacular Film Made Abroad by Harley Knoles and American Staff

UNITED ARTISTS announces that it has acquired for distribution the Harley Knoles picture, titled "Carnival." Hiram Abrams will announce the definite release date upon his return to New York from California next week. "Carnival" is declared to be one of the biggest productions so far made in Europe and is described as being "spectacular in every sense of the word." The statement from the United Artists' headquarters points out that "Carnival" is "a foreign picture only in the sense that the picture was made on the other side." The statement adds: "Mr. Knoles produced the picture with an American staff of assistants, and its every detail is well up to the best that has been made in America."

The story is modern in character, and its locale is laid in Venice during Carnival time. The leading role is played by Matheson Lang, the well-known actor of Shakesperean roles. Hilda Bailey is also cast in an important part. The Official Trade Show Gazette in England is quoted as follows:

"It is magnificently and cleverly constructed. The acting of Matheson Lang and Hilda Bailey is simply wonderful. It is natural and no evidence of professional acting is evident. They live their parts and feel them, imparting the correct emotional expression without effort or strain. The photography and settings are perfect. The scenes taken in Venice are superlatively fine."

It is understood that United Artists secured "Carnival" from Mr. Knoles only after spirited competition against other leading distributors in the United States.

Nazimova Plans New Films

In New York to Confer with Her Husband on Future Photoplays

NAZIMOVA is at present in New York for the purpose of conferring with her husband, Charles Bryant, on her future photoplays. Nazimova's trip East follows the recent completion of "Camille," hailed by Metro Pictures as "her latest and largest screen production." Ray C. Smallwood directed this production, a feature of which is declared to be the backgrounds designed by Natacha Rambova. June Mathis adapted the Alexandre Dumas drama for the screen. Miss Mathis is said to have so arranged the settings and the scenes as to make "Camille" appear as a drama of today.

Rudolph Valentino heads the supporting cast, which also includes Arthur Hoyt, Zeffie Tillbury, Rex Cherryman, Edward Connelly, Ruth Miller, Consuelo Flowerton and William Otlamond. The following statement was issued by the Metro home-office following Nazimova's arrival in the East:

"The fact that 'Camille' is the star's last production for Metro has arisen merely out of Metro's desire not to interfere with her ambition to produce hereafter only photoplays of the magnitude of 'Camille.' In appreciation of Nazimova's genius and her splendid spirit of co-operation with Metro both in matters relating to the production and release of her pictures, the company had decided to waive all contract rights to control her screen plays.

"'Camille' is the forerunner of several big productions Nazimova has in mind. This picture version of the classic drama by Alexandre Dumas, the younger, is elaborate in the extreme, and has, in the matter of customs and staging, been brought up to date."

Philo McCullough Made Director of Fox

Philo McCullough has been made a directer of the Fox West Coast studios. McCullough's first picture will be an Eileen Percy subject, with "The Canyon Kid" as working title. This is now under way.

Willat Completing His Third for Hodkinson

IRVIN V. WILLAT wires from the West Coast to the home office of the W. W. Hodkinson Corporation that "The Face of the World," his third independent production, is practically completed. "The Face of the World" is said to represent Mr. Willat's greatest achievement thus far.

The two leading roles in "The Face of the World" are handled by Barbara Bedford, who was last seen in Maurice Tourneur's production, "The Last of the Mohicans," and Edward Hearn, who scored in "Down Home," Irvin V. Willat's first independent production for Hodkinson's release.

Pathe Sets "The Heart Line" for June 5th

"The Heart Line," presented by Arthur F. Beck, as an adaptation of Gelett Burgess' celebrated novel of the same name, will be released by Pathe Exchange, Inc., on June 5th.

In the big cast are: Leah Baird, Jerome Patrick, Ruth Sinclair, Mrs. Charles C. Craig, Master Ben Alexander, Frederick Vroom, Claire McDowell, Martin Best, Philip Sleeman, Martha Dean, Frank Williams, Graham Pettie, Gertrude Astor, Ivar McFadden, Mary Harron, Eva Gordon, Clo King, E. G. Niller, Johnny Harron, and Alice Knowland. Frederick A. Thomson directed.

Five months of intensive work were given to the production of the latest Pathe feature release. With a large part of the action centering in San Francisco, Mr. Beck took his entire company to the Golden Gate city to produce the exteriors.

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Twelve well known authors whose works are now being picturized by Paramount. From left to right: Arnold Bennett, Cosmo Hamilton, George Pattullo, Henry Arthur Jones, Sir Gilbert Parker, Samuel Merwin, W. Somerset Maughan, Edward Knoblock, Rita Weiman, Avery Hopwood, James A. B. Scherer, Ph.D., LL.D., Elinor Glyn

Fox's Coast Studios at Work on New Films

THE William Fox headquarters in New York reports that its West Coast division is functioning at maximum capacity. Emmett J. Flynn is at work on a new special, due for release in the fall, which promises to be as fine a piece of staging as his "Connecticut Yankee." Clyde Cook has just completed, under Jack Blystone's direction, another Fox comedy, titled "The Guide," which will be released late in May. The day after completing "The Guide," Mr. Cook started on a new "frolic," Mr. Blystone being retained to direct Cook in the new subject also.

Edna Murphy and Johnnie Walker are hard at work on a co-starring vehicle, "Live Wires," under the direction of Edward Sedgwick. Tom Mix, Eileen Percy, William Russell, Shirley Mason and Buck Jones are also reported to be busy on new productions destined for release by William Fox.

Barrymore Completes "Boomerang Bill"

Photographing of "Boomerang Bill," a Cosmopolitan production, has been completed at International Film Studios; and the director, Tom Terriss, is now engaged upon cutting the production. "Boomerang Bill," in which Lionel Barrymore plays the title role, was adapted by Doty Hobart from a story by Jack Boyle, author of the "Boston Blackie" stories. It is a tale of the underworld and of the great sacrifice made by a notorious crook for the girl he loves. Marguerite Marsh plays the leading feminine role opposite Mr. Barrymore. Several of the scenes were taken in New York's Chinatown.

Rex Ingram at Work on Balzac Story

Rex Ingram is at work on a new picture for Metro. It is titled "The Conquering Power," and is an adaptation of the Balzac story. Members of the new cast already selected include Alice Terry, Rudolph Valentino, Edward Connelly, Bridgetta Clark, Cleo Madison, Noble Johnson and Mark Fenton. With the exception of Miss Madison, every member of this company played an important part in "The Four Horsemen." Miss Terry and Mr. Valentino will enact the leading roles. "The Conquering Power" has been prepared for the screen by June Mathis.

Famous Authors on Lasky Staff

Sixteen Prominent Writers Signed in One Year

A STATEMENT issued during the week from the headquarters of the Famous Players-Lasky Corporation in New York calls attention to the fact that in one year Paramount has signed sixteen prominent authors to write directly for the screen. Paramount officials, says the statement, are taking particular pride in the fulfillment of vice-president Jesse Lasky's announcement made a year ago to the effect that a number of prominent authors had been engaged to write original stories for Paramount pictures in cooperation with directors and scenario-writers. The Paramount statement continues in part as follows:

"In the year that has elapsed since this announcement Mr. Lasky has entered into arrangements with these sixteen world-famous writers: Arnold Bennett, Joseph Conrad, Sir James M. Barrie, E. Phillips Oppenheim, Avery Hopwood, Robert Hichens, Henry Arthur Jones, Cosmo Hamilton, Harvey J. O'Higgins, Edward Sheldon, Samuel Merwin, Dr. J. A. B. Scherer, Sir Gilbert Parker, Elinor Glyn, W. Somerset Maugham, Thompson Buchanan, Rita Weiman and George Pattullo. These are in addition to a thoroughly trained staff of writers including Jeanie Macpherson, Olga Printzlau, Byron Morgan, Elmer Harris, Frank Condon, and others who are working in Paramount's studios.

"The first of the 'famous authors-famous directors' pictures, 'The Lost Romance,' is now playing an extended engagement at the Criterion theatre, New York. It was written by Edward Knoblock, at the Lasky studio in Hollywood. Mr. Knoblock working in collaboration with the director, William deMille, and the scenario writer, Olga Printzlau.

"Elinor Glyn's first picture has just been completed. It is 'The Great Moment,' and has Gloria Swanson as its star. In writing the original story for this picture, Mrs. Glyn worked with the director, Sam Woods, and the scenarist, Monte Katterjohn. 'The Great Moment' will be released July 24.

"Sir Gilbert Parker, working with director George H. Melford, wrote 'A Wise Fool,' which is to be released late in June.

"Another of Edward Knoblock's stories, 'Appearances,' has just been produced in Paramount's London studio under the direction of Donal Crisp. It will be released June 12.

"Rita Weiman is now working with William deMille on story she wrote originally for Paramount.

"W. Somerset Maugham has just finished writing 'The Ordeal,' an original story in which Betty Compson will star.

"Edward Sheldon has written an original story, as yet untitled, which will be used as a starring picture for Thomas Meighan.

"Following visits to Paramount's London studio, and after having seen 'Sentimental Tommy,' Sir James M. Barrie has invited John S. Robertson, who directed the picture, and Josephine Lovett, who wrote the continuity, to London to confer on the scenario for 'Peter Pan,' Barrie's masterpiece. The scenario will be written in London in collaboration with Barrie.

"Henry Arthur Jones, following his conferences with Mr. Lasky in London, has been in America studying screen technique at the Long Island studio and writing originals. One of Mr. Jones' plays, 'The Call of Youth,' already has been produced in the London studio, and Ethel Clayton has just finished another, 'Beyond'—written by Mr. Jones.

"Since his conferences with Mr. Lasky, Arnold Bennett has been a regular visitor at Paramount's London studio. He already is represented in Paramount's latest releases in 'Sacred and Profane Love,' a screen production of his play starring Elsie Ferguson.

"E. Phillips Oppenheim has already seen one of his stories, 'The Mystery Road,' produced in London under the direction of Paul Powell, and his latest novel. 'The Great Impersonation,' is being produced now in the Lasky studio by George H. Melford.

"Avery Hopwood has made arrangements for writing a number of originals for Paramount, and Harvey J. O'Higgins, Thompson Buchanan and Samuel Merwin are now at the Lasky studio."

Laemmle Plans More Comedies

AFTER taking stock of the short feature situation as presented in the reports of last year and having the constantly increasing demand for Century Comedies as a criterion to guide him, Carl Laemmle, president of the Universal, has decided that next year's plans shall include an unusual number of single and two-reel comedies. In addition to the single reel Star comedies which Ward Hayes has been turning out for the past few months and which will be continued, Mr. Laemmle announces several new companies of two-reel proportions. Ben Cohen has been engaged to write the scripts for Hayes and his company which includes Billy Bletcher, Eddy Barry, Helen Darling, Dotty Wolbert, Gertrude Olmstead and Joey McCreery.

It is the intention to add another two-reel comedy release a week to the program each week. The Centuries will continue as heretofore, one two-reel release each week featuring in rotation Harry Sweet, Charles Dorety and Brownie, the Century Wonder Dog. The demand for Centuries has never been so great, it is said, and it is this demand that has induced Mr. Laemmle to organize three more units in another two-reel brand. One of these is the Joe Martin comedies which will be directed by Harry Burns, assisted by A. C. (Curley) Stecker, Joe's trainer. Other talent for these will be engaged as needed.

The second company will feature Lee Moran, of the former Lyons-Moran combination. It was extremely difficult to find proper material for the older combination. Moran will have an opportunity now to show to much greater advantage his gift for comedy and a much wider selection of vehicles. That he shall not lack for these, Mr. Thalberg, just before he left Universal City for his vacation, signed H. C. Witwer, one of the best known writers of comedy fiction, to write exclusively for him. He also engaged Jack Nelson to direct him. Nelson was responsible for five of Douglas McLean's comedy dramas and he is no stranger to the Universal City lot. Much of his early experience in screen action was obtained there. Eugene De Rue will be assistant, and Vincent Bryan, who has served in the same capacity for Charlie Chaplin, and Harold Lloyd will be "gag man." The first Moran comedy will be "Robinson's Trousseau," a recent Witwer story, published in the American Magazine.

The third company will be directed by Allan Curtis, another former Universal comedy director. The star or stars of this company have not been chosen as yet but Mr. Thalberg has several in mind and the decision will be made while he is in New York. Tom Gibson will write the stories.

Educational Week Big Success

Great Victory Scored in the Amount of Business Done

A STATEMENT issued during the week by Educational Films headquarters in New York declares that incomplete reports from its exchanges all over the country and in Canada indicate that practically every print available from the 12,000 reels of film totalling 12,000,000 feet, released by Educational Film Exchanges, Inc., since June 1, 1920, was pressed into service during Educational Pictures Week, May 1 to May 7, and the only regret was that more prints were not to be had.

The statement also declares that indications are that Educational increased the number of its theatre accounts approximately 41 per cent during the week, with a much greater percentage of increase in cash collections, which is reported at Educational headquarters to exceed 100 per cent.

The great diversity of subjects to be drawn upon in Educational's products is one of the chief causes to which the remarkable success of the week is ascribed. This made it possible for many theatres in various parts of the country to run Educational products 100 per cent during the week, while others ran them almost exclusively. A telegram from the Seattle branch says that in that district alone 51 theatres, most of them first run houses, ran Educational pictures exclusively while 18 first run theatres gave 75 per cent of the week's program to Educational products. Thirteen of the theatres playing nothing but Educational pictures were in the city of Seattle.

Typical of the reports of success that are being received in Educational's New York offices are the following:

New York—"Cash collections increased 132 per cent."

Boston—"Represented in every key city in the territory by at least one two-reel Comedy, in addition to Kinograms and Scenic Reels."

Dallas, Texas—"Have used every available print. Could have made more with additional prints."

Milwaukee—"Education Week in this territory was very successful."

Seattle—"Thirteen theatres in Seattle alone running Educational product 100 per cent."

Denver—"Collections during Educational Pictures Week 100 per cent over average weekly collections."

E. W. Hammons, president of Educational Film Exchanges, Inc., in giving out the reports from the districts, said:

"As a great many of our branches are located on the West Coast and far South, since we have a branch in every key city on the North American Continent, in addition to our European branches, it is difficult to secure complete analytical returns rapidly.

"Our controller's reports, however, would indicate from the cash collections made as a result of Educational Week, that practically every one of our 12,000 prints released since June 1, 1920, was working during the week.

"The great increase in the number of theatre accounts is especially gratifying. Every branch has increased the number of these accounts from 25 to 41 per cent, in addition to most of the accounts playing additional Educational products.

"There is every reason, judging from the reports from the heads of the various departments, to believe that the net results of Educational Pictures Week has been:

"First, to increase the number of theatre accounts about 41 per cent.

"Second, cash collection—internationally—showing an increase of approximately 105 per cent during the week over the aggregate average for the ten weeks prior to Educational Week."

The New York district had one of the best reports for increase in the number of shows during the week. There were 938 shows in 400 theatres in this district, an increase of 39 per cent in shows over the weekly average for ten weeks past. Cash collections, however, were far out of proportion to this increase. The weekly average for ten weeks was exceeded by 132 per cent.

Eleven first run theatres in the city of Boston and vicinity ran Educational products, according to the report for the Boston district. Educational Pictures also were in three first run houses in Providence; three in Lawrence; three in Lynn; five in Lowell; one in Cambridge; two in Haverhill; two in Manchester, N. H.; two in Portland, Me.; three in Springfield, Mass.; three in Worcester; two in Bangor, Me. All are first run theatres in key cities. Practically every print in the Boston exchange was working, with every circuit in New England playing Educational products. Fifty-two new accounts were reported, with cash collections a fraction over 60 per cent in excess of the weekly average for the preceding ten weeks.

In the Chicago district 473 theatres, including 98 new accounts, played Educational Pictures. Thirteen new accounts were added by the Des Moines branch. Sixty were reported from the Kansas City (Mo.) district with a total of 96 theatres playing.

A last minute telegram from Toronto, giving reports from Educational's Canadian branches, except Vancouver, said there had been an increase of 65 per cent in Educational's products played and cash collections over the ten weeks average. Every available print in the five Canadian offices reporting was in use. The Vancouver report is expected to send still higher the increase in shows and cash collections.

FEDERATED
FILM EXCHANGES of AMERICA, INC.

PRESCRIBE

AS A SURE CURE FOR THAT GLOOMY FEELING



HALLROOM BOYS' COMEDIES



Featuring

SID SMITH

Hawley Film Announced

Realart Puts "A Kiss in Time" on May List; T. Roy Barnes in Support

REALART announces for May release "A Kiss in Time," starring Wanda Hawley. The story was written by Royal Brown, and its screen version is declared by Realart to contain "all the elements of a good comedy and a good many of a virile drama." The story originally appeared in McClure's Magazine and was adapted for the screen by Douglas Doty. Thomas Heffron directed the production with the supervision of Elmer Harris, who also supplied the humorous subtitles. Playing opposite Miss Hawley is T. Roy Barnes. Walter Hiers is also cast in an important part.

The story concerns the romance of a noted illustrator, Sheila Athlone, who is more or less engaged to Robert Codman Ames. Robert isn't quite Sheila's ideal of a genuine specimen of the male species, and when the real man squaring with her specifications comes along and beckons her to follow him into the land of adventure, Sheila is on her toes. It transpires that he is the author of a story which the fair Sheila has refused to illustrate, protesting that it is absurd to think of a girl meeting, loving and kissing a man in the space of four hours. When Brian Moore learns from his publishers that she has turned down his assignment, his own Irish dander is aroused. Hence the plot! He determines to prove the feasibility of the story to her, and loses no time.

Now Robert has smelled a mouse and puts his clerk, Bertie Ballast on the trail. Bertie is a student of a correspondence school of detecting and starts right in to detect.

Brian Moore is no slouch when it comes to furnishing adventure, and he and Sheila lead Robert, Bertie and his cohorts a merry chase that involves stolen taxis, pilfered flivvers, hair-breadth escapes and all the fixin's of a rip-roaring comedy.

N. Y. Rialto Books Bebe Daniel's Picture

During the week of May 22, the Rialto theatre will show Realart's latest Bebe Daniels' picture, "Two Weeks with Pay." The film version of the popular story by Nina Wilcox Putnam was written by Alice Eyton from the original which appeared in the Saturday Evening Post.

Jack Mulhall, Walter Hires, Polly Moran, James Mason, George Periolat and Frances Raymond appear in support of Miss Daniels under the direction of Maurice Campbell.

Reginald Barker Completes Casting

DIRECTOR REGINALD BARKER and Clifford Robertson, Goldwyn casting director, have completed the cast for Mr. Barker's next production, "The Poverty of of Riches," an original screen story by Leroy Scott. The full cast includes Richard Dix, Leatrice Joy, John Bowers, Louise Lovely, Irene Rich, DeWitt C. Jennings, David Winter, Roy Laidlaw, John Cossar, Mary Jane Irving and Frankie Lee. Active work on photographers is now in progress.

Will Rogers is hard at work, under the direction of Clarence Badger, making the picturization of Edward E. Kidder's comedy, "A Poor Relation." Director Frank Lloyd is working on Katherine Newlin Burt's original photoplay, "The Man from Lost River," with continuity by W. S. Hart's former director, Lambert Hillyer. House Peters has been signed for an important role.

Stage Big Parade for "Forbidden Fruit"

The baseball season at Scottsbluff, Neb., was ushered in April 27 by a Paramount-"Reds" parade. The opening game of the season is carnival time, and a half-holiday was declared by the Mayor so that the town could witness the game with Casper of the Midwest League.

Manager Ostenberg of the Orpheum Theatre booked "Forbidden Fruit," and Fred V. Greene Jr., Paramount exploiter, arranged the tieup with the team officials. The parade before the game consisted of the team, city officials, and a Paramount float bearing a tableau of Adam and Eve, posing beneath a tree of forbidden fruit.

During the game, girls, carrying "Forbidden Fruit" banners moved through the grand stand distributing apples wrapped in tissue paper upon which was printed the date and place of the run of the picture.

Rollin Sturgeon Signed by Famous Players

Rollin Sturgeon, whose contract with Universal Film Company ends in June, has placed his name to a Famous - Players Lasky contract and is to go East shortly to direct the making of features at the Eastern studio.

Mr. Sturgeon has been directing on the Coast for the past eight years, he having come West first as director and manager of production for Vitagraph for whom he directed more than three years. Since that time he has been identified with Lasky and Universal.

"Skirts" the Heaviest Booked Fox Comedy

The William Fox headquarters in New York reports that its five-reel comedy, "Skirts," has already been booked in more theatres than any other comedy subject bearing the Fox imprint.

Christie Finishes "Let Me Explain"

"Let Me Explain," a typical Christie farce comedy, has just been completed for an early release through Educational Exchanges, to follow the Christie comedy "sneakers." The new picture, which is the twenty-third of the Christie two-reel comedies made for Educational was directed by Scott Sidney, who directed "Mr. Fatima," "Nobody's Wife," and 'Red Hot Love," recent Christie successes.

Viora Daniel and Earl Rodney head the cast, but their work is scarcely more important than that of Josephine Hill, William Sloan and Donald Edwards. The story was written by Walter Graham of the Christie scenario staff.

Picture Influence Defended by Critic

Dudley Glass, a prominent Georgia dramatic critic, pays a high tribute to the motion picture in an article rising out of the now famous Edison questionnaire. He calls the screen a salient factor in the education of the nation's youth. He states that while the youngster may go to see Norma Talmadge, there is always an educational aspect to the program which sticks in the memory.

Mr. Glass also cites specifically the First National release, "Passion," saying that it gives the children an excellent idea of the costumes and customs of the French revolution period.

Goldwyn Closes More Foreign Contracts

J. H. Hoffberg of Goldwyn's foreign sales department recently announced the closing of two more big contracts, this time in Japan, Cuba and Porto Rico, calling for the distribution of Goldwyn's fourth year product in these countries. This immediately follows the announcement of Goldwyn's new contract in Mexico, covering in addition to the fourth year pictures, the first series of Booth Tarkington's two-reel "Edgar" comedies.

Goldwyn Sales Managers Meet

THE Goldwyn Sales Convention was held at the studios at Culver City, Calif., the week of May 8th, under the most favorable auspices. Plans which were outlined at the meeting and the enthusiasm which the salesmen showed for the fall release augur well for the coming sales campaign, declares a statement from the Goldwyn headquarters.

The party, which consisted of Alfred Weiss, vice-president of the Distributing Corporation; A. S. Aronson, vice-president and general sales manager; Eric Schay, assistant treasurer; Howard Dietz, director of advertising and publicity, and managers of the twenty-two Goldwyn exchanges, arrived in Los Angeles in two special cars over the Salt Lake route on Sunday, May 7th. They were met at the station by F. J. Godsol, chairman of the board of directors, Abraham Lehr, vice-president in charge of production; and members of the studio operating staff. They were then transported by auto to the Alexandria Hotel, which was the headquarters during the week.

During the convention, the delegates previewed the following pictures:

New Goldwyn Films Are Previewed at Meeting

"The Invisible Power," a Frank Lloyd Production of an original story by Charles Kenyon, with an all-star cast, including House Peters, Irene Rich, Dewitt C. Jennings and Sydney Ainsworth.

"Dangerous Curve Ahead," story written directly for the screen by Rupert Hughes, and directed by E. Mason Hopper, with Helene Chadwick and Richard Dix in the leading roles.

"The Old Nest," a Reginald Barker Production of a Rupert Hughes story, which the author himself adapted from one of his novels. This picture contains 21 principals, nearly all of whom are well-known to the public, among them being Mary Alden, Cullen Landis, Helen Chadwick, Molly Malone, Richard Tucker, Johnny Jones, Nick Cogley, Louis Lovely and Lucille Ricksen.

"Ace of Hearts," an original story for the screen by Gouverneur Morris, directed by Wallace Worsley, with an all-start cast headed by Leatrice Joy, John Bowers and Lon Chaney.

"Doubling for Romeo," the most unusual starring vehicle in which Will Rogers has appeared. It is from an original story by Elmer L. Rice and is directed by Clarence Bodger.

"The Grim Comedian," a Frank Lloyd Production of Rita Weiman's story, with an all-star cast including Phoebe Hunt, Jack Holt, Gloria Hope and John Harron.

"The Night Rose" an original screen story by Leroy Scott, directed by Wallace Worsley, with an all-star cast including Leatrice Joy, Lon Chaney, John Bowers, Cullen Landis, Richard Tucker and Mary Warren.

"For Those We Love" and "Even As Eve," written by Perley Shehan, starring vehicles for Betty Compson, directed by Arthur Rosson and produced by the Betty Compson Pictures Corporation, which will be released by Goldwyn.

The program included sight-seeing trips to several of the Southern California resorts. A daily newspaper was published and distributed among the party. Addresses were made by Mr. Godsol, Mr. Lehr, Mr. Weiss and Mr. Aronson.

Big Chain Books "Wild Goose"

"THE WILD GOOSE," the Cosmopolitan production, which was given a pre-release showing at the Rialto theatre, New York, during the week of May 8, has been booked by all the Keith-Moss-Proctor theatres in Greater New York.

"The Wild Goose" is a screen adaptation of the well-known story by Gouverneur Morris, the famous American writer. The scenario was written by Donnah Darrell. Albert Capellani directed "The Wild Goose." Mary MacLaren takes the leading role, with Holmes E. Herbert opposite. Norman Kerry plays the heavy part. Rita Rogan, a five years old actress, takes an important part. Dorothy Bernard and Joseph Smiley play important parts.

The pre-release showing at the Rialto theatre, New York, of "The Wild Goose," inspired Arthur Brisbane, the internationally famous editor, to write an editorial entitled: "The Wild Goose—Goodness Pays." Cosmopolitan quotes the editorial as follows:

"To see a thing clearly and describe it simply is the highest literary art, according to a great authority.

"Try it some time on YOURSELF, and with a moving picture.

"Study some pictures, then sit down and see in how FEW words, how VIVIDLY and ACCURATELY, you can tell what it is that you have seen.

"In these days of much reading there are many that live comfortably simply because they are able to see more or less clearly and describe more or less simply and interestingly.

"The story about 'The Wild Goose' written by Gouverneur Morris, one of the best writers of the country, now made into a picture at the Rialto theatre, gives you an interesting chance to try on yourself the experiment of seeing and then DESCRIBING.

"'The Wild Goose,' gives a particularly good opportunity to judge your ability to SEE, REMEMBER and DESCRIBE. And incidentally it is a very GOOD PICTURE, and it tells with unusual power the old story that it pays to behave, and NEVER pays to do the other thing.

"A young artist marries. He goes away for a while to work. Another man comes along. The other man and the wife go away. A prosperous friend, more unselfish than usual, decides to bring about a reconciliation, and he does it. His method of killing the villain is more striking; you would not like to try it.

"The wild goose as you know is a peculiar goose in one respect. When the mate dies he or she never gets over it. The one left behind mopes and mourns, and comes back every year to look at the mildewed remains of the old nest, and by and by dies of grief.

"That's very sad, but on the whole, not such a bad thing for the wild goose. For when a wild goose marries, he knows it is for life, and he makes the best of it.

"Some 'movie critics' have said that 'The Wild Goose' tells a very old story. So it does. So does everything worth seeing, hearing or reading. Love, faithlessness, goodness, wickedness, hope and fear are all old.

"A play, a book, a sermon, can do three useful things, in fact four.

"First, make you THINK.

"Second, give you INFORMATION.

"Third, give you PLEASURE.

"Fourth, MAKE YOU BETTER.

"'The Wild Goose' is a GOOD sermon, and, judging by the news as we read it, it is a sermon that many Americans, male and female, need.

"There are in this country too many geese that lack the faithful domestic quality of the wild goose. They don't even wait for the partner to die, but hop out and build another nest, sometimes several of them in several flats, before the original nest really got started."



A scene from the Cosmopolitan Productions picture, "The Wild Goose," to be released as a Paramount picture

Educational to Release New Comedy Series

EDUCATIONAL announces the acquisition of a new brand of comedies, featuring Jimmie Adams. The new Adams series will be made by the Astra Film Co. for Educational releases. There will be eight releases a year, starting with the second series of Educational's issues for the release year 1921-1922. The present year ends June 30. Lloyd Hamilton, who has been working with Jimmie Adams in the Mermaid Comedies, will continue work on the Mermaid series under the supervision of Jack White.

"The screening of the first picture of the series," said E. W. Hammons, president of the distributing corporation, in discussing the acquisition of the Adams Comedies, "convinces us that if possible Jimmie Adams has done even finer work than he did in 'Nonsense,' 'High and Dry,' 'Holy Smoke' or 'Bang!' the successes in which he starred under our 1921 issue of Mermaid Comedies.

"We are especially well pleased with the results secured on the pictures released under our Mermaid brand in which Adams was featured. 'A Fresh Start,' which served to introduce this comedian to the theatre-going public, has been one of the most profitable, well commented upon comedies ever released by us. In fact, Jimmie Adams has been a sure-fire box office winner from the very start.

"A tentative cast of fine supporting talent has been gathered for Adams' new comedies. 'Chuck' Reisner has taken over the entire work of supervision and direction. In the first three pictures Jimmie Adams will have working with him Cliff Bowers, Lillian Biron, Mary Carlisle and Tom Kennedy. Roy Adams has been engaged as cameraman."



Jimmie Adams appearing in Educational's "Adams" comedies

Governor Sproul Views "Four Horsemen"

Governor Sproul of Pennsylvania was the guest of honor at a special showing of "The Four Horsemen" Saturday night at the Union League Club in Philadelphia.

A special musical program similar to that followed in presenting the picture in New York was given in the exhibition at the Union League Club, including the specially written prologue by Dr. Frank Crane which serves as an introduction to the greatest drama on the silver sheet.

Gareth Hughes to Play Opposite Viola Dana

Gareth Hughes has been assigned to head of Viola Dana's supporting company for her three forthcoming special productions. This arrangement will postpone Hughes's own productions for Metro for several months to come, according to the Metro announcement just received. "Life's Darn Funny" is the title of the initial subject in which Viola Dana and Gareth Hughes appear in the leading roles. This picture is now completed. It was after the work of the two players in this picture was viewed that it was decided to assign Gareth Hughes to play opposite Viola Dana in her next three productions.

Ohio House Opens with "Scrambled Wives"

A neat tribute was paid Associated First National Pictures, Inc., and Marguerite Clark when Kenneth Sink, of the New Wayne theatre, Greenville, Ohio, selected her latest starring vehicle, "Scrambled Wives," as the attraction for the opening of his new playhouse. But First National not only secured the premier attraction in "Scrambled Wives," but followed it up with "Passion" and "The Kid," two of the Big Five. Miss Clark is reported to have scored a hit in "Scrambled Wives," playing to capacity crowds on the opening afternoon and night as well as on the two succeeding days.

Lesser and Gore Book Hodkinson Release

Sol Lesser and Gore Brothers, have booked Benj. B. Hampton's production, "The Dwelling Place Of Light" for a seven day showing at the Alhambra theatre, Los Angeles. The leading roles are enacted by Robert McKim, Clarie Adams and King Baggot. Nigel de Bruiller, who has won recognition for his work in "The Four Horsemen," appears in one of the minor roles.

"The Copperhead" Billed for Decoration Day

PARAMOUNT reports that several of the largest first-run theatres in the country have booked the Paramount special, "The Copperhead," starring Lionel Barrymore, for the week of May 29, Decoration Day Week, for repeat engagements.

These bookings recall the big demand for this production for Memorial Day last year, when the requests exceeded the supply of prints by more than three to one. Anticipating a repetition of this demand this year, the company has ordered a number of new prints which will be available at all the exchanges for play dates throughout the week of the 29th.

Paramount Press Book on "Deception"

Paramount announces a comprehensive and elaborate press book on "Deception" which is now being distributed to exhibitors. The inside pages contain reproductions of special lobby display cards, heralds, newspaper illustrations and ad mats,



Marion Davies, Cosmopolitan star, surrounded by members of the teams from the property department and the electrical department of the International Film studios, at the annual spring frolic of studio employees

A screen version of David Belasco's famous play, "The Heart of Maryland," is scoring a great success at the Rialto.

This thrilling story of the struggle between the North and South is too well known to require repetition.

The production and cast are exceptionally good, and the picture is certainly one of the best that has been shown here.

Catherine Calvert, a remarkably handsome girl, presents a most picturesque and attractive appearance as the patriotic young Southerner, Maryland, and her performance is admirable throughout.

Crane Wilbur, who is very popular in this city, gives fresh proof of his histrionic excellence by the natural and manly manner in which he plays the hero. The remaining characters, down to the very smallest one, are in competent hands.

The fact that the picture was filmed in Maryland and is an accurate reproduction of the localities in which its story is laid imparts to it an extra charm.

THE SAN FRANCISCO BULLETIN.

VITAGRAPH

Chicago Tribune Critic Lauds "Proxies"

Mae Tinee, motion picture editor of the "Chicago Tribune," finds "Proxies," a Cosmopolitan production, much to her liking. Miss Tinee leads her review of the picture by saying: "You're all going to like this picture. Of that I am sure."

Further on, the critic says:

"Now, this is one of those pictures that I mustn't tell you too much about. It has two or three surprises — good ones — that you mustn't know of. So, in closing brethren—and sisters—let's just say this:

"'Proxies' is good entertainment —well acted, photographed, directed, etc. It's one of those pictures you wouldn't think of leaving before it was ab-soloot-ly finished. For you gotta know how it's going to end—and you don't until it DOES end."

Rockett to Start Third Hodkinson Release

The Rockett Film Company are preparing to produce their third subject for Hodkinson and have leased space at the Louis B. Mayer studio. "Handle with Care," a Charles Belmont Davis story, published under the title of "All the Men Who Died for Her," is to be the vehicle. Phillip E. Rosen, late of Metro, is to direct, and an all-star cast has been selected. Grace Darmond will be the featured star supported by Landers Stevens, Harry Myers, William Courtleigh, William Austin, James Morrison and Ruth Miller. The continuity was written by Phillip J. Hern and the production will be made under the supervision of Will M. Ritchey.

New Maclyn Arbuckle Picture Announced

No sooner was word passed that the Maclyn Arbuckle feature, "Squire Phin," by Holman Day, was ready for release than the Producers Security Corporation announced that the second of the Arbuckle series would be a film version of George V. Hobart's well-known play, "Welcome To Our City."

The cast for the "Squire Phin" photoplay in addition to the star will include Mrs. Arbuckle, Gordon Russell, Bert Lindley, Ernest C. Joy, J. Edwin Brown, E. Gunnewein, Mrs. Woods and George Bauderer.

Society Bud to Appear in "Hurricane Hutch"

Society has been especially contributive of late in its offering of beauties to the screen. A new arrival from society's ranks is about to make her debut in the Charles Hutchison serial, "Hurricane Hutch," according to a report from the Pathe headquarters. Her name is Diana Deer, and she is said to come from one of the most prominent families in New York. Miss Deer is a Mt. St. Vincent graduate and also took a course in music in St. Cecilia's Academy in Rome. She has already achieved considerable notice for beauty and talent on the amateur dramatic stage.



A scene from D'Annunzio's "The Ship," acquired by Goldwyn for distribution

Unite to Boost Zane Grey

Hodkinson Forces and Publishers Promote a Nation-Wide Campaign

ZANE GREY WEEK which was arranged as a tribute to Zane Grey by the Curtis Publishing Company, and by Harper Brothers and Grosset & Dunlap, who publish his books, is going to prove one of the greatest promotion plans ever devised for the popularizing of any individual author's work in book and picture form, declares a statement from the W. W. Hodkinson headquarters. The entire resources of the three organizations named above are actively engaged in putting this "stunt" across, according to the Hodkinson statement. The W. W. Hodkinson Corporation, which releases the picturizations of Zane Grey's novels, is also bending every effort to make the event a memorable one.

The results of the intensive work which is being done are making themselves felt already, for from Los Angeles to the Atlantic Coast line, Hodkinson representatives report a heavy demand for all of Zane Grey's pictures and particularly for "The Man Of The Forest," a forthcoming Benj. B. Hampton Production, which will be released during Zane Grey Week.

The cast is headed by Claire Adams, Robert McKim and Carl Gantwort. The story is said to be particularly engrossing, filled to the brim with thrills and with many surprising novelties embodied in it.

Present indications are that one hundred of the finest theatres of the land will show "The Man Of The Forest" during Zane Grey Week, declares the Hodkinson statement.

Big Contract for Hodkinson

Miller's Theatre, Los Angeles, in Deal for First-Run Engagements

MILLER'S THEATRE of Los Angeles has contracted for the first showing in the United States of three Hodkinson releases: "A Certain Rich Man," "The Light in the Clearing" and "Rip Van Winkle," each of which will be put on for an indefinite run.

"A Certain Rich Man" is a Benj. B. Hampton production adapted to the screen from William Allen White's novel. It is claimed for this picture by Hodkinson that it will far exceed in popularity and in box office appeal any picture that has been given to the screen thus far. Benj. B. Hampton and his associates are emphatic in stating that it represents their greatest work.

T. Hayes Hunter's "The Light in the Clearing" was written by Irving Bacheller. Reports from the West Coast indicate that the director has caught the spirit of the author's work and transmitted it, living and breathing, to the silver sheet.

"Rip Van Winkle," a Ward Lascelle Production, is now under course of construction. It is Mr. Lascelle's first independent production for Hodkinson release and he has promised to create a picture which will not only meet with every Hodkinson requirement but will exceed them. It is a matter of interest to note that the leading role in the screen production will be played by Thomas Jefferson, son of the late lamented artist who created the character on the legitimate stage.

"Over the Phone" Alice Lake's New Vehicle

Alice Lake's new starring vehicle for Metro is titled "Over the Phone." The story was written specially for Miss Lake by Arthur Somers Roche. Wesley Ruggles is the director, and Edward Lowe, Jr., wrote the continuity for Mr. Roche's story.

Striking Design to Aid in Exploiting Film

Universal's exploitation department has worked out an extensive exploitation campaign for "Reputation," starring Priscilla Dean. The key-design for all the paper to be issued, including the posters, heralds, throw-aways, advertising cuts, slides and lobby display photos, is a striking picture of Priscilla Dean in an attitude of fright. This pose is made to serve as the focusing point in all the exploitation for the picture.

Corinne Griffith on a New Vitagraph Film

Corinne Griffith has begun work on a new Vitagraph production in which Catherine Calvert is a featured member of the cast. It is called "The Payment" and is an adaptation of a story by Harrison Goadby. William B. Courtney wrote the motion picture scenario and the production is being filmed under the direction of Webster Campbell. Others in the cast include Harry C. Browne, who plays opposite Miss Griffith, William Parks, Jr., and Alice Concord.

Two Paramounts Win Place in Honor List

Two of the four pictures reviewed in the April "Exceptional Photoplays" bulletin issued by the National Board of Review are Paramount pictures. These are "The City of Silent Men," in which Thomas Meighan is starred, and the European production, "Deception," which is now enjoying a record-breaking extended run at the New York Rivoli.

Donald Crisp Selects New Story

Word comes from the London Studio of Famous Players-Lasky British Producers, Ltd., to the effect that Donald Crisp, who has just finished the production of Cosmo Hamilton's "The Princess of New York," will next produce a screen version of Ian MacLaren's "Beside the Bonnie Briar Bush." Margaret Turnbull has been working for some time on the scenario and the script is nearly completed.

"Affairs of Anatol" Has Clever Subtitles

Subtitles of epigrammatic brilliance mark "The Affairs of Anatol," the new Cecil B. DeMille production to be released by Paramount, it is claimed. Jeanie Macpherson, author of the story, is responsible for the scintillating phraseology and powerful thought behind the titles.

Mix at His Best in "A Ridin' Romeo"

Fox officials who have previewed Tom Mix's latest production for William Fox, declare that in "A Ridin' Romeo" Mix "will be seen at his very best." It is described to be a "whirlwind Western picture of love and adventure." George E. Marshall directed the picture for which Mix wrote the story.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BALTIMORE

Bernard Depkin, Jr., in connection with the opening of Dream street, entertained Ralph Graves and Charles Emmet Mack. Norman Clark and other newspaper critics also attended the dinner at the Emerson Hotel in honor of the visitors.

While E. V. Cupero has assumed charge of the orchestra of the new Century theatre, his old place at the New theatre has been taken by Benjamin Klasmer, heretofore a violinist with the New's orchestra.

Louis Schlichter, in celebration of the seventh anniversary of the Bridge theatre, arranged a special program, with souvenir fans to women patrons.

CLEVELAND

George W. Erdman has been appointed manager of the Cleveland exchange of Associated Producers. Mr. Erdmann steps into the place made vacant by H. A. Bandy. Mr. Bandy becomes division manager for Associated Producers, covering the Ohio, western Pennsylvania and eastern Indiana territory. Mr. Erdmann was division manager for Select Pictures Corporation until a recent illness which forced him to retire temporarily from active participation in the industry.

Harry Charnas, president of the Standard Film Service of Cleveland, and vice-president of Federated Features, together with Maurice Lebensberger, general manager of the Standard Film Service Company, were in New York last week, to attend the meeting of the officers of the Federated Film Exchanges.

Howard Reiff, of the Stork theatre, Lorain avenue, Cleveland, came into conflict with the music publishers last week, when they issued an injunction against him, restraining him from playing "Margie," published by Watterson, Berlin and Snyder.

"Better Movies" was the subject of discussion at a recent luncheon conference held at the Statler Hotel, under the auspices of the Cleveland Cinema Club, of which Mrs. Elmer G. Derr is president.

Harry Vail, of the Travelers Aid, said, "It is not a matter of censorship. It is a matter of educating the public. The moving picture men have their ears to the ground and want to give what the public wants."

William M. Gregory, of the Cleveland School of Education, said: "The work the Cinema Club has undertaken to control is as difficult to control as are the human emotions."

Mrs. Helen Green, of the County W. C. T. U., said, "The moving picture is the greatest educational medium of the day. We do not want to bring up a race of people believing that every home is a house of quarrels and that every home has a triangle problem."

E. Mandelbaum, president of First National Exhibitors' Association, representing the producers, said: "We want to do what is best for all of us. The distributors are willing to co-operate to this end."

Sam Bullock, secretary of the Exhibitor's League, representing the exhibitors, said: "Problems cannot be solved by isolated bodies of censors. Organizations for the betterment of films have nothing better to offer us as yet. You must have State organization under one head."

Several hundred prominent men and women, representing all the civic and social activities of the city were present at the meeting.

The reduced cost of living hit the movie fans here this week, when Loew's Euclid and Alhambra theatres announced a cut in admission prices. The new scale begins at 20c for all matinees except Sunday and holidays. Evening prices are 25c every day except Sunday when the price is 30c. This is the first reduction announced, but it is rumored that others are to follow.

Nothing has been done about "Passion." The injunction granted the Stillman Theatre Company against the Associated First National Company has not come up.

"A Child For Sale" opened a two-week engagement at the Opera House. J. M. Duskin, manager of the Fidelity Photoplay Corporation, which releases the picture, is in charge of the local engagement. At a dollar top, the show opened the beginning of last week to capacity house.

S. A. Gerson Film Exchange, 518 Film building, is the newest film firm to be added to the list of local independent exchanges. Gerson owned and ran the Buckeye Poster Rental for the past several years, so he brings considerable film experience to his new enterprise. The S. A. Gerson Film Exchange will handle only feature stuff.

H. Goldstein, owner and manager of the Diamond theatre, East Liverpool, Ohio, has taken over the Opera House at Millersberg, and is showing an exclusive Paramount program, including features and comedies.

CANADA

The Palace theatre, a new suburban moving picture house recently opened in Toronto by the Famous Players Canadian Corporation, is now presenting vaudeville in addition to a picture programme, changes in the bill being made twice weekly. This theatre has been under the management of Charles Querrie. The Palace is situated in a rapidly growing district in the northeastern section of the city.

Oral D. Cloakey, who opened the new Allen theatre in Cleveland, Ohio, for Jule and J. J. Allen, of Toronto, is back in Canada, having accepted an offer to manage the Lyceum theatre in Winnipeg, Man., which is controlled by Kenneth M. Leach, a prominent exhibitor of the Canadian west. The Lyceum theatre was recently overhauled and improved at a cost of $50,000. Cloakey is popular in Winnipeg, having managed the Walker theatre there for a number of years before he went to Vancouver, B. C., to open the new Allen theatre there. From Vancouver he went to Cleveland and now he is back in Winnipeg.

Mr. Leach opened the latest of his lengthy string of moving picture houses on May 5 when the new Rialto was formally opened with "The Greatest Love" as the attraction. Leach will also open the College theatre at Church and Main streets, Winnipeg, about June 1, building operations having rapidly reached the finishing mark.

O. J. Hallgrimson, formerly an exhibitor of Edmonton, Alberta, has been appointed manager of the Rialto theatre, one of Winipeg's new moving picture palaces.

Pete Egan, until recently associated with Manager Jack Ward, of the Allen's Province theatre, Winnipeg, has been appointed manager of the Gaiety theatre, Winnipeg, another of the Allen houses.

Robert Scott, formerly manager of the Fox exchange at Vancouver, B. C., has taken over the Empire and Lonedale theatres. North Vancouver, from Wiley Pettis, and has settled down as an exhibitor.

Fred W. Crosbie, Winnipeg manager of the Canadian Exhibitors' Exchange, has resigned and plans to open an independent exchange in Winnipeg.

INDIANAPOLIS

Ground which had been gained by theatre owners of Huntington, Ind., in their fight to prevent rigid enforcement of the Sunday closing law was lost when Judge N. G. Hunter in Wabash County Circuit Court dissolved a temporary restraining order which had prohibited the authorities of Huntington from taking any action toward closing the theatres. The case was venued to Wabash from Huntington.

The restraining order was peculiar in that it prohibited the authorities from stopping Sunday performances, but did not forbid them to prosecute for violation of the blue law.

The suit for injunction was brought by T. Guy Perfect, owner of two theatres in Huntington. The scrap between Perfect, other theatre managers and the city authorities has been in progress since January.

Abraham Wallerstein, Jacob Wallerstein, Nathaniel Bernstein, M. J. Kenefick and John G. Yeagley are directors of the Michigan City Theatre Corporation, which was incorporated with $250,000 capital and stated purpose to operate opera houses and motion picture theatres.

The Dale Loomis Amusement Company, of Peru, Ind., has incorporated with $120,000 capital and S. D. Loomis, J. L. Murden, Charles Clifton and C. Y. Andrews as directors.

DETROIT

John H. Kunsky has reduced the admission scale at his Columbia theatre to 20 and 30 cents and at the Linwood-LaSalle to 20 cents. He recently re-reduced prices at the Liberty and Strand theatres.

The Majestic theatre has entered on its summer schedule, eliminating matinees from Monday to Friday inclusive.

Mason S. Bailey, known as "Bill" Bailey, died at his home in Ann Arbor last week and was buried in Woodmere cemetery, here. Mr. Bailey was connected for years with many film exchanges and theatre enterprises. He has

(Continued on page 3326)

A stirring tale of one of the most interesting periods of American history is told in "The Heart of Maryland," the picture version of David Belasco's famous stage success, at the Rialto Theatre.

The play is filled with action, suspense and dramatic situations, while at the same time there is a vein of humor, which relieves the more tense situations. The film shows all of the big scenes, including the bell tower spectacular, where Maryland clings to the clapper of a swinging bell to prevent it ringing and giving the alarm of her lover's escape.

The settings for the play are particularly interesting, and ring true. Windy Bill Manor, where Aaron Burr was concealed; the Briars, the famous mansion used as General Grant's headquarters during the Civil War, and other historic spots were used in the picture.

SAN FRANCISCO CALL AND POST.

VITAGRAPH

Juanita Hansen *in*
"THE YELLOW ARM"

with WARNER OLAND *and* MARGUERITE COURTOT

The Problem of Pleasing the Largest Number of People

That exhibitor is successful who knows how to please the largest number of persons in his audience.

There is always a small minority which is interested in things which are "over the heads" of most persons. That minority will read serious essays, philosophy and study the human mind. But you can't talk to Tom, Dick and Harry of such things. When it comes to the "high-brow stuff" they pass it up. They prefer an exciting story of romance and adventure. They want thrills.

They want action. And they want lots of it.

The same goes for pictures. Show a feature which is a problem play and a few will tell you that it is great. But most of your crowd are going to yawn their way out.

Put on a Pathe serial and you'll have them coming men, women, children, old and young Most persons lead rather dull lives. They hunger for contrast. Pathe serials give it to them. And when you hear the whoops of joy you will know that the problem of pleasing the largest number of persons is not so hard after all,—if you show Pathe serials!

Begin with "The Yellow Arm."



Produced By

GEORGE B. SEITZ, INC.

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Federal Photoplays
of California

presents

"The Lure of Egypt"

from the novel

There was a King in Egypt

By Norma Lorimer

Directed by Howard Hickman

A fight for the blazing jewels of a king of Egypt who died two thousand years ago.

Love, hate, jealousy, struggle of wits and struggle of strength on the burning sands of the desert; a scurry of hoofs at midnight; the sound of shots among the tombs of the Pharaohs; Akhnaton's riches have been discovered. Who will get them, the girl or the scheming, titled adventurer?

A picture that is different.

Pathé Distributors

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

One Hundred Play Days in 24 Hours

WITHIN twenty-four hours after it was announced that Ivan Abramson's picture, "Mother Eternal," would be booked for immediate release more than 100 play days were entered, according to word received from authentic sources.

The picture has been booked for a week's run at the United States Theatre in Paterson, N. J., and at the Star theatre in New York City. Many New York, Brooklyn and New Jersey houses are showing it for three and four days. Many exhibitors are reported to be busy finding new publicity stunts for the picture.

Foreign Sales Reported by Arrow Film

The Foreign Export Department of the Arrow Film Corp., announces that J. Caba, of Havana, Cuba, has closed a deal with Arrow that gives him that company's entire product for 1921 for distribution. This means fifty-two comedies as well as all comedies and western.

L. H. Allen, of New York, bought the Jack Hoxie serial, "Thunderbolt Jack," for distribution in Spain, Portugal and Brazil. He also closed with Arrow for the New Ben Wilson serial, "The Blue Fox," starring Ann Little, for Mexico, Central America, Panama, Porto Rico, San Domingo, Hayti, the Argentine, Brazil, Chilli, Bolivia, Peru, Spain and Portugal.

The Sidney Garrett Productions bought five features for distribution in the Argentine, Paraguay, Uruguay, Chili, Bolivia and Peru.

Another big buy on the Ann Little serial, "The Blue Fox," was that of J. Pearson & Co., of Bombay, India. They have secured this new serial for India, Burmah, Ceylon, China, Japan, Dutch East Indies, The Strait Settlements and the Philippine Islands.

"Right of Way" Passed by Ohio Censor Board

Word came to the Producers Security Corporation recently that the Thomas Mott Osborne production, "The Right Way," had passed the Ohio State Board of Censorship without a dissenting vote from any member. So the picture in its entirety will have its initial Ohio showing in the Pantheon theatre, Toledo, starting May 22.

"The Right Way" is for the most part a prison picture and has scenes of life behind the walls.

Callahan Building Studio

New Building in Atlantic City is Started by Comedy Producer

IT was then that Mr. Callahan decided that it would be more advantageous to build a studio for himself. After a search a suitable location was found in Atlantic City at Atlantic and Richmond avenues. The cost of the land was said to be $70,000, and it is reported that twenty-four hours after the purchase the ground was broken.

The new building will be of steel frame construction. The stage will be 80 feet wide by 118 feet long, with a height of 35 feet. There will not be a pillar or obstruction of any kind on the stage, which will be erected on concrete piers based on spiles driven 30 feet through the beach sand to the underlying rock to minimize vibration.

The stage will be equipped with the latest lighting equipment. There will also be a scene carpenters' shop and paint frame in a building adjoining the stage, where Mr. Callahan will construct and paint all his interior sets and properties.

The contractors have agreed to have the building ready for Mr. Callahan's occupancy in four weeks from the day construction was begun, which will be Tuesday, June 14th.

In the meantime Mr. Callahan and his company will come to New York for four weeks and make the interiors for three productions in a New York studio, and later finish the exteriors in Atlantic City.

Mr. Callahan has sent to Robert W. Priest, president of the Film Market, who will direct the release, prints of three two-reel comedies—"Jimmy's Last Night Out," "The Stowaway," and one that has not yet been given its name. These have been placed in the hands of Tom Bret, who will edit them and write the titles. The first release, "Jimmy's Last Night Out," will be made Decoration Day.

New "Snapshot" Completed

First Issue for Federated Release Shows Many Noted Stars

THE first issue of Federated Screen Snapshots has been completed this week by its producers, Jack Cohn and Louis Lewyn, and after final editing by Mr. Cohn was turned over to Federated Film Exchanges of America, Inc., for release.

Plans are going forward at the Screen Snapshots offices to make this new series the greatest and most interesting single-reel release on the market; and to justify more than ever the description "the fan magazine of the screen" which has been accorded to it by exhibitors and audiences throughout the country.

As an example of what is to be expected of this series, there has been compiled for Issue No. 1 a collection of stars such as is seldom seen together in one-reel or on one program. Going the big-star issue containing Douglas Fairbanks and Charlie Chaplin, which attracted wide attention, several steps better, the producers are offering in this new issue Mary Pickford, Max Linder, Lina Cavalieri, Lucien Muratore, May Allison, Doris May, and Wallace MacDonald, Jesse Lasky, Cecil De Mille, Dorothy Dalton, Fatty Arbuckle, Bebe Daniels, Monte Blue and Ben Turpin.

In addition to this, luminaries of equal note in the film world have been secured for the issues to follow, and film snapshots of them are being received every day from the Coast and from points East. It is announced that every big star, director, producer, and studio is to be included in the new Federated series, and in addition there will be many novelties, such as slow-motion, and other inventions and marks of progress in the film world.

N. Y. A. President Seen in "The Right Way"

When "The Right Way," the new Thomas Mott Osborne picture that the Producers' Security Corporation is handling for release, is shown on Broadway a theatre party of National Vaudeville Artists folks will foregather to see the president of that organization, Edward H. Davis play one of the leading male roles.

Kineto Review Shows Submarine Hunt

"Hunting the Sea Wolf," a Kineto Review, is the next release in the group of first thirteen Kineto Reviews which are being distributed by National Exchanges, Inc.

It is the complete story of the men in the United States Navy who tracked down the submarines.

"The Supreme Passion" Opens in Cleveland

ROBERT W. PRIEST'S much discussed production, "The Supreme Passion," had its initial presentation at the Euclid Avenue Opera House, Cleveland, Ohio, last Sunday afternoon and evening, where it was enthusiastically received by capacity audiences. This photoplay will be the attraction at Cleveland's famous theatre for one week.

First Fairfax Picture Finished Next Week

Marion Fairfax's initial production, "The Lying Truth," is now rapidly nearing completion and the last scene will be "shot" next week. The work of cutting and assembling this film will be handled by Miss Fairfax herself.

When the sample print is finished John Jasper, manager of Marion Fairfax Productions, will leave Los Angeles for New York to arrange for its distribution as well as the release of future pictures under this trade-mark. Mr. Jasper plans to arrive in Manhattan in about three weeks.

Boston Exchange Opens New Offices

The formal opening of the new offices and annex of the Eastern Feature Film Co., at 59 Church street and 19 Piedmont street, Boston, was held on May 10th.



Pat O'Malley gives Marjorie Daw a lesson in the Irish jig between scenes of "The Lying Truth," the first Marion Fairfax production, just completed

Pacific Film Starting Enlarged Program

Taking possession of the new $50,000 unit of its studios Monday morning, the Pacific Film Co. starts upon an ambitious program of production calling for fifty-two single reel comedies during the next twelve months. These are to be released under the White Cap banner, the George Ovey and Vernon Dent companies alternating weekly. As in the recent releases, Ovey will be supported by Arby Arly.

Dent will pursue the "boob" roles as in the past and will have playing opposite him Violet Joy. The new plant covers seventeen full city lots and is equipped with its own projection room and all mechanical shops required in making stage settings and handling the films from start to finish.

Greater Features Take Federated Franchises

Greater Features, Inc., of Seattle, has taken over the Federated franchise for the territory served by the Seattle and Salt Lake City offices of the Federated Film Exchanges of America, Inc., according to an announcement just made.

Lannon-Sheffield Exchanges have taken over the Federated franchise for the territory served by the Denver office. Jack Lannon is president, and J. T. Sheffield is secretary-treasurer and general manager of the above offices.

Hallroom Comedies in Advance of Schedule

A definite production scheduled, calling for the completion of all pictures at least three weeks in advance of the date on which they are to be turned over to Federated Film Exchanges of America, Inc., for release, has been established by Harry Cohn at the West Coast production centre of Hallroom Boys Comedies—the two-reelers featuring Sid Smith.

According to word that has just come from Mr. Cohn, production has been systematized so far as is possible, with allowances being made for weather conditions, disappointments of various kinds, and all the accidents that are apt to happen in the making of a picture.

Brisk Trading Reported In Mexican Territory

Renewed activity in the foreign film market is disclosed this week in the text of a statement forwarded to the trade press by the Inter-Ocean Film Corporation, well-known exporters, specializing in the distribution of American-made films in foreign territories.

Under the supervision of Gus Schlesinger, Manager of the Department of Foreign Film Sales, a number of important territorial contracts have been closed. Mexico, which constitutes one of the poorest motion picture markets in the vast Latin-American territory has just reopened its trade relations with the United States and as a result a large portion of Inter-Ocean product has been disposed of for that territory.

Kineto Series Filled Out

"Water Babies" and Scenic Make Up First Series to Be Released

TWO forthcoming Kineto Reviews which will complete the first series for national distribution are "Water Babies" and "Beauty Spots In the United States and Canada." The latter is described as a scenic of unusual charm, and the former as an animal study that almost approaches a comedy, so refreshing are its views of creatures that take kindly to the water.

In "Beauty Spots of the United States and Canada" there is mixed a great deal of historic lore with photographic beauty. Seeing "Magnolia - on - the - Ashley" gardens in South Carolina, famed since 1671, one sees also prominent members of the family which have owned that garden in all the years since then and the audience gathers a good deal of the history that has affected that region since its settlement hundreds of years ago. This Kineto Review divides its attention with the beauty of our own South and that of Nova Scotia in the North; a real Acadian land, "The Land of Evangeline."

"Water-Babies" appeals to a much different interest. It contrasts the elephant, the hippopotamus and the bears with the little folks among the animals. They all enjoy their bath and their enjoyment makes a mighty happy picture, it is reported.

Wholesome Films Praised

Federated Releases Commended for Their Clean Entertainment

AN unusual volume of booking is reported on "Penny of Top Hill Trail" and "Hearts and Masks," the two latest feature releases of the Federated Film Exchanges of America, Inc. In addition to the financial success assured these productions, communications are being received daily from exhibitors who have viewed the pictures, commenting favorably on the clean, wholesome atmosphere which pervades each of the films.

The tenor of these messages of praise is that patrons, in the large majority, would rather see clean pictures which are still able to hold their interest by the ingenuity or heart appeal of the plot, the excellence of the acting and the general artistic production, than pictures which depend largely on questionable or sex situations. Romance and adventure of a kind to which every member of the family can go, and which need have no fear of censorship, is what is wanted now, according to the exhibitors.

Both "Penny of Top Hill Traill" and "Hearts and Masks" fulfill these requirements, the exhibitors report, and they are booking them heavily, accordingly. Bessie Love is starring in the former, and the latter has an all-star cast, including Elinor Field, Francis McDonald and Lloyd Bacon, son of Franck Bacon of "Lightnin'" fame. Mystery, romance, action, are combined expertly in each.

Middle West Exchange Moves to New Offices

The Sterling Service and Amusement Co., of Cleveland, Cincinnati and Detroit, Joseph B. Diener, president and general manager, announces that they have moved into larger and more spacious quarters in the Film Exchange Building, Cleveland.



From left to right: Neal Hart, star of Pinnacle Productions; W. C. Tuttle, his author; Nate A. Woody, treasurer of Independent Film Ass'n.; Paul Hurst and Louis Chardet, Hart's directors

Camera Work Finished on Bacheller Story

ALL camera work on "The Light in the Clearing," by Irving Bacheller, the T. Hayes Hunter production for the Dial Film Company, was finished during the past week.

Mr. Hunter and his players —among whom Eugenie Besserer, George Hackathorne, Clara Horton, Eddie Sutherland and Frank Leigh have some of the principal parts— were delayed several weeks by bad weather in northern California, where they were shooting exteriors that completed the story, which has been in process of production for the past several months.

After resting a few days Mr. Hunter will return to the studio to supervise the cutting of this feature.

New Combine Purchase Melies Star Films

Leon Schlesinger of the Film Service Bureau and A. L. Feinman, now conducting a general advertising and publicity service, have joined hands in the formation of a partnership to exploit the series of Melies Star Films which were popular not so very long ago. Under the terms of a contract recently executed between Paul G. Melies and the factors in the new partnership, the Messrs. Schlesinger and Feinman have acquired by outright purchase, the rights to 150 negative subjects comprising a total of 65,000 feet of film.

Great Praise Accorded New Jungle Serial

No chapter drama produced recently has been accorded greater unanimity of praise than the super-animal production, "Miracles of the Jungle," according to a statement issued by the Federated Film Exchanges of America, Inc., which will distribute the picture. "Miracles of the Jungle" was made at the Selig Studios for Warner Brothers.

Exhibitors, exchangemen and trade paper critics who have viewed the production alike have hailed it as a picture which will satisfy any audience, and which will, from the box-office viewpoint in addition, "go over big."

New Jack Hoxie Picture Released

The fifth of Arrow's Jack Hoxie series is ready for release. It is entitled "Cupid's Brand" and is one of those western stories which typically fit the abilities of Jack Hoxie.

Interesting to exhibitors will be the announcement in connection with the release of "Cupid's Brand" that it brings back to the screen the former well known and well liked favorite Mignon Anderson. Miss Anderson, before her temporary retirement, made herself very popular with the fans in Mutual and Universal products.

"Peggy Puts It Over" New Calhoun Feature

Alice Calhoun has begun a new Vitagraph production, to succeed "Closed Doors," recently completed and now nearing release. It is called "Peggy Puts It Over" and is based on an original story by G. Burr-Lynner, with the continuity by C. Graham Baker and Harry Dittmar. G. V. Seyffertitz, who directed Miss Calhoun in "Closed Doors," and in one of her earlier Vitagraph star productions, "Princess Jones," is in charge of the new production.

Included in the cast are Edwin Langford, who plays opposite the star; Leslie Stowe, Charles Mackay, Max Sunday, Dick Lee and Helen Lindroth. In addition there are a number of smaller roles and any number of small town types.

All-Star Cast in New Reelcraft Series

The "Hundinger" brand of comedies, which were announced recently as the latest addition to the short subject program of Reelcraft Pictures Corporation, will have an all-star cast, which will include Johnny Haynes, Jimmy Rice, Dorothy Lee, Dorrit Kelton and others. Frank S. Mattison will supervise production of this unit, and Len Smith will be at the camera.

Howell Comedies to Be Released Shortly

National Exchanges, Inc., the new big distributing company, will announce shortly the release dates of the first of the Howell Comedies now being made by the Paul Gerson Pictures Corporation of San Francisco. The first of the comedies have already been received from the Coast and more are expected shortly.

New Exchange Opened in St. Louis, Mo.

The New Era Film Co., of Chicago, of which C. S. Burlorn is manager, is opening a non-theatrical exchange in St. Louis, Mo., at 3405 Olive street.

Washington Exchange Aids Its Exhibitors

Super Film Attractions, the Washington, D. C., exchange, of which Sidney B. Lust is president and James B. Fitzgerald manager, are aiding their exhibitors in exploiting their pictures by allowing them the use of exploitation matter gratis after it has been used at the Leader theatre, which the exchange operates.

The exchange has an artist make a canvas drop each week a production is to be shown, and also have a fifteen foot canvas sign painted, which is stretched across the lobby of the theatre. Cutouts from three sheets are mounted on beaver board. This material is loaned to exhibitors for future use.

THE following sales on the independent market were reported during the week:

"For the Freedom of Ireland" (Creation Films of Chicago) to the Federated Film Exchanges of Baltimore, for Maryland, Virginia, Delaware and District of Columbia.

"For the Freedom of Ireland" to the Quality Film Corporation of Pittsburgh, for Western Pennsylvania and West Virginia, Eastern Pennsylvania and Southern New Jersey.

"For the Freedom of Ireland" to Masterpiece Film Attractions of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Ten two-reel reconstructed Westerns (American Film Co.) to the Crescent Film Company of Indianapolis, for Indiana.

Ten two-reel reconstructed Westerns (American Film Co.) to Blackstone Features of Chicago, for Northern Illinois and Northern Indiana.

Al Hart Western (Westart Feature Co.) to the Pioneer Film Co., St. Louis, Mo., for Missouri, Kansas and Southern Illinois.

Shadowland Screen Review (Story Pictures, Inc.) to All Star Feature Distributors of Los Angeles and San Francisco, for Pacific Coast territory.

Shadowland Screen Review to Doll Van Film Corporation, for Indiana.

Shadowland Screen Review to Masterpiece Film Distributors of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Shadowland Screen Review to Producers' Feature Service for New York State and Northern New Jersey.

Series of Susan Grande features (Falkner-Tyrol Productions, Inc.) to Magent Film Exchange of New York, for Greater New York and Northern New Jersey.

"The Blue Fox" (Arrow Film) to Joseph A. McConville, of the Independent Film Corporation of Boston.

Four James Oliver Curwood pictures (Arrow Film) to the Independent Film Corporation of Boston.

"The Stranger in Crayon Valley" (Arrow Film) to R. C. Price, of the Hygrade Pictures of Charlotte, N. C., for North and South Carolina.

"Headin' North (Arrow Film) to Hygrade Pictures, for North and South Carolina.

"The Blue Fox" (Arrow Film) to the Eltabran Film Co., of Charlotte, N. C., for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

"The Invisible Web" (Fidelity Pictures Co.) to Zerner Film Company, for Greater New York and Northern New Jersey.

Harry Dickson Starts Satevepost Comedies

The Harris Dickson Film Corporation has commenced making a series of two-reel comedies from the Saturday Evening Post stories that brought Dickson his first fame. Operations have been in progress at the Perry studios and the company has gone to Vicksburg, Miss., to complete the exterior scenes in their original locale.

The first comedy to be released is "The Custard Nine."

Foreign Sales Reported on Neal Hart Series

Salesmanager Belford, of Pinnacle Productions reports the sale of the Neal Hart series of five-reel features to Sidney Garret for South America, including Argentine, Paraguay, Uruguay, Chile, Peru and Bolivia.

Talmadge Two Reelers Popular in South

Starting with the middle of March, bookings on the Norma Talmadge two-reel subjects being presented by Horizon Pictures, Inc., are being recorded at a rate which, according to A. M. Graham, promised well for the success of the series. Mr. Graham, as head of the Queen Features Service of Birmingham, Ala., has contracted for the entire set of fourteen Norma Talmadge pictures and releases the first at an early date, to be followed by one every two weeks.

Federated Trade Showing in Boston

ONE of the most successful trade showings ever held in New England took place on Tuesday evening, May 10th, when the Federated Film Exchange of Boston showed the Warner Brothers' newest wild animal serial, "Miracles of the Jungle."

General Manager Joseph L. Roth and Publicity Manager Ace Barry had been given instructions by President Samuel Grand to "go the limit" to make the affair a success, and as a result a huge screen and stage was erected in the grand ballroom of the Copley Plaza Hotel. Many film notables journeyed from New York to attend the affair.

Schools Help to Exploit "Deliverance"

The combined support of the board of education and the press was obtained in the successful publicity campaign used to exploit "Deliverance," starring Helen Keller, the deaf, blind and formerly dumb wonder woman, during its run at the Playhouse theatre, Chicago.

By special arrangements with the superintendent of schools, the deaf and dumb children in all the grammar schools were invited, through the newspapers, to attend the picture,

Reconstructed Pictures Do Big Business

The R. D. Lewis Film Company of Dallas report that they are doing an excellent business in the South on the twelve reconstructed American features known as the "Twin Six" series. In this territory, which covers Texas, Oklahoma, Arkansas and parts of Mississippi, Missouri, and Tennessee, these William Russell action pictures, the Mary Miles Minters and the J. P. McGowan Signals are booking rapidly. These five-reelers are not, strictly speaking, "re-issues," being new prints which have been thoroughly brought up to date with re-editing, new sub-titled, new art-titled and new music cues and new paper.

Jules Wolf and Freida Rubenstein Married

The marriage of Jules Wolf, manager of the Los Angeles Educational Film Exchange, and Miss Freida Rubenstein, who, for a number of years has been identified with the Sol Lesser enterprises as assistant to Mr. Lesser, was solemized Wednesday morning, May 18, at Bnai Brith Synagogue in Los Angeles in the presence of the immediate relatives. After a short honeymoon the couple will reside in Los Angeles.

Cast Is Assembled for New Rockett Film

The next Rockett Film Corporation Production for Hodkinson release will be "Handle with Care," the screen adaptation of an original Charles Belmont Davis story which appeared in "The Ladies' Home Journal." The cast will include Grace Darmond, W. Lander Stevens, William Courtleigh, Harry Myers, James Morrison, William Austin and Hugh Miller. Philip Rosen will direct.

New Technical Director for Pinnacle

C. E. Sprague, who served as technical director for Louis Gasnier in the production of "Kismet," has been engaged by Pinnacle Productions, Inc., to act as technical director for the latest picture starring Neal Hart.

P. B. Dana Resigns from Arrow Film Corp.

P. B. DANA, who for the past three years has been secretary and sales manager of the Arrow Film Corporation, has announced his resignation there to become vice-president and general manager of the J. J. Goodstein Enterprises, Inc., who control a chain of film exchanges and theatres throughout the country, with offices in Denver and Salt Lake City. He will assume charge of his new duties on June 1st and one of his first tasks will be to supervise the opening of a new exchange at Seattle, Wash.

Jessen's Studio News by Wire

HAL ROACH

Harold Lloyd's newest comedy is titled "I Do."

Transmission lines are being extended three miles to illuminate an Indian village set for the current Ruth Roland serial.

The Harold Lloyd, Gaylord Lloyd, "Snub" Pollard and Eddie Boland Companies have started work on new subjects as yet untitled.

VITAGRAPH

Three features are now nearing completion—"The Son of Wallingford," an adaptation from the "The Princess of the Desert Dream" with William Duncan and Edith Johnston, and "Secret of the Hills" with Antonio Moreno.

Larry Semon is editing "The Fall Guy."

Jimmy Aubrey has renewed his contract with Vitagraph for a year and is now starting work on a new production.

Earl Williams and the Vitagraph studio staff are busy with the selection of a new story. Director David Smith is planning to film a James Oliver Curwood story.

GOLDWYN

The Goldwyn exchange managers, who attended the convention, left the Coast for various Eastern destinations on Tuesday of this week.

John Cossar and Babey Mary Jane Irving have been added to the cast of "The Poverty of Riches," which is directed by Reginald Barker.

Lambert Hillyer is writing the continuity for the Katherine Newlin Burt story "The Man from Lost River." Frank Lloyd will direct this subject, and House Peters will be featured.

UNIVERSAL

Herbert Rawlinson is the lead for Priscilla Dean in "Conflict." Stuart Paton is the director. The cast includes Edward Connelly, Hector Sarno, Martha Mattox, L. C. Shumway and San Allen.

Darrel Foss has been engaged to play opposite Edith Roberts in "The Gossamer Web." King Baggott will direct this subject.

Joe Martin is playing the role of a bell-hop in the forthcoming comedy being directed by Harry Burns.

Jack Conway will continue as the director of Carmel Myers in the filming of her next subject. This is titled "The Black Cat," which was written by Wadsworth Camp.

Jack Ford has begun the production of a new Hoot Gibson feature, entitled "The Mascot of the Three Stars." The cast includes Clara Harton, Dorothy Wolbert, Francis Ford, J. Farrell McDonald, Robert Daly, Buck Connors, Charles Newton and others. Ford, McDonald and Daly have all been former directors.

Eddie Polo is now producing a tow-reel western, entitled "The Yellow Streak."

"The Butterfly," an original play by Percival Wilde, has been selected as the first vehicle for Marie Prevost to be started upon her return from New York.

Jack Nelson, the former Ince director of Douglas McLean, has been engaged to direct Lee Moran. He is now filming "Robinson's Trousseau."

Universal is erecting a new building for the exclusive use of the scenario organization.

FIRST NATIONAL

Katherine McDonald's next subject will be "Peachie," adapted from a story by George Marion, Jr. Wallace Worsley has been borrowed from Goldwyn to direct this subject. The members of the cast are now being selected.

Gerald Duffy is now editing Katherine MacDonald's subject, entitled "Her Social Value," and another subject originally titled "Man's Game" but to be released under the title of "Stocks and Stones."

George Walsh left for the East this week.

Charles Ray has arrived in Los Angeles from his vacation at the Grand Canyon and has started the filming of "An Early Bird." Mary Anderson is playing the lead.

Southern California Territory Theatre Changes

LONG BEACH, Cal.—Johnson & Wrightsman.—PALACE & LIBERTY THEATRES. — Reported sold controlling interest to West Coast Theatres, Inc.

LOS ANGELES, Cal.—West Coast Theatres, Inc., will erect theatre at Gardner Junction to cost $100,000.

BISBEE, ARIZ.—Wright & Evans.—EAGLE THEATRE.—Agreement of sale Furniture Fixt. & Lease to Jas. B. Carragien.

LOWELL, Ariz.—Wright & Evans.—CENTRAL THEATRE.—Agreement of sale Furniture Fixt. & Lease to Jas. B. Carragien.

LOS ANGELES, Cal.—Graumann Theatrical Enterprises.—D. J. Graumann, Vice-Pres., Dead.

TUCSON, Ariz.—Lyric Amusement Co., Stone & Congress.—Will erect Motion Picture Theatre.

Anita Stewart's next picture is titled "The Question of Honor." Edwin Carewe is the director. The continuity is by Josephine Quirk.

The Carter de Haven company is at present at San Francisco making the final scenes for "My Lady Friends."

Oliver Morosco is assembling a cast for "Slippy McGee," which will be directed for the screen by Wesley Ruggles.

LASKY

The second Gloria Swanson Paramount subject is to be an adaptation from the Alice and Claude Askew novel entitled "The Shulamite." This story was dramatized and served as a three act play and now it has been prepared for the screen by J. E. Nash. Production work is scheduled to begin May 16th.

Director James Cruze has begun the filming of "Should A Man Marry" starring Roscoe Arbuckle in which Ruth Stonehouse will play the opposite lead, the part being that of a nurse. This feature will have a number of novelties and the technical department at the Lasky Studio has been busy for some time in the preparation of the mchanical devices for these.

The next production for Ethel Clayton will be the Mark Swan story "Her Own Money" which is to be directed by Joseph Henaberry. Cast is now being assembled and production work will be begun within a few days.

Wallace Reid is on his way to New York to co-star with Elise Ferguson in the production of "Peter Ibbetson."

Mystery still surrounds the Cecil B. De Mille production adapted from the Leonard Merrick story "The Lady and the Laurels." Up to this time the company has been working on the interiors at the Studio and are now giving their time to the making of exteriors on location.

ASSOCIATED PRODUCERS

Tourneur has begun the filming of "Lorna Doone," adapted from the famous story by R. D. Blackmore. Katherin Reed and Cecil Mumford are writing the adaptation. Members of the cast have not been announced.

Hobart Bosworth is editing his initial Associated Producers' offering temporarily entitled "The Sea Lion." The cast includes, besides Mr. Bosworth, Bessie Love, Emory Johnson, Carol Holloway, Jack Curtis and Richard Morris. Roland V. Lee is the director.

HERE AND THERE

Hiram Abrams has asked Marshall Neilan to direct the making of "Peg O' My Heart," with Laurette Taylor, for United Artists. Mr. Neilan's previous contract has rendered impossible an acceptance of this proposal.

Arthur S. Kane left for the East on last Sunday.

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FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

ANOTHER member of the Motion Picture Directors' Association, George Archainbaud, has joined the ranks of married men, Catherine Johnston having become Mrs. George Archainbaud, on Wednesday, May 18th.

Mr. Archainbaud is a most popular director, with a host of friends which he has acquired since first he came to America as an actor, sponsored by his step-father, Mr. Emile Chautard, eminent French director, also a member of M. P. D. A. It took only a few months for Mr. Archainbaud's natural executive ability to become evident, when he was assigned a picture to direct, and since then has been among the most successful of the younger men of the profession. In the past year his work has all been for Selznick, where he directed "Marooned Hearts," starring Conway Tearle, "The Wonderful Chance," starring Eugene O'Brien and "The Shadow of Rosalie Byrnes," "The Pleasure Seekers," "The Girl from Nowhere," "The Gilded Butterfly," "Handcuffs and Kisses," starring Elaine Hammerstein. Hearty congratulations are being showered upon the couple, who will reside near Mamaroneck, where Director Archainbaud has taken a house.

Those who have seen "Intolerance" and "Broken Blossoms," will remember Wilbur Higby, who has just been signed by Lois Weber to appear in her forthcoming productions. Miss Weber has engaged Mr. Higby to play a leading role in a photoplay upon which she started work early in May. Others in the cast of this play besides Mr. Higby are Claire Windsor, Marie Walcamp and Louis Calhern.

He is best known for his screen work in "True Heart Susie," "Intolerance," "Diana of the Follies," "Broken Blossoms," "I'll Get Him Yet," "Brass Buttons" and "Homer Comes Home."

Jules Basil will direct Billy Quirk in a series of two-reel comedies for Reelcraft. Mr. Basil will be remembered as having been associated with productions for Vitagraph starring Larry Semon, for two years, earning his gradual promotion to the rank of director by painstaking efforts and commendable work.

Harry Millarde, who completed a picture starring William Farnum before the Fox star departed for Europe, is directing another special, as is J. Searle Dawley, also a Fox director, whose special starring of Pearl White has been held for opportune release, while Mr. Dawley completes another special production.

Hugo Ballin having finished his third play as an independent producer working title of which is "Ave Maria," is now engaged on a fourth picture, "Jane Eyre," which will also be a W. W. Hodkinson release. Mr. Ballin at the same time is collaborating with Mr. George S. Hellman on the scenario of their fifth play, which will be called "Home Sweet Home," and which will have as its motif the famous song of John Howard Payne.

Ray C. Smallwood, director of the productions during the past two years starring Alla Nazimova, for Metro release, has completed the finishing touches upon "Camille." Mr. Smallwood's name has been affiliated with many notable screen successes, "Billions," "Madame Peacock," "Heart of a Child," and now "Camille." Previous to 1908 the director was an artistic photographer, but after having devoted his interest to motion picture work, was assigned first camera on a Mary Pickford production. Thomas Ince made him an assistant director, and placed him in charge of the camera work for Ince productions. Universal first recognized his ability as a director. Following independent productions, Metro signed Mr. Smallwood to direct Nazimova. He is most optimistic, and recently stated that "the prsent year will bring a great influx of foreign films, but the American product will be bigger and better for the new competition. We must hustle, and when we know we have to do it, the American will always beat the other man to the tape, notwithstanding the stake." Mr. Smallwood stated further that he believed both eastern and western studios would be in full blast before the summer months were gone and that the fall would see a brighter and more dependable motion picture world.

"If we had the climate of California, transferred to the environment of New York, then we would be able to make the ideal photoplay!" so says Louis J. Gasnier, native of France, resident of California, and an American citizen, visiting New York. After ten years absence from France, he complains not of homesickness, except for California, where he has been located long enough to develop an eagerness to return.

Present day motion picture photography is about as nearly perfect as possible," states Mr. Gasnier. "The greatest need for improvement in pictures in better 'extras' for the big scenes, but these we cannot obtain so long as most of the members of the acting profession insist upon sticking close to Broadway. There is only one particular in which foreign countries offer better opportunities for the development pictures than America offers, and that is the responsive attitude of the people of other countries toward realism, as portraved on the screen. They accept realistic portrayals as a matter of course, while in America, the director is called upon to 'sugar coat' sordid phases of life," which, after all the great director believes all for the best.



A number of extras watching the shooting of a scene for "Ave Maria" in front of the new Irvin V. Willat studio, Los Angeles

ABOUT PLAYERS

"IT is the usual custom in the commercial world at the end of a successful campaign, to "cut a melon," which is generally a juicy one so far as the principal stockholders are concerned. The completion of Realart's Special "Birthday Production," starring May McAvoy, was made the occasion of special festivities at the West Coast Studio of that organization. A feature of the celebration was Miss McAvoy's temporary desertion of the stellar role for that of chief-cutter. The object of her dissecting activities, however, was not "fillum," but a giant pastry, five feet in diameter and three layers high, which was prepared for the entire studio staff by a boss baker. Miss McAvoy was unanimously elected to carve and received the valuable (verbal) assistance of Kathlyn Williams, Hector Turnbull and Chester Franklin.

"Carving a birthday cake is pie for me," said Miss McAvoy.

Alice Terry, famed for her work in the leading feminine role of the "Four Horsemen of the Apocalypse," will portray the characterization of a young French peasant girl in the next Rex Ingram production for Metro, "The Conquering Power." The host of admirers of the youthful talent attributed to Miss Terry will also be glad to know she will again play opposite Rudolph Valentino.

Eileen Percy has given up her sailing craft in favor of a new speed power boat, indicating the insidious influences of "Big Town Ideas," the title of her next Fox picture.

Eva Gordon, the dainty blonde player who appeared in Metro's "Life's Darn Funny," starring Viola Dana, is participating in Bert Lytell's "A Trip to Paradise." This is Miss Gordon's third Metro picture since her arrival from New York.

A quaint romance began under the very eyes of William D. Taylor during the latest production.

For obvious reasons the principals must be named in the manner established by Town Topics.

The lady in the case is Miss Jane X, a Hollywood beauty, who has a prominent part in support of Miss Ethel C., the star.

Miss X was struck with the appearance of Thomas K., another player, and practically demanded that the director introduce them. Mr. Taylor did, which was just as well as the script, written by Henry Arthur J., called for affectionate close-ups of the two. Afterwards Mr. Taylor told Miss Jane she could go for the day, but she demurred strenuously unless her newfound lov——that is, acquaintance accompany her.

To avoid a scene Mr. Taylor sent Mr. Tommy along with Miss

Jane . . . for what is a stuffed plush pussycat with bead eyes, when the happiness of a sweet little lady one year old is concerned?

Shirley Mason, who has just completed "The Mother Heart" for Fox, is apparently ambitious to establish a zoo. Her latest acquisition to the Mason family of rabbits, dogs, and turtles, etc., is a savage looking tortoise shell cat, whose nine separate existences are being conserved by being led around on a leash.

With permission of dainty June Caprice, a life-sized doll has been named for her, which will be put on the market as "The June Caprice Doll." It will be a most artistic miniature, and as near like the original as skill will permit. An impression was taken of Miss Caprice's features, and a drawing made of her piquant face, in order that the "June Caprice Doll" may actually resemble the motion picture actress for whom it is named.

Harry Carey has started work on his first Jewel picture, with a light heart and a proud parental feeling. The reason was disclosed in a telegram which he sent to R. H. Cochrane, dated May 16. "Henry George Carey arrived this morning. Both fine." Harry will doubtless train his son and heir in the ways that a properly prepared Western screen hero should follow. Young Henry's mother was Olive Fuller Golden, daughter of George Fuller Golden, founder of the White Rats, and very well known for years on the vaudeville stage.

Ollie Mack to Appear in Reelcraft Comedy

Ollie Mack, the funny little comedian, for many years a favorite with followers of farce comedy, and partner of Charles Murray, now of Sennett fame, will appear in a two-reeler in production for Reelcraft in a role that will combine several parts. He is always a rube jack of all trades, and when the occasion demands, is everything from a grocery boy to a fireman. Mr. Mack's well remembered facial expression should offer decidedly good material for screen comedy, and will remind some of the Murray and Mack fans of his old successes, the first of which was "Finnegan's Ball."



A scene from "From the West," one of American Film Company's reconstructed features selling on the states rights market

Marion Davies' Nines Play for Silver Cup

Property men of the International Film Studios, where Cosmopolitan Productions are made, proved their superiority over the Electrical Department in a well contested baseball game that marked the annual Spring Frolic of the studio employees.

The two teams are known as the Marion Davies Baseball Teams and their battle was waged for a large silver cup offered to the winner by the star. The Property men made ten runs to eight by the Electricians.

Miss Davies was present and threw out the first ball with unerring accuracy.

After the game the winners were challenged by the Animated Cartoon Department of the International Film Service Co. The studio employees also issue a challenge to any studio or laboratory team within a radius of fifty miles of New York.

Fox Changes Release of Eileen Percy Picture

Due to a change in the release schedule of Fox Film Corporation, Eileen Percy's newest vehicle, known as "Big Town Ideas," will not be released in May, as heretofore announced, but has been put over to June.

Pathe's Releases for 22nd of May

PATHE EXCHANGE, INC., announces an impressive array of short subjects scheduled for release week of May 22. "Dangerous Waters" is the appropriate title of the eleventh episode of the Ruth Roland serial, "The Avenging Arrow." "Desert Law" is the title of the current episode release of the Seitz serial, "The Sky Ranger," in which George B. Seitz co-stars with June Caprice.

"Big Game," from the Hal E. Roach studios, is the current comedy release. "Snub" Pollard, the "pint sized" comedian, is featured, and Marie Mosquini, "Sunshine Sambo," the Hal Roach staff of comedians, and a number of animal actors complete the cast. A number of interesting features appealing to women are included among the carefully chosen subjects of Pathe Review, No. 104, the current issue of the screen magazine. "Hair-Combs on the Hoof" is an introduction by Dr. Ditmars of the New York Zoological Park to the tortoise and turtle. "Points on Your Fingers" presents a Fifth avenue manicurist, showing the proper way it should be done. "Watch Your Step" is a presentation by Novagraph in slow motion, showing that "form" is required by both man and beast in competing for an athletic record.

Title Artists Move to New Quarters

Announcement is made that Martin, McGuire and Newcombe, title artists, formerly located at 727 7th avenue, have taken offices at 130 West 46th street. The studio will be equipped with the latest devices for the production of art titles and special effects.

Several changes have been made in the personnel of the organization. F. C. Mims will have charge of the photographing of titles. A. J. Wildman is the cinematographer. Edward Side, formerly with Wids, will be in charge of sales.

Old Favorite Returns to Picture Work

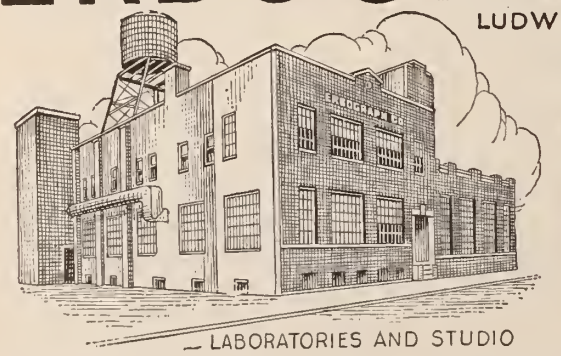
Marguerite Gale, following a temporary absence from the silver sheet, will return to the screen, and will join the ranks of motion picture stars, in the stellar roles of a series of seven reel features sponsored by the Howard Productions, Inc., Captain C. J. Howard, ex-army officer and globe trotter, will act as chief executive of the new independent. His ability to handle affairs involving direction and distribution of capital, was proven in his career in connection with the world war. He was one of a very few men to receive a Congressional medal of honor, and medals recived for acts of extreme bravery form a unique collection, of which Captain Howard is the proud possessor. He was first impressed with the possibilities of motion pictures in entertaining and at the same time carrying messages of worth, during his protracted stay in the war zones. He had always admired Miss Gale's histrionic ability, having watched her career which began with musical comedy in companies of Joseph M. Gaites and George M. Cohan. "The Three Twins" still lingers in the memory of theatregoers, as does "Thais," "Get Rich Quick Wallingford," "Newly Married," "Broadway Jones" and many other plays in which Miss Gale figured prominently. In vaudeville she appeared with Jefferson De Angelis, and participated in an all-star attraction with Montagu Love and June Elvidge. Among her film activities were parts in "The Yellow Menace," "The Invisible Hand," "The Poison Pen," and a pre-release "In the Shadow of the Dome." In order to get "into harness" again she recently played less important roles in Famous Players Productions.

Combining Two Stories for Single Feature

Elmer Harris, Realart's supervising director, announces the purchase of two of Samuel Merwin's stories which will be combined in the making of a single feature production. Ewart Adamson is scenarizing the stories. The picture is scheduled for production during May under the title of "Brass Tacks." Wanda Hawley will be starred.

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Feature Subjects of Short Length

"Now or Never"

(Harold Lloyd Comedy—Produced by Hal Roach—Released by Associated Exhibitors—Three Reels)

AFTER considerable delay, Harold Lloyd's first three-reel comedy has reached the New York public. There is little doubt but that Hal Roach's latest presentation of the young man who is making bone-rimmed glasses famous is the most consistently funny straight comedy of the year. It runs three reels, with never a dull moment after Lloyd makes his appearance. The star, still adapting his middle course, half way between the ultra-serious type of comedian and the grotesque facial contortionist, finds one clean-cut comedy situation after another to wring spontaneous bursts of laughter out of an audience.

The production is more elaborate and evidently more expensive than the last Lloyd comedy, "Number please." After running amuck through a countryside in an auto, the star hops a train. Having spent some perilous moments underneath the body of the car, he gets aboard. A six-year-old girl is assigned to his care. He has his difficulties in putting her to bed in the Pullman. He attempts to hold his sweetheart's hand, only to find that he has grabbed a stray foot protruding from a lower berth. He stops the train with great gusto to obtain a drink of milk for his little ward. There are a dozen laughs in the Pullman washroom the next morning. Lloyd cleans his teeth with shaving soap. He discovered a side-splitting manner of finding a place at the wash basin. He dresses the baby by throwing her head first into her dress. A strange garment is left over after the ordeal, so he jams it in his pocket. Then there is some fun as he tries to avoid the conductor. The picture ends with some thrilling scenes on top of the train, with Lloyd racing to avoid being hit by the roof of a tunnel. These are only some of the laugh getters which space allows us to mention. Lloyd's antics with the youngster are without a trace of vulgarity.

It is almost needless to say that "Now or Never" will lengthen the line at any box office window. This has been proven before, but "Now or Never" only proves that he can keep them happy for three reels as well as two.

Mildred Davis is as pretty as ever opposite the star. The picture was directed by Hal Roach and Fred Newmayer. The titles are by Harley Walker, the scenario by Sam Taylor and the photography by Walter Lindon.—*MATTHEW A. TAYLOR.*

"Primitive Life in Tennessee"

(Kineto Reviews—Second Series)

THIS reel borders on the historical and gives the spectator a view of life as it exists today in the Tennessee mountains in and about Chattanooga. In viewing this subject one's mind is carried back to the time when the early colonists settled this country and by the hardest kind of toil conquered nature's forces, in their struggle for existence.

The featured player is probably the purest type of American pioneer, tall, lean, sinewy, watchful, with the courage of his forefathers which was so necessary in building up a new country.

Although the climate is invigorating and the beautiful rhododendrons and mountain laurels which grow in abundance an added attraction, as is shown, it is doubtful whether this life would interest those who care for the strenous, other than in story form.

And it is for this reason that the reel excels for the camera man and title-writer have developed the interest value to such a degree that one is kept in a continual state of wonderment, as the different scenes are flashed upon the screen.

As these people depend most entirely on their sheep for food, clothing and light, the animal is constantly in their care. In the spring they are gathered about the cabin and sheared, not by the husband but by the wife, after which the wool is combed, wove and spun by the merry housewife. The process of making candles in the old fashioned way by pouring tallow into moulds is interesting as is the method of moulding pewter spoons. Then the oven for making tasty cornbread; the old time flintlock and tinderbox and its uses; the methods of gathering honey and many other views showing the way these people obtain a livelihood, complete a pleasing reel which can be shown without any fear of disappointing.—*FRANK LEONARD.*

"Hey, Rube!"

(Christie Comedy-Educational—Two Reels)

BOBBY VERNON, Helen Darling, a dilapidated flivver of the vintage of '95, a barn, a barn dance, plenty of good types which look like the original corn-feds of Hoehandle Corners, barnyard animals, an angry "hick" father, the slick fellow—these people and properties are thoroughly mixed in the movie mill of rural comedy, and the result is a lively and funny effort—by cracky! It is all about the cantankerous father, who is frustrated by the irrepressible Bobby. This comedian can play the son of green pastures like a true graduate of the soil. With his antiquated machine, which he tinkers up to good gags, he is sure of applause. It all ends up in an elopement and chase. "Hey, Rube!" is a first-rate comedy—one of the best from the Christie lots.—*LAURENCE REID.*

"The Greenhorn"

(Mermaid Comedy-Lloyd Hamilton-Educational)

LLOYD HAMILTON will give the patrons plenty of amusement in this two reeler, which fairly bubbles with humorous situations. From the opening scenes the star resorts to nonsense and continues this sort of "horse play" or whatever it may be called, until the finish, when the spectator will realize that he has been "well amused."

The star plays a country yokel, sticks closely to the characterization, and never tries to burlesque the part until the situations call for relief, when he jumps in with all sorts of grotesque comedy, which is a delight to witness.

One scene in particular may be used to illustrate Hamilton's style in this particular instance. He is being pursued by another comedian—but the method of pursuit and the way it is done "is what counts." The two comedians are seated on the floor when a dispute arises, and in this position they chase each other around the room, until Hamilton craftily opens a door, and, in the same position, emerges into the hallway, followed by the other fellow, until the two are seen going or falling down the stairs. Horse play and ridiculous, but it's funny, just the same, and good for a big laugh.

In trying to put the young yokel out of commission the Bolshevists or the nihilists, or whatever they may be called, are rung in with their bombs and plots and trap doors, but all to no avail, for our hero escapes from their clutches and comes out victorious.

In the final scenes the star impersonates a rough white woman and a negro wench, getting a lot of comedy out of the latter characterization.

"The Greenhorn" is full of nonsense, but it contains a good many laughs.—*FRANK LEONARD.*

"The Naturalist's Paradise"

(Kineto Reviews—Second Series)

THIS picture was filmed under the auspices of the Barbados-Antigua Expedition from the State University of Iowa and shows the difficulties encountered by the scientists in and about Pelican Island near Barbados in their efforts to obtain rare specimens of insects, fish and sea denizens.

The opening views show the steamer surrounded by a school of porpoises off St. Pierre, Martinique, and then jump to some most peculiar views on the coast of Antigua, exhibiting results in erosive phenomena due to the constant bombardment of the heavy surf.

Upon arriving on the island the members of the expedition are seen using sweep-nets in collecting insects, some of them being adepts in bug catching and the handling of the poisonous centipedes and tarantulas. And then they appear in bathing suits swimming along the seawall collecting from the accumulation of centuries. After showing various scenes in which all sorts of "sea animals" appear from serpent-stars to land-crabs, not forgetting the peculiar sea-worms and turtles, a well equipped launch makes its appearance filled with fish-pots and dredge for collecting specimens of marine life. By means of a marine glass objects can be seen at a depth of forty feet and with the aid of the dredge which is dragged over the bed of the ocean and rapidly hoisted by an engine some most interesting collections are made.

The catch includes many varieties of fish, sea urchins, sea-worms, sea-anemone, crabs, the octopus and others too numerous to mention.

If your patrons are of the intellgent sort this film will interest and instruct.—*FRANK LEONARD.*

"The Hayseed"

(Sunshine Comedy—Two Reels—Fox)

Al St. John has the featured role in this Sunshine. It is censorproof, and while not the most uproarious Sunshine by any means, it contains a few laughs and enough amusement to make it an acceptable offering.

The story is something about a bandit for whom a large reward is offered. Al St. John finds his clothes and impersonates him. The comedian also finds an opportunity to make his bicycle do some tricks. The gag of a man falling down a well, being drawn up and let fall again is used.—*MATTHEW A. TAYLOR.*

More advance reviews will be found on page 3326

Correspondence

(Correspondence continued)

been manager of the Universal, Fox and General Film Co. exchanges, was managing director of the Drury Lane and other theatres, organized the Metropolitan Co., which produces the Detroit Free Press Film Edition and more recently has been manager of an insurance company. He was a member of many clubs and societies.

The Michigan Motion Picture Exhibitors' Association has passed resolutions thanking Claude E. Cady, of Lansing, for his handling of the legislative situation at the State capitol, which resulted in the killing of the motion picture censorship bill.

Emil H. Beck has been appointed manager of the Grand Victory theatre.

SAN DIEGO

W. W. Whitson, who owns the Plaza theatre and has a lease on the Kinema, has added a third house to his chain by taking over the California theatre, which has been operated by J. B. Mason since it was opened last year. Mr. Mason will give his attention to his other house —the Dream. Russell Rogers, who is manager for the Plaza and Kinema, will also have charge of the California, with John W. Frewer as house manager. Mr. Frewer, who recently returned from three years in the service, and has been operating the Orpheum theatre at National City and the Moon theatre at La Mesa, has transferred his interests in those two suburban houses to his wife, Edith C. Frewer.

The Charlie Chaplin feature, "The Kid," went over big during the week's presentation at the Rialto. In addition to his regular publicity Manager Carl Lundquist put a man on the street wearing a Chaplin make-up. This picture was followed by "The Old Swimmin' Hole," featuring Charlie Ray, which showed to big houses for a week.

SPOKANE

The city federation of women's organizations will ask motion picture house managers to institute a "children's hour" as a part of their weekly program. The club women will ask that pictures especially adapted to children's tastes be shown during this hour and before carrying their petition to the theatre managers they will make it a point to see that mothers co-operate in the plan. The Clemmer followed the custom of a children's matinee for a time and dropped it, obviously for the reason that it did not pay, one woman stated, advancing the theory that the plan failed because co-operation was not forthcoming from the mothers. Another argued that children's tastes were now so blase, that she was not so sure they would care to patronize a children's show. The plan was proposed by a special committee which has been directing a survey of the local picture houses.

"The Kid," which had a record run at the Clemmer some time ago, is now being shown at the Majestic, featuring Charlie Chaplin and little Jackie Coogan. It is billed for a week's run and is drawing good houses.

Novel decorative features were used at the Casino for "The County Fair," which is having a week's engagement at that house. The Casino has been featuring week runs for some time, showing the James Oliver Curwood pictures and any number of high class productions at popular prices.

WESTERN NEW YORK

E. J. Hayes, manager of the Buffalo First National Exchange, is in New York this week, attending the big convention of the company at the home office. Mr. Hayes has closed the Cataract theatre, Niagara Falls, and the Majestic theatre, Hornell, for the F. N. franchise. Charlie Hayman is manager of the former house and F. F. Peters guides the policies of the latter. Mr. Hayes was in Syracuse last week, where he closed the Hippodrome and Happy Hour on "The Kid." This comedy will open a week run at the big Shubert-Teck theatre in Buffalo the week of May 29, following a peppy exploitation and publicity campaign put on by Ben Davis and assistants from the New York exchange office.

Bob Wagner has resigned as manager of the Buffalo Empire State Film Exchange and as a member of the Buffalo F. I. L. M. club to accept the management of the new Star theatre in Dansville, N. Y.

The F. I. L. M. Club of Buffalo is the name of the newly incorporated organization of Buffalo exchange men. Incorporation papers have been filed at Albany.

The new Hotel Statler in Buffalo will not include a theatre, announces Charles W. Mosier, vice-president of the company. The plans for a theatre are not as practical as at first believed, says a statement issued by Mr. Mosier.

Howard F. Brink, manager of the Buffalo Robertson-Cole exchange, has engaged Bob Matson, formerly with Select to cover the most of western New York for the company. H. C. Bissell has been transferred to the Albany territory. Mr. Brink has just returned from a visit to the towns on the main line, Rochester, Utica and Syracuse and reports closing a large amount of business.

George Cook, of the Fox sales forces, is now in the Syracuse territory having been transferred from the Albany office. Pat Rooney and George Canty, also salesmen at Buffalo, have resigned.

Phil Ryan, general franchise manager for Associated Exhibitors, was in Buffalo last week, visiting Harold B. Franklin and W. A. V. Mack, Pathe chief. Mr. Ryan was on his way from Chicago to New York.

Ralph Plimpton has reopened the Royal theatre at Lima, N. Y. It has been closed for two years.

KANSAS CITY

A suit for $5,000 against the H. & R. Amusement Company, owners of the Apollo motion picture theatre in Kansas City, was filed last Thursday by I. J. Weinberg in the circuit court.

Weinberg asked a receiver for the theatre and an injunction to prevent the company from operating it without court supervision. Weinberg alleges he took $10,000 stock in a company, paying $5,000 of the amount, and that the company never was formed.

Announcement that "The Angel of the Hills," a 15-episode picture, would be filmed about June 1 in Kansas City and the Ozarks, was made recently by Walter B. Tracy, manager of the Kansas City Producing Company, Inc. Mr. Tracy said Lillian Walker, a former Vitagraph star, would be featured.

The picture, which will be of the "thriller" type, will be directed by J. Davis Perry. The cast will be brought to Kansas City from New York and California, Mr. Perry said.

PORTLAND, ORE.

War against the portable motion picture projection machines is raging in Portland, Ore. An old ordinance has been revived making it unlawful to show motion pictures without a fire proof booth for the projection machine. Objection has been specifically raised to neglect and carelessness with which film is left lying around loose by those operating the portable machines. This film as well or even more than the projection machine, itself, should have the protection of the fire proof, scientifically equipped booth, it is declared. Public schools, lodges, community center work and churches are objecting to the ordinance which is backed by the underwriters, it is said.

Paul E. Noble, manager of the Liberty theatre, has returned from a month's vacation spent in and about Los Angeles, Cal. While there he visited film studios and renewed friendships with Oliver G. Wallace, Henry Murtagh and other former Portlanders.

C. S. Jensen, accompanied by his partner, J. G. Von Herberg of Seattle, spent a week in Great Falls, Mont., recently. Jensen and Von Herberg are about to open an elaborate cinema construction and equipment of which is said to have cost in the neighborhood of a quarter of a million dollars.

Further Reviews of Short Subjects

"Money Talks"

(Gayety Comedy-Educational—One Reel)

"MONEY TALKS" is one of the best Gayety comedies we've seen. It has a bright idea running through it which holds the attention and situations which are exceedingly humorous when they are not amusing.

When the young hero extracts a twenty-dollar bill from his lady friend's purse after rescuing it from a thief, the plot for a moment begins to look like strong drama. It changes quickly, however, when we learn that this is done because the young fellow has borrowed his pal's new suit to keep his luncheon date and inadvertently left his wallet in his own suit.

The scenes in the restaurant which follow are humorous, especially when Henry discovers that the bill is an old counterfeit. Our hero deserts his friends, and in many humorous incidents, which are mostly played with a chauffeur, tries to obtain some money. He does, but arrives too late to pay the bill.

The final scenes are amusing, especially when Henry arrives at the young girl's home plastered in bandages and says that he has met another thief and given him a beating. He is forgiven.

The cast includes Henry Murdock, Thornton Edwards and Mary Wynn.—*FRANK LEONARD.*

"The Lure of the Orient"

(Aywon—State Rights Feature)

THERE is no doubt about this feature being aptly named. It is unduly Oriental in characterization, although its plot carries an Occidental flavor—a flavor usually identified with serials. "The Lure of the Orient" crams a deal of action in its six reels and one cannot say that it fails to furnish the requisite amount of suspense. There are very few white people in the story, but those who do appear have a definite place in advancing the romance and thrills. The plot concerns the heroic task of rescuing an American girl from the clutches of a powerful mandarin. Her guardian gives her up to the Oriental to keep from disgrace, and at the hour of the marriage ceremony, the care free newspaper reporter comes to the rescue and takes her aboard a coolie ship bound for Vancouver.

Here is where most of the action occurs. A tong leader encourages the coolies to vengeance. So the conflict takes place. It defies logic to see the white men brandishing firearms and shooting with nary a Chink toppling over. The picture bears evidence of being made some time ago judging from the old-fashioned hair-dressing of the heroine and the peculiar cut of the men's clothes. Still the picture packs quite a punch, carries adequate atmosphere which is caught in the Oriental interiors, types, sets and detail. It is easy to follow and the finish can be guessed from the opening reel. The continuity is a trifle ragged and the action becomes picturey too often. Yet it is good enough to be booked, if for no other reason than it will hold the interest. Length, 6 reels. —*LAURENCE REID.*

"Hitting the Hot Spots"

(Chester Outing—Educational)

THIS one reeler contains many beautiful scenic shots of New Zealand. And in order to bring out the high spots the cameraman has added atmosphere in the form of the native Maoris who enter their canoes and paddle up and down the beautiful rivers surrounded on both sides with some of the wildest verdure ever seen upon the screen. These views are interesting from the fact that they bring the spectator into a land of dreams, as it were, and hold him there while the picture is in projection.

Many other views are also shown of the effervescing springs and gushers in this far off land, the native women indulging in humorous tricks while the water sprays about them.

A few long shots and close-ups of the rivers, some of which are in tinted form, add to the picture's value.

Although we have seen many scenics picturizing New Zealand, this one should interest if only from an educational point of view.—*FRANK LEONARD.*

Projection—Camera—Music Hints and Ideas About

"New Theatres"

Pages 3327-3346



Majestic theatre, Providence, R. I. Tone is given the front by use of vari-colored glazed terra-cotta against a base of cream white



Interior of new Victoria theatre, Harrisburg, Pa.

Rebuild the New Victoria Without Interrupting Shows

Harrisburg, Pa., Theatre Now Up to Minute in Appointments

The big, new Victoria theatre at 221-223 Market Street, Harrisburg, Pa., owned by the Wilmer and Vincent Theatre Company, who operate a big chain of motion picture and other theatres in Pennsylvania and other states, is remarkable not alone for its beauty, its modern appointments and convenient arrangements, but because its completion, just effected, represents a very unusual feat of construction work. This theatre is an entirely rebuilt combination of the old Victoria, which occupied half the site of the present structure, with an adjoining store room, and work of transforming these two buildings into one absolutely new theatre, embracing both the old sites, was accomplished without the necessity of omitting a single performance. The building literally was done over the heads of the patrons and while the shows were going on.

The most difficult part of the work was the placing of the balcony, big steel trusses being inserted without interference with the film plays.

The problem of ventilation of the theatre has been solved by the placing of a mammoth Monsoon Cooling System on the roof. It is capable of blowing in 230,000 cubic feet of fresh air every minute, or nearly 14,000,000 cubic feet every hour. It was installed by the Monsoon Cooling System, 70 West 45th Street, New York City. Reiter Brothers & Vinicoff, 314 Chestnut Street, Harrisburg, supplied the wiring material and lighting fixtures. The lumber was provided by the Bogar Lumber Company, 3365 North 6th Street, Harrisburg, and the E. E. Snyder Lumber Yards, 18th and Holly Streets, Harrisburg. The Potts Manufacturing Company, Mechanicsburg, Pa., installed the ornamental railings for the stairs. All the attractive cement work in the theatre was provided by Andrew Schmidt, 1624 North 6th Street, Harrisburg; the sheet metal work for the electrical signs was done by Samuel B. Weidman, 800 to 810 North Seventh Street, Harrisburg, and the plumbing and heating work was done by M. H. Baker & Co., 1330 Derry Street, the same city.

The theatre has 2,200 seats and the local manager for Wilmer and Vincent is C. Floyd Hopkins. The Stanley Company of America has a financial interest in the theatre.

One of the most pleasing features of the Victoria theatre is the proscenium arch

effect which is built around and over the picture screen and equipped with what is known as "cove" lighting, giving a wonderfully soft effect. The lighting of the auditorium has been done upon the most modern plan. Large lamps are sunk into the ceiling and placed behind art glass panels. This lighting system not only lends a charming and subduing effect, but it adds a sort of artistic design to the ceiling.

The main ceiling is lighted by means of six silk Japanese lanterns, each of which is seven feet tall. The general effect gained by looking down the large auditorium of the Victoria is that of a Japanese garden with large beds of lights, which seem to hover about fifteen to twenty feet above the carpet.

Another and very important feature of the new Victoria is the re-arrangement of the seats. The seats have now been placed to afford the greatest comfort. A full sweep of the stage and screen may be had from any seat in the house, thus causing no disadvantage to any patron of the theatre.

The mezzanine floor has been done in very artistic fashion, enveloping, as it were, fancy stand lamps in four niches in the wall. This unusual arrangement gives to the mezzanine the atmosphere of an oriental castle. The ladies' and gentlemen's rooms are on this floor?

The work of the master decorator is evident on all the walls of the theatre, and especially in the lobbies. The inner lobby is profusely and artistically decorated in old rose, with the lighting fixtures and shades harmonizing in every detail. The interior of the house, which is elaborately and intricately decorated, is done in a most unique treatment of gold and silk effect. It is hardly likely that a more becoming decorative scale will be found in any other theatre, for to obtain the artistic achievement of this house no expense has been spared to secure the services of the decorators whose work is conceded to be foremost.

In addition to the new equipment for seating in the new Victoria, twenty new boxes have been installed, thus enabling theatre parties to attend the Victoria motion pictures in groups. The Victoria has a seating capacity of 2200 people, and until the opening of the new Stanley theatre in Philadelphia there was no motion picture house in that city which was as large as the Victoria in Harrisburg.

One of the most serious complaints to many theatres of the old school is the poor ventilating system. Naturally, in times past, engineers had not been obliged to give much time to the ventilating of theatre buildings. With the rapid growth of the amusement industries, especially that of motion pictures, the requirements of the modern theatre building are such as to demand as perfect a ventilating system as is possible to build.

In the Victoria theatre four huge fans have been installed. These fans run at a terrific rate of speed and can be operated in such a manner as to blow fresh air in from the roof or draw air out through the roof. The same equipment acts as a cooling system in the Summer time. In short, the new ventilating system keeps the air fresh, and yet a uniform temperature in the Winter time, and in the Summer time it keeps the theatre cool and refreshed.

The ventilating and cooling system were furnished and installed by the Monsoon Cooling System, Inc., of New York. This installation is, perhaps, one of the most difficult ever made by this company, owing to the limited space available for the huge Monsoons which were necessary to properly ventilate and cool the large auditorium. Although the Monsoons could not be placed in a perfectly advantageous position because of the limited space the difficulty encountered was not due to a lack of fresh air.

There was enough air in abundance and it was an easy matter for Monsoons to pull volumes of it into the auditorium, but the problem was to get these large volumes of air evenly distributed throughout the theatre—in the orchestra, in the topmost seat in the balcony, and under the balcony on the first floor. And, most important of all, do this without any drafts. Now, when hundreds of thousands of cubic feet of air must be supplied every minute, not only to make an audience breathe comfortably but also to keep them cool enough to thoroughly enjoy an afternoon or an evening's performance in sweltering summer weather, someone has to do some tall thinking. This same system was so figured and installed that it will be possible to properly ventilate the theatre and keep the audiences comfortable in winter and not only in a mild winter but in the coldest weather possible. It was necessary to install an equipment of a No. 8 and a No. 7 Duplex Set of Monsoons. The first set, placed in the attic space above the proscenium arch, draws great quantities of air and forces it down through the grilles in the ceiling, the air supply above the balcony and blow while the No. 7 set of Monsoons take it in gently through grilles above that portion of the auditorium.

A story covering the projection room and equipment of the New Victoria will be presented in the Projection Department of the NEWS.

Baltimore's Newest Theatre Dedicated to Public

Heralded everywhere and pronounced by critics to be on a par with the New York Capitol or the Metropolitan in Washington, Baltimore's newest temple of the silent drama has been dedicated to the public.

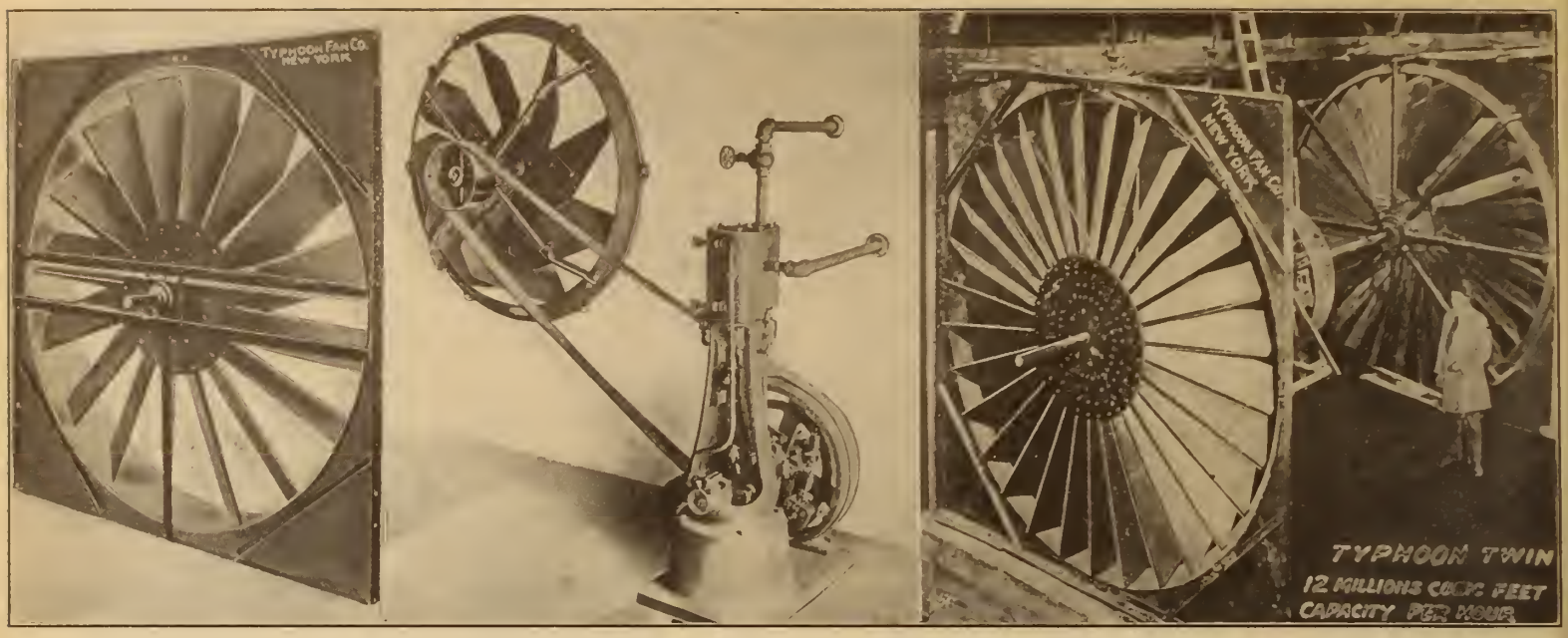
The opening was marked by a special showing of "Deception" to an ultra-exclusive audience who gained admittance on card only. Invites to the affair were at a premium. Many New Yorkers and visitors from other states visited Baltimore especially to attend.

Albert C. Ritchie, Governor of Maryland; William F. Broening, Mayor of Baltimore, and Norman Clark, dramatic critic of the Baltimore News, delivered addresses. Needless to say, Charles E. Whitehurst and his associates who undertook to give the Monumental City its last word in motion picture theatres, were justly proud.

Girl ushers clad in silk breeches attracted much attention and proved as interesting as some of the mural paintings of R. MacGill Mackall. Opened with "The Star-Spangled Banner," played by a 30-piece orchestra directed by E. V. Cupero, the program got under way splendidly. Mr. Cupero responded with Hosmer's "Southern Rhapsody." Then a bit of "Aida" was offered by Warren M. Wilplaine and Helen MacNier Marshall of the Metropolitan Opera Company, who were costumed for the parts.



Lobby of new Victoria theatre, Harrisburg, Pa.



Photographs showing progressive development of Typhoon Ventilating System

Developments in Typhoon System of Ventilation

The accompanying illustrations point out quite vividly the changes which time and much thought and hard work have wrought in Typhoon design and construction. The first illustration shows one of the earlier types and one which might, with perfect candor be referred to as a "square-rigger"; reminding one as it does of the square-rigged vessels of the days of Columbus.

This earlier type of Typhoon, now known as the "drum type" because of its peculiar and drum-like form, represented at the time of its construction, the "nth power" in size, design, and construction, but has long since been superseded by the "cone-type" which obtains its name from the peculiar manner in which it delivers the air. In the earlier type much of the current of air generated was thrown against the deep supporting ring set almost at right angles with the square-tipped fan blades, this causing much of the air to be thrown against the ring, where it was caught on the rebound again and again, not only causing unnecessary noise, but because of the air being taken back upon the blade at a very vital point, wasted much of the power of the fan. This type was considered very efficient at the time and did generate a plenteous current of air, but, like some of the present-day types, it didn't put the air where it was needed.

In the newer type of Typhoon the inventor has developed the cone-shaped delivery of air, in which the air is picked up by the specially designed blade and delivered without noise or vibration and with a minimum of friction, calling for less power with better results. A cast iron ring of proven weight and design, around the circumference of the fan, absorbs the vibrations caused by the revolutions of the fan and is so shaped as to reduce friction to an absolute minimum.

Tests made under actual working conditions, and in which a "drum-type" fan of earlier make was literally "pitted" against a modern Typhoon, disclosed beyond any question of doubt the superiority of the latter. The fans were mounted in a box, opposed, with an equal amount of power applied to each, and in which the better fan would blow the air through the inferior one. Under these conditions the new Typhoon developed a delivery of 160,000 cubic feet of free-air per minute, while the "drum type" delivered only 70,000 feet per minute, giving the Typhoon an advantage of 90,000 feet per minute over the older type, or about 120 per cent "too much" Typhoon.

La Porte, Ind., to Have New Theatre Soon

GROUND is now being cleared in the down-town district of LaPorte for the new $250,000 theatre to be erected by the Princess Theatre Company during the present year. The Princess Theatre Company operates two motion picture houses at the present time, but which prove insufficient to accommodate the growth of the city.

The new structure to be erected by Henry L. Newhouse, architect of Chicago, will occupy one of the most prominent blocks in the city, will be three stories in height and shall have a modern hotel of 52 rooms and 24 apartments in conjunction with the theatre. The dimensions of the building, which is to be constructed of red brick, will be 210 feet by 115 feet.

The hotel lobby and entrance will occupy one corner of the building, while a large department store will be quartered in the other end of the building, with the theatre lobby in the center of the building and entering the theatre on the side. The lobby will be of white Vermont marble, 27 feet by 36 feet, opening into the foyer.

The theatre proper will be 74 feet by 150 feet, and will seat 1,300 on the main floor and 650 in the balcony. A stage large enough to accommodate the largest of legitimate plays will be constructed, 26 feet deep by 74 feet in width. Four dressing rooms will be constructed on the stage and a large number in the basement.

The plans of the new theatre have been drawn so as to give the utmost comfort both for the patrons and for the employes. Rest rooms, lavatories, smoking rooms, musicians' rooms and a manager's office have all been provided for. Specially ordered upholstered seats have been secured.

The orchestra pit will be eight feet in width and 38 feet long, affording ample room for an orchestra of 30 pieces. One of the newest pipe organs will be installed.

Specially convenient will be the court that will extend on three sides of the theatre, permitting ready exit from any point in the house.

It is intended to install a modern projection machine in a large projection room to occupy practically the entire length of the back of the house. An improved screen will be installed.

While the policy of the house has not been definitely announced, it is understood that only the highest class pictures will be exhibited in the new house.

It is expected that the contractors will break ground about the first of May and that the house will be ready for occupancy by the first of 1922.



H. A. Compe, President Society of Motion Picture Engineers

After Competitive Tests

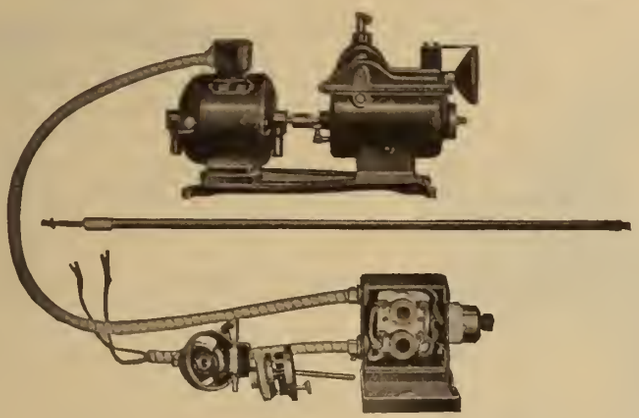
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Rebuilt Belnord Theatre Open to Public

Frank H. Durkee, president, and Charles E. Nolte, house manager, seized upon the opportunity of the planned opening of the rebuilt Belnord theatre in Baltimore and made much out of it. They played up to the public the names of the contractor, Henry L. Maas, 1119 Ensor street, and 16 sub-contractors in as many different businesses who worked on the construction, and made it entirely Baltimore's own.

The Belnord is situated at a triangular park formed by East Fayette street, Belnord and Philadelphia avenues. At an approximate cost of $130,000, the house has been built along Greek lines of brick, steel and concrete, with seating capacity of 2000. A $10,000 three-manual pipe organ and an up-to-date heating and ventilating system are part of the features. The Belnord will show Katherine MacDonald in "The Beauty Market" at its opening.

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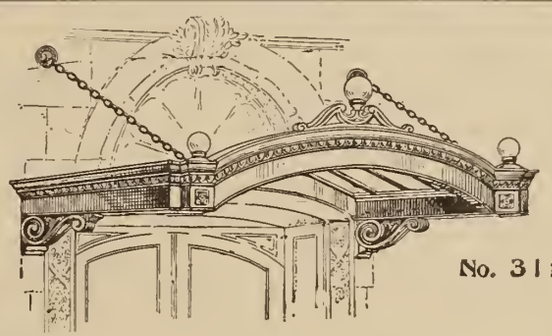
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Murphy Amusement Co. Erecting Theatre in New London

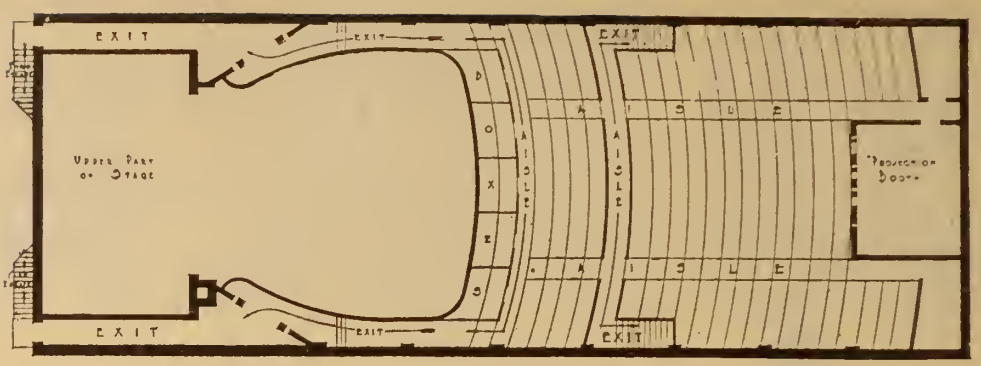
Architect Herbert R. Brewster of Brooklyn, N. Y., has completed plans for a theatre to be erected in New London by the Murphy Amusement Co. The exterior of the building will be in the light French Renaissance, executed in light face brick with cornice, capitals, belt courses and other ornamental details in Indiana limestone. The design is constituted of three parts, the two flanks outlined by the ornamental plasters and the central portion, the main feature of which is the large ornamental window treatment.

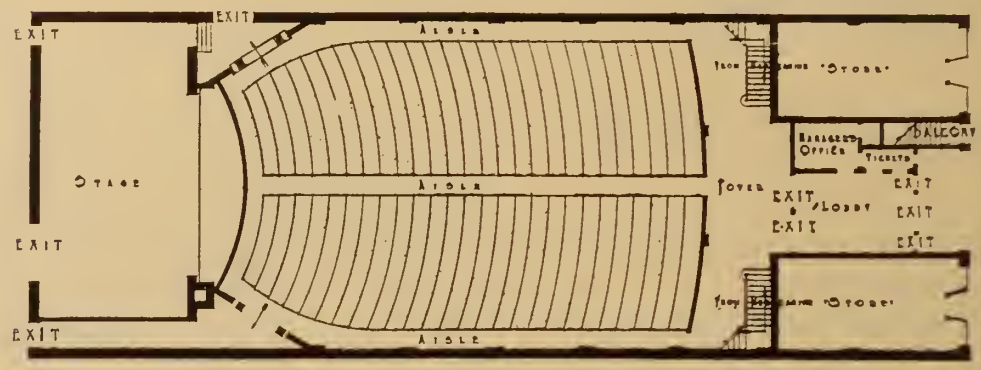
The design of this window detail permits of the enclosing of the double fire exit stairs in such manner as to form an unique ornamental effect and also resulting in these stairways being fully lighted by natural light during the day and by electrical lighting during the evening, this detail to also form an illumination feature for the entire building at night.

A large and ornamental lobby will open into this foyer, or promenade, at a level midway between the proscenium and the back of the house, thus affording the greatest convenience in reaching all seats on the orchestra floor. From the foyer a broad inclined corridor leads to the sub-mezzanine, and thence by a short flight of stairs to the main mezzanine, where will be found the ladies' parlor, the men's smoking room and the open balcony looking down into the main orchestra floor.

From this mezzanine balcony, the lower and sub-levels and the balcony boxes are reached, while an entirely separate stairway, amply lighted, extends on each side to the high level of the balcony. The balcony boxes are extended down on each side to the proscenium boxes and may be entered both from the balcony and the proscenium box stairs.

Thorough and careful attention, regardless of expense, has been devoted to the care, health, convenience and safety of the patrons of the theatre. The floors are so pitched and graded and the seats so arranged and of such ample width that from every seat in the house an unobstructed view of the stage can be had in comfort.





Floor plans of the Strand theatre, Pontiac, Mich.

The building will be equipped with a large indraught fan and a large outdraught fan so studied and arranged as to supply a constant supply of fresh and properly warmed air throughout the house with draught. The most careful study has also been devoted to making the house safe under all conditions. There are ample stairways and exits, easily reached from all parts of the house. An especial feature will be that the fire exits, instead of being exposed, like those in most theatres, dangerous much of the time because of snow, ice and the elements, will be enclosed throughout, yet lighted during the day as though exposed.

The stage equipment will be complete and of the latest type, allowing production of all classes of motion pictures and other attractions.

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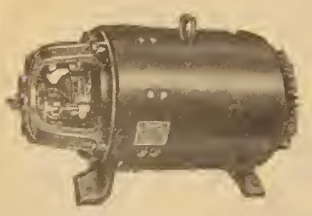
The following letter was received from one of the *News* subscribers and as per his request we are passing it on to the readers. If anyone can help him out let us have the solution for next week's issue.

Moving Picture News, New York City.

Gentlemen:

I have a room located in an hotel, 110 feet long by 20 feet wide. The booth has to be located in the back on the outside. That leaves the screen at the other end to be passed as you enter the room. You might be able to tell me how I could use my screen at the other end of the room or maybe some other exhibitor has been up against the same thing and could help me out. They might tell me where to get a screen and lenses for such a job.

Yours very truly, M. T.



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The Bell and Howell Ultra-Speed Device for Slow Motion Work

By C. E. Marshall

SCIENTIFIC and experimental research efforts during the last half decade have resulted in greater strides toward perfection in film bases and emulsions for high-speed photography than was evidenced in mechanical developments up to the present date for the fullest utilization of the extreme speed put in the emulsion by the chemist. In theory, exposures at 128 per second are as easily obtained as 16 per second, however, until some form of continuous movement camera is devised that will supersede the present intermittent. The laws of inertia of moving objects and the low tensile strength of film base will constitute the most obstinate obstacles to overcome in the negotiation of ultra-speed photography on a practical basis.

In order to make 128 individual exposures per second with present types of film cameras which will not permit of light being admitted to the film longer than 1/272nd of a second, at this speed the mechanism from which the film derives its movement is required to travel through a perpendicular path and completely reverse its direction of travel 256 times per second. This means that the film must be accelerated from the stationary period to a speed of approximately 16 feet per second during its travel downward for the succeeding exposure and then brought to the stationary period again, consuming but 1/242nd of a second to complete this entire cycle of events. It is thus quite obvious that the ordinary shuttle or claw movement, whose weight and construction is adjusted for a speed of 16 exposures per second, would be entirely unsafe when functioning at 128 exposures or more per second. Owing to the extreme rapidity of the oscillations of the moving element, the weight and mass must be kept as low as possible in order to minimize wear and undue vibration. This requires a film movement mechanism differing entirely from the conventional type, but built to efficiently perform the same duty. The shuttle of the regular Bell & Howell Cam and Shuttle Movement weighs approximately one ounce and is constructed as light as is consistent with regard to the duties imposed upon it. In the Bell & Howell Ultra-Speed Shuttle Movement the shuttle or vane is constructed of high-grade steel carefully tempered and accurately ground to size; the reciprocating element of which weighs but 70 grains or .166 ounce. By keeping the total weight of this reciprocating member at the low figure mentioned the inertia at the instant of the reversal of direction of travel is within limits that insure the same reasonable length of life that could be expected from the regular shuttle movement operating at 16 exposures per second. Aside from the qualities mentioned in the foregoing paragraph actual operating tests have proven the noise emitted by the ultra-speed movement to be less than that of the regular movements due to the finer state of equilibrium obtained between the moving parts as a result of their greatly reduced weight.

The Bell & Howell Ultra-Speed device consists of two separate and distinct units, one of which attaches in place on the exterior of the camera and increases the ratio of gearing between the operating crank and the normal crank shaft, thus effecting a shutter shaft speed of 128 revolutions per second with normal turning speed of the crank of two turns per second.

The other unit, comprising the ultra-speed device, is the auxiliary cam and shuttle movement by which the extreme speed of operation is transferred to the film. This entire unit displaces the regular register leaf and shuttle mounting when ultra-speed effects are desired, and is made with a view of quick change when in the field. The shuttle teeth differ materially with those of the regular movement in that eight teeth engage and film and draw it downward where as two only are used for normal speed work.

Owing to the extent registration effected by this method the use of pilot pins are eliminated in the ultra-speed movement and as a further insurance against a possible lateral movement a marginal pressure plate is employed contacting the film along a length approximating four frames.

It is quite obvious that the time required to expose a roll of film 400 feet in length is extremely short, being but fifty seconds. On lengthy subjects, or those requiring several minutes of actual photographing, this necessitates frequent changes of magazines where only the 400-foot capacity retort is used. A valuable feature of Bell & Howell construction is the employment of outside magazines which lends itself admirably for high-speed requirements, permitting the use of 1000-foot magazines, as is shown in the illustration. This furnishes ample footage for the average slow motion subject without the inconvenience of changes during the action which is highly important on subjects that will not permit of interruption.

Correct registration of the film is a matter that the Bell & Howell Company have exhaustively explored, and is the vital feature of their entire line of cine-machinery, including cameras, printers, perforators and splicing machine.



Photo by Underwood & Underwood

New motion picture camera—see article on page 3340

Equipment Operating Projection Questions Answered

Isolated Power Plants for the Projection of Motion Pictures

A Paper by R. L. Lee from the Transactions S. M. P. E.

(Concluded from last week)

When I first went into this work about the only lighting plant made in any quantities had a capacity of 750 watts. This, of course, limited our activities to very small theatres, the lamps taking 600 watts and with the generator running a surplus of only 150 watts, or slightly less, was left over for supplying the battery. If the battery was fully charged we figured that it would be possible with this combination to operate a theatre whose exhibitions lasted only five hours a day or less. You can readily see that this combination would be successful only in the smaller or "part time" theatres. We were, therefore, called upon for an outfit which would handle a larger theatre. About this time, 3-KW. 32-volt generator outfits appeared on the market, and it was possible with them and the 600-watt lamp to handle larger theatres, operating an indefinite number of hours a day. Quite a number of these installations were made and from all reports are very satisfactory.

Due to the fact, however, that a limit of 9 x 12 was placed upon a possible picture at an 80-foot throw which would be entirely satisfactory, many requests appeared for outfits which would supply projection for larger audiences and theatres. It therefore became necessary to look around for something which would give us more light. We finally decided upon a 65-volt 3-KW generator with satisfactory battery and with it we could furnish screen illumination, etc., for practically any theatre excepting the larger ones. A number of these installations were made. We found after some practical experience that the light load, motors, etc., of the average theatre would consume enough current from the total output of the plant to leave only sufficient current for a 30-ampere arc. These installations were very satisfactory.

Later quite a lengthy discussion between the various lamp engineers was settled and a standard of 30-amperes, 30 volts, or 900-watt incandescent lamp was decided upon. We found that this lamp when properly installed and focused, would give us illumination equal to the 30-ampere direct-current arc. We therefore began to lose interest in the arc due to inconvenience in adjusting, etc., and concentrated in force on the 30-ampere incandescent lamp. This brings us up to the present time. At present, some difficulties are being experienced with the 30-ampere, 900-watt lamp, and it is my opinion that we had better go slowly until the lamp engineers give us their O. K. upon it.

I have given a brief history of my personal activities in this business and as a result of this experience, there are several principles which have been fortunately brought to my attention and which it seems to me are very important to the success of any engineering activity. As the only way through which the fruits of engineering may finally pass to a greater utility is through the sales force, it appears to me that the junction between engineering and sales activity is one of the most important points in any business. The salesman studies human nature and methods of overcoming prejudices and of painting pictures in the minds of his prospects and of creating a desire for the thing which he is selling. I have heard it said that if five per cent of what we sell some one else is actually digested, we are working very efficiently. In putting in the 95 per cent from my experience, I would say that there is a great temptation for the average salesman in his enthusiasm to stretch certain facts a certain amount and unintentionally make claims for apparatus which cannot be substantiated.

On the other hand, I would say that it is very easy for an engineer, when he is attempting to solve a certain problem, to get certain predetermined results, to coax the figures around a little bit toward the right direction and by accurately setting his apparatus, eliminate every feature which may detract from the maximum results and not considering that the fellow who uses this apparatus will know comparatively nothing about it, and will finally arrive at a figure entirely too high in relation to the actual performance of the apparatus.

When he turns these figures over to the salesman, who adds a little more on for good measure, the customer will be disappointed in the results he secures, and it seems to me that there is nothing more discouraging to the salesman, manufacturer, and every one connected with the project than to have a number of dissatisfied users. In fact, all the sales activity in the world attempting to combat this feature would result in failure.

I therefore believe that it is to every one's advantage, even though we are all keyed up with enthusiasm and have accomplished wonderful things, to deal rather conservatively rather than to overestimate the results of our activities.

The salesmen, with whom I come in contact, are interested in many types and kinds of apparatus. It is therefore impossible for them to become experts in any one particular line. However, so that they may be able to understand the fundamentals of projection, I supervised the writing of a booklet made up almost entirely of diagrams and illustrations showing just what may be expected from isolated lighting plants in connection with projection. I have made a number of these illustrations into slides and will now show you an attempt to educate in a very simple manner, these salesmen.

Well Finished Steel Lined Projection Room Important Feature of New Victoria

Wilmer and Vincent Believe in Safety and Efficiency in Theatre Construction

Embodied in the construction of the new Victoria theatre, just completed by the Wilmer & Vincent interests in Harrisburg, Pa., is an arrangement of projection booth and screen equipment which is regarded by S. R. Filson, the house manager who, incidentally, is an experienced machine operator, as meeting every requirement both as to safety and efficiency of service. The booth is built entirely outside the auditorium, behind a fire-proof brick wall at the rear of the balcony, the only connecting link between theatre proper and booth being three portholes—two for the two Simplex projection machines and one for the Kleigl spotlight.

The projection room or booth is located between the third and fourth floors of the building, on a slightly higher level than the mirror screen, which is 168 feet distant from the portholes through which the pictures are projected. The almost imperceptible drop from booth to screen is, in the opinion of Mr. Filson, the most advantageous arrangement that could be devised.

The only means of access to the booth is by way of a staircase which leads from an entrance on the street level in front of the theatre. The walls of the stairway are of fire-proof construction. The booth, which measures twenty feet along the brick wall at the rear of the balcony, is twelve feet deep and eleven feet high. It is entirely encased in extra heavy steel lathing on an angle metal frame, purchased from Henry Gilbert & Son, hardware dealers, of Second and Paxton streets, Harrisburg, and this is finished off on the interior by two heavy coats of hard plaster.

The booth was installed by E. C. Horn & Son, builders and architects, of 1476

(Continued on page 3338)

MRS. A. E. THORP, PRESIDENT WALTER P. KLEIN, SEC'Y-TREAS. WALTER J. COULTER, MANAGER

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Indeed it is a great pleasure to be in business and do business with a firm like the Nicholas Power Co.

In my fifteen years' experience of which the greater part has been in Richmond, we have always used Nicholas Power projectors and equipments.

It is very seldom we have to call on you, but when we do you are there with the service. Again thanking you, we beg to remain,

Very truly yours,

BLUEBIRD THEATER COMPANY.

W. J. Coulter

WJC-cr

POWER'S 15 YEARS IN THE BLUEBIRD

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

(*Continued from page* 3336)

Broadway, New York city, who designed and rebuilt the entire New Victoria, which is a theatre of 2,200 seating capacity, transformed from the old Victoria, which was half the size, and what was formerly an adjoining store building.

The projection machines are equipped with No. 2 Gundlack-Manhattan lenses, manufactured in Rochester, N. Y., and with two Speedco arc controls. The additional equipment of the projection room includes the Kleigl spotlight machine and a Horting Automatic Rewind machine, manufactured by the Horting firm, of Harrisburg.

The Mirror screen, of the largest size is 16 by 18 feet, and was manufactured several years ago by the Mirror Screen Co., in Selbyville, Ind. Like the projection machines, it too was used in the old Victoria.

Many Interesting Papers at Spring Convention

The Spring Convention of the Society of Motion Picture Engineers, held May 9 to 12, inclusive, at Washington, D. C., proved to be one of the "peppiest" meetings of that organization. An excellent attendance of members added to the value of the gathering. The papers presented were of great value and gave rise to much valuable discussion.

Among the papers presented and the various talks, were: "Continuous Motion Projector and Taking of Pictures at High Speed," C. Francis Jenkins; "New Developments in Incandescent Lamp Projection," C. A. B. Halvorson; address by F. W. Stratton; smoke box demonstration of lens action, F. H. Richardson; "Theatre Lighting," J. L. Stair; "Motion Picture Cameras," C. L. Gregory; "Building a Non-Theatrical Library," L. E. Davidson; "The Amplifier," Earl Goodwin; "Submarine Photography," Williamson Bros; "Animated Cartoons," J. R. Bray; "Analysis of Motion," Charles P. Watson; "Industrial Mechanigraphs," Harry Levy Corp.; "Action of Various Chemicals on Arc Lamp Cores," W. R. Mott; "Review of Material Presented in Other Societies, of Interest to the Society of Motion Picture Engineers," R. P. Burrows; Address, Gen. George O. Squier; "Color Toning of Cine Films," F. E. Ives.



View in U. S. Navy class room

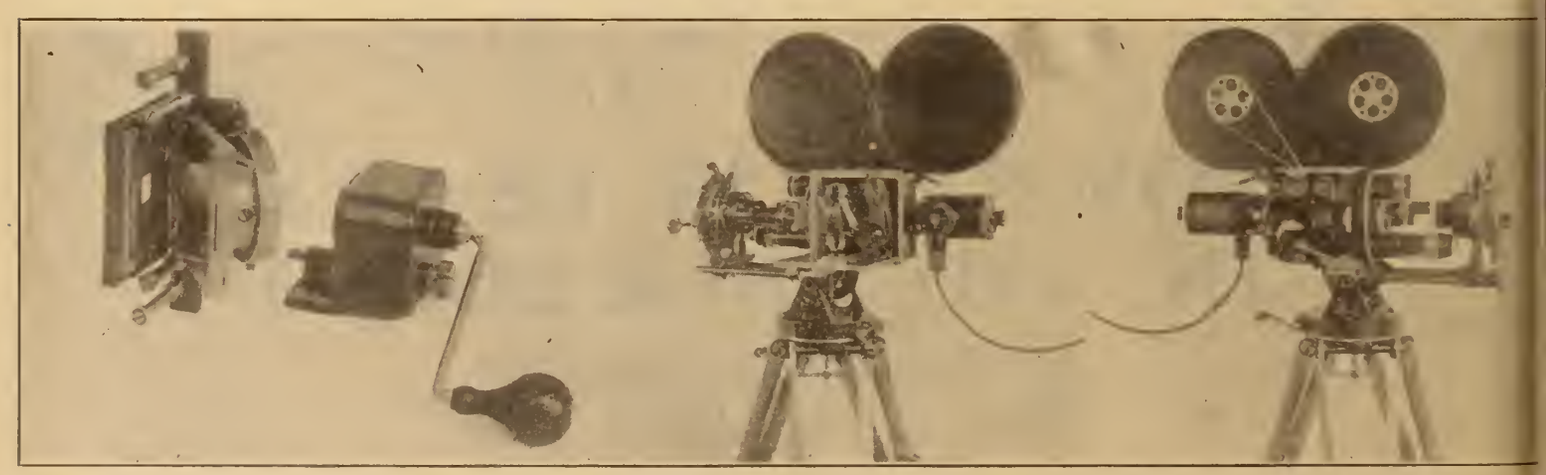
Navy Turns Out Men Who Are Real Projectionists

The pictures shown on this page were sent in by W. G. Woods, of the Theatre Equipment Supply Co., San Francisco, distributors of Power's Projectors in that locality. The ordinary observer will see only a lot of sailors learning something about motion picture machines. To those on the inside it represents a group of "Professors" in one of the largest schools in the world. This school, the United States Navy, has become a great "University" for the development and education of film fans. The man in the navy these days sees first-class films at sea or ashore and when he comes out the exhibitor has him for life.

The "Professors" are sailors at t Mare Island Navy Yard, San Francis taking a post graduate course in proj tion.

In the Mare Island Navy Yard th is a completely equipped film exchan supplying ships with films. The offi shown is Lieut. C. W. Burchett, who ur recently was in full charge, and duri the war commanded a sub-chaser. Af the war he re-inlisted for a short time establish this school and has now been leased with the mark of "Four" which the very highest rating or mark existi in the navy.

Lieut. Burchett is an expert electri engineer and he has a most complete a practical knowledge of motion picture m chines. Lieut. Burchett, or "Bert" as is known with many friends, carries car in both the Electrical Workers and t I. A. T. S. E. He is now on the road f Theatre Equipment Supply Co.



Left: Cam and shuttle film movement and gear box of B. & H. Ultra Speed Device.
Center: Ultra Speed Device installed and properly threaded.
Right: Exterior view of camera with device installed with thousand foot magazines.



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TOP MAGAZINE PLACED IN CABINET FOR CARRYING →



The New Semi-Professional Model R-38 is a suitable motion picture projector for permanent installations in large auditoriums, lecture halls or medium sized theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides, and at the same time light enough to be classed as a portable machine. Illumination 400, 600 or 1000 watt lamp as required.

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Camera Laboratory — Picture Making — Studio Technique

Camera Man Need Not Worry About Turning Crank with This New Machine

Can Be Operated at Any Angle Without a Tripod—Excellent for Aeroplanes or Autos

Frank T. Morris, of 174 West 81st Street, New York, has brought out a new motion picture camera which completely eliminates the necessity of turning a crank. The camera is operated by a small electric motor which is controlled by a mere turn of the wrist.

The inventor has had considerable success in taking of aerial moving pictures and also fast moving objects with his new camera. It is especially suitable for operation from an aeroplane, as it can be used at any angle and no tripod is necessary. The illustration which accompanies this article shows the pneumatic cushion which the inventor is wearing to prevent vibration spoiling the picture. The camera is grasped firmly by the two handles and held tightly against this cushion, the speed of the motor being regulated by a rheostat controlled by turning the right hand handle. Thus the camera man can devote all his time to "spotting" his subject and is relieved of the worry and labor of cranking.

The motor is of the high-speed type and develops ⅛ horsepower. It is geared to the main shaft and can be regulated at speeds from 1 to 30 pictures per second as desired by the operator.

"The total weight of my new camera," explains Mr. Morris, "is but 21 pounds, and it has a 400 foot film capacity. The storage battery which supplies the juice is 8 volts 60 ampere, and will drive the camera 10 consecutive hours or a total length of 30,000 feet of film. The battery is cheaply and easily recharged. The camera has an especially large positive 20 to 1 finder.

"It is not only excellent for aeroplane moving picture photography, but any quick work on speedy moving objects and such work as football, polo, baseball, horse and auto races, hurdling, jumping, animals, game pictures, objects from boats, fast moving automobiles, trains and all sorts of trick pictures, as the camera can be made to swing and revolve at the same time taking the picture by applying the electric power. The camera can be also operated at a far distance by means of long wires in places where it would be dangerous for the camera man."

Mr. Morris, the inventor, has been a moving picture camera man since 1900, and the first motion picture camera he used was a power-driven one for the American Biograph Co. of New York City. The outfit he then operated weighed over 100 pounds, or 80 more than his present invention. In those days it required a horse and wagon to transport the batteries alone to the locations. His present battery weighs 40 pounds.

Another unique feature is that by pressing a small lever the motor can be disengaged and the crank immediately applied as in the ordinary movie camera.

Art Director Addresses M. P. P. A.

This being a cameraman's organization, the subject I think that will be most interesting, is to say a few words on the co-operation between the art director and the cameraman. Before going into this, however, it might be in order first to express myself as to what a good set should be—First from the architectural standpoint (which in my esimation is the foundation to start from) the background should be architecturally correct. Now—What is architecture? Architecture is good construction made beautiful, reflecting the character of the people. The latter we are most interested in.

The architecture of the Greeks expressed the sentiment, refinement and culture of their civilization, while on the other hand the architecture of the Romans stood for organization, formula, authority, etc. Medieval architecture was the expression of religion and the sentiment of the infinite.

The stern character of the feudal castles and moated granges of England were expressive of the people of that day and later, the long and peaceful reign of Queen Elizabeth gave the rich nobles their first opportunity to establish homes that should be purely residences with special domestic features and artistic aspect. Thus the Elizabethan period reflects the home life of that time, an architecture that tells us that the nobles were proud yet simple in their taste.

All of this as applied to motion picture settings leads me carping uppermost in my mind this that a room must be designed to live in with a sympathetic regard for the individual refinement of those that make it a home.

This can be easily done by designing the set not having in it alone the personality of the art director, but by his personality combined with the character of the individual who is to occupy that room. This means that the setting should reflect the character of the individual whose home is being picturized.

Now—Who is the man who is to bring actual to the screen the sets as conceived by the art d rector. This is the cameraman's job. How it possible to get the best results on the scree unless there is the heartiest co-operation b tween the cameraman and the art director, th co-operation is one of the most essential thing to further the progress of good screen result But how few organizations consider the ma behind the camera when sets are planned. is a rank injustice to the cameraman to com plain about the result on the screen unless h is considered in the laying out of sets. H lighting means everything to him in the finishe product and therefore we must be perfectl fair with him and give him a set which ca be properly lighted and he being the practica man, he and he alone, should be considere

This consideration is of a dual advantage— All of the time I spend designing goes t waste unless the setting is properly lighted an shows its true value on the screen. Therefor by letting the cameraman in on the set as i is being drawn and giving him every consid eration, he makes the art directors work lool as it is intended to look.

This co-operation between art director, di rector and cameraman is being practiced at ou studio and the result on the screen more tha gratifies me for pushing this thing until toda it is a reality. Of course, we all have ou little battles, but this only makes us sit u and think a little harder and by this we ge better results, and I believe our cameramer feel that since I am trying to help them the are going to make my rooms look as gooc photographically as possible.

Very often the battle on colors almost come to blows—for this reason—I am a firm believer in light, cheerful sets in color. By this I dc not mean white sets but sets of soft shade of gray. This I know most cameramen dis- agree with me on, but my contention is in using light sets (of course, laid out so that a character never walks directly against flat walls) the cameraman can light such a set tc any shade, from the lightest to the darkest shade of gray, while in a dark set he has only one of two things to do, that is to either keep the set dark or put so much light on the set that the quality of background is lost, which I have seen so many times on the screen that I am always ready and willing to battle for a set that borders on the lighter rather than the darker colors.

I could talk about colors from now until midnight, but this subject, you being practical photographers, would probably end in a battle here which I do not feel inclined to start, and I think that by a little talk with some of the boys who have worked at the studio about the results they got and the ease with which they got them, would convince you all that co-operation with the cameraman is of vital importance and the sooner some art directors wake up to that fact just that much sooner will their work look like it should on the screen.

Read the news articles appearing weekly in this section.

Machines used in coating

EASTMAN FILM

are so astonishingly accurate that the variation in thickness of a roll from end to end may be less than 1-2000 of an inch—*never* more

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ROCHESTER, N. Y.

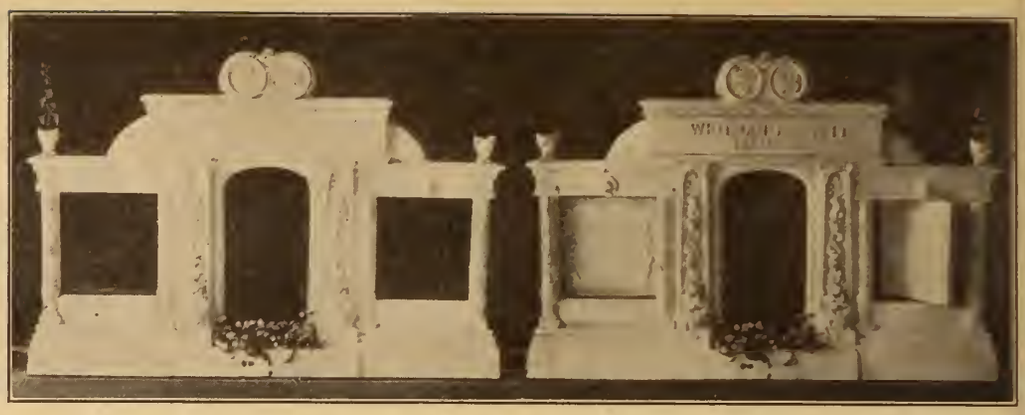
Daleo Brings Artist's Touch to Titles

An interesting combination of the Plastic Art with Mechanical Motion has been attained in the motion picture industry by John B. Daleo of New York City. Mr. Daleo's achievement is embodied in a plaster of paris design to be used for the production of novel titles. One of his designs that has been in actual use is reproduced on this page.

On the left of the illustration is the model as it appears on the screen when the film is started. Then gradually from the sides the panels appear, and as they slide into place the lettering rises on them. As the title announcing a star, producer or director is faded in, the photograph of the person mentioned appears in the center archway. Once this introduction has been made the figure fades out, the panels commence to revolve and a new set of titles is presented on the reverse side, accompanied, as before, by the human figures in the center.

With the aid of clever devices for double exposure work perfected by Mr. Daleo, the illusion is perfect and the result pleasing.

Because of the fact that the designs are worked up in plaster of paris from minute models by the artist there is an infinite variety to them, and for this reason the Daleo system is suitable for any of the special productions of the leading producers.



Successive stages of the plaster model for titles designed and made by John B. Daleo

Dimensional Picture Standards Submitted for Approval

The Society of Motion Picture Engineers has submitted its dimensional "Motion Picture Standards" to the American Engineering Standards Committee for approval as tentative American standard.

The standards are submitted in accordance with the special provision in the procedure of the committee under which important standards adopted or in process prior to 1920 may be approved without going through the regular process followed in new work. The standards submitted are not new in that they are now in practically universal use.

The American Engineering Standards Committee would be very glad to learn from those interested of the extent to which they make use of these specifications and to receive any other information regarding the specifications in meeting the needs of the industry.

The Motion Picture Standards of the Society of Motion Picture Engineers may be found in the Transactions of the Society, No. 10, May, 1920. Copies may also be obtained from the American Engineering Standards Committee, 29 West 39th Street, New York, for five cents per copy.

The Equipment Editor is always at your service should you need advice in anything concerning his department.



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This is your golden opportunity, buy at once and save real cash. The Universal is the acknowledged leader of its field and Bass guarantees perfect pictures with every outfit.

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Music Article

(Continued)

–but still there's that embarrassing moment when the clever musician knows just how to fill the gap.

Yes, indeed, a sense of humor is a blessing and a saving grace in film-music.

Letters from Leaders

I "came to" yesterday that I had not sent you my application, or check. Of course, I wish to belong to the Association.

Yours sincerely,
ANNE F. OBERNDORFER,
Chairman of Art, Music and Literature, Ex-officio,
Women's Club of U. S. A.

I am enclosing money order for $2.00, the amount designated as dues for one year's membership in the A. M. P. M. I.

I am at present engaged in this city as conductor and violinist in the best motion picture theatre of this city, with a large orchestra under me.

I think the idea that you have fostered and developed to the extent that it bids fair to become a real working medium toward the betterment of musical conditions in the motion picture theatre, deserves all the encouragement and cooperation of those with influence in the principal motion picture theatres.

I wish the enterprise all the success that it deserves.

BAILEY F. ALART,
Empire theatre,
Quebec, P. Q., Canada.

Enclosed find my filled out application blank, also $2.00 for dues for membership into the A. M. P. M. I. I think this is really starting something for the advancement of music and I think it is great that something like Motion Picture News has come along to help put music up to where it really belongs.

EARL F. SUMMERS,
Musical Director,
Virginia theatre,
Wheeling, W. Va.

I am sending you herewith my check of $2.00 for membership fee. Am sorry that this letter is rather late, but I have been unusually busy lately both in theatre and community and with lots of hard work I have finally been able to make the people here understand that we two have to co-operate. I have succeeded with my plans as I had outlined at the convention and the result was the organization of the new Raleigh Community Symphony Orchestra. We already have one concert, and are just now trying to solve the rather unthankful problem of financing these concerts, as we want the public to have them free, just like your Globe Concerts. Of course, when it comes to the pocketbook one naturally meets many obstacles, but I hope that we can succeed. I have been able to get the musicians in other picture houses of this State interested in the proposition and as we have no Sunday work in this State it was possible to have the men play together on Sunday. Our first concert was in honor of former Secretary of Navy Joseph Daniels—a resident and citizen of Raleigh; and I received two very flattering letters from him and also the mayor of this city, both men being fully convinced that the motion picture industry only is at the bottom of our cause.

I shall keep on with my efforts no matter how many obstacles there will be in my way, and assure you of my heartiest support in the interests of the A. M. P. M. I. in this part of the country.

FRED STARK,
Musical Director,
Superba Theatre,
Raleigh, N. C.

I enclose herewith application with my check for $2.00 as annual dues for membership in the A. M. P. M. I. Am glad to know that the organization is rapidly being completed, and will be pleased to co-operate in any way that I can. With best wishes,

VINCENT SHERWOOD,
New York City.

I desire to become a member of the A. M. P. M. I. Kindly send me any information you can. I am a musical director at the Trenton theatre—high class motion pictures. Deeply interested in this line and its future in general.

A. L. SIEBEN,
Lynchburg, Va.

Kindly accept $2.00 for my membership of the A. M. P. M. I. I have had the pleasure of being present at the Motion Picture musical conference held last January which was of great interest to everybody as well as to myself.

I will greatly appreciate any advice you could favor me on this matter.

WILLIAM RAVINSON,
Columbus, Ohio.

I am enclosing herewith an application blank for membership in the Association of Motion Picture Musical Interests, together with my check for $2.00. I am very happy indeed to have this opportunity and want to apologize for not having made application before, but make the old excuse of business.

I am glad to learn that the association is progressing so nicely and hope that it will meet with still greater success.

BERT HOLLOWELL,
Greensboro, N. C.

I am herewith enclosing application properly filled out, also my check for $2.00 to be entered as a member of the A. M. P. M. I.

Wishing you success in your undertaking,

FRED W. HAGER,
New York City.

I am very sorry that I was not in town so that I could send in my application sooner. I mailed them to you under separate cover yesterday and sure hope to see the organization a success.

EVERETT S. GOULD'S BAND,
New York.

I wish to join the Association of Motion Picture and Musical Interests. Will you kindly advise me on the matter as early as possible?

Wishing the association every success,

WM. CRANDON BEVAN,
Asheville, N. C.

Acoustical Engineer Offers Aid

Dear Mr. Isaacson:

Your article No. 21 entitled "Acoustics in the Theatre" was of unusual interest to me because since 1913 I have specialized in the subject of architectural acoustics. It is certainly a pleasure to see that men such as yourself are gradually getting people informed of the necessity of employing an acoustical engineer.

In the past it has been customary in the majority of cases to design theatres, churches and auditoriums in general, building them at considerable expense to secure strength, desired seating capacity, noble architectural lines, aesthetic illumination, wholesome ventilation, etc., and then gamble as to whether the acoustics in the resulting auditorium would be good or bad.

Needless to say, I shall be pleased to assist you in any way possible and answer any inquiries which may come in to you on the subject.

It may be of interest to you to know that for almost six years I was associated with the late Professor W. C. Sabine, and am employed as Acoustical Engineer by the Junius H. Stone Corp., who handle the construction work sometimes required in new buildings and in correcting old buildings erected and found acoustically defective.

GEORGE C. HANNAM, M. E.,
Acoustical Engineer,
New York City.

The Music Department of Motion Picture News is at the Service of Our Readers.

Confide Your Problems to Chas. D. Isaacson Music Editor

A Prospective Singer-Violinist

Having heard that you are very willing to answer questions, I am taking the liberty of writing to ask if you would kindly give me some information regarding music for moving pictures.

I would like very much to obtain a position as violin soloist for the moving picture houses in and around New York, but I have been told that the circuits are not well organized as yet and that one could not be sure of steady work. Could you tell me whether this is true or not, and if not what bureau or person would be best for me to get in touch with.

Could you also tell me if it would be of any advantage in this line to be able to do more than one thing? I am a singer as well as a violinist and have been both singing and playing in Lyceum work. It is, of course, a big advantage in this line of work, as it adds variety to the program without costing the bureau the expense of sending an extra person. I don't mean to offer anything in the vaudeville line, for I know they do not want that with the pictures. I play and sing only classical music, but I thought it might be an advantage to some picture houses to have one person do both.

If you would be kind enough to tell me what the possibilities are in this line of work and to whom my work is likely to be most useful, I would appreciate it very much. I can, of course, give references as to the quality of my work if needed.

I hope I have not taken too great a liberty in asking this favor. Truly,

MISS LOUISE REID,
Providence, R. I.

Makes Music a Feature of Publicity

Much comment has been aroused in Los Angeles over the new method of handling the musical publicity which has been inaugurated by James M. Fidler, one of the publicity staff with the Grauman theatres. He has been engaged in publicity on the West Coast for some time, being until very recently affiliated with Associated First National. Upon taking up the new position with Grauman he found it necessary to drop his work with the other corporation, but is interested in several magazines and dailies.

"In placing music publicity before the people of Los Angeles and the surrounding country," stated Mr. Fidler, "I believed that the better plan would be to appeal to the higher class, as it is generally this class who know and like music. So, when the publicity of the Grauman symphony concerts was placed in my hands, I decided to make my publicity, temporarily, at least, appeal to this class.

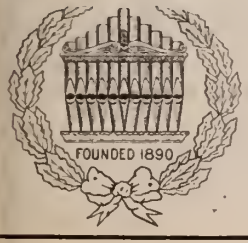
"Therefore, in my editorials in musical magazines, in the weekly Grauman program and even in much of my newspaper space, I put over this type of publicity. I have found that the musical editors like it very much, that the public likes it and that it brings even better results than the other, or more newsy, publicity. Of course, I do not attempt to follow such ideas in my regular theatre publicity, for it would never be a good idea, but in music—O. K."

More About the Organ

Dear Mr. Isaacson:

Sure, keep the ball rolling. I'll be interested to see the subject thrashed out to some clear conclusion. We have a great list of theatre organists ready for positions, and we shall be glad to have you refer organists to us at any time; with our system it will take no more trouble handling two hundred than fifty or one hundred. And if you can ever refer any theatres or managers to us, all the better. But they ought not to expect any man to give up his teaching, his home, all his friends, and skip into some new city on short notice without any other guarantee of protection or fair treatment than merely a manager's invitation to come and play his organ a while. The whole subject is a difficult one for both parties; we will do our best to help each side of it.

T. SCOTT BUHRMAN, Editor,
American Organist.



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Shearer Takes Over H. A. Johnson Company

Through the efforts of their president and general manager, Ben. F. Shearer, the Western Theatre Equipment Company took over the H. A. Johnson Company at 2006 3rd Ave., who for years have conducted one of the leading supply houses on the Western Coast.

This deal includes the purchase of the entire stock and merchandise from the Johnson company and also includes possession of the Johnson lease which is a very desirable one on account of the building's location at the head of Film Row.

Mr. Ben. F. Shearer says in part in regard to this new purchase that "our business has increased so tremendously that the facilities at 2028 3rd Avenue have become entirely inadequate, and we found that it was essential that we take over another building to increase our floor space.

"When the opportunity of taking over the Johnson Building resented itself we fully appreciated the importance of acquiring its exceptional location on Film Row, and also its entire equipment which will enable us to enlarge our activities immediately. We now have added facilities to offer still better service to our present many satisfied customers."

The new addition to the Western Theatre Equipment Company's already highly efficient organization will add one more link in the chain of the "Quality Service" which has always made itself evident in the dealings of this progressive supply house and it is most characteristic of the energetic manner in which Mr. Shearer's company is successfully conducting its business. The following are a few of the recent installations made by the Western Theatre Equipment Company:

Two regulation model motor-driven Simplex Projectors, Liberty Theatre, Pullman, Wash.; two regulation model motor-driven Simplex Projectors, Isis Theatre, Seattle, Wash.; two regulation model motor-driven Simplex Projectors, Liberty Theatre, Portland, Oregon; two Type "S" model motor-driven Simplex Projectors, Colonial Theatre, Seattle, Wash., and one Type "S" model motor-driven Simplex Projector, Pantages Theatre, Seattle, Wash.

Monsoon Cooling Systems Patent Application Is Allowed

The patent attorneys for the Monsoon Cooling System, Inc., have notified them that their application for patent for fan or blower, as exclusively manufactured and sold by them, was officially allowed by the United States Patent Office on April 22.

Theatre owners are every day realizing that the cooling and ventilating equipment is not only a necessity but an absolute asset to their summer business and the many installations thus far completed are evidence to the popularity of "Monsoons."

With their new executive offices in the Longacre Building, their new plant in Brooklyn and their branch sales' offices in principal cities, the Monsoon Cooling Systems are furnishing "service" that is a credit.

Ogden Manager on Coast

Manager Harmon W. Peery of the Ogden theatre left recently for Los Angeles and southern California towns, where he will visit a number of theatres to get ideas upon a new theatre which he is planning to erect here in a few weeks at one of the busy corners. The new theatre will be about 150 feet in length with a frontage of about 40 feet. It is said the plans for the theatre will be prepared immediately upon Mr. Peery's return to Ogden.

While on the coast Mr. Peery plans on a visit to the studios with the view of getting in touch with some of the late releases. He is accompanied by Mrs. Peery and her sister, Miss Ann Chafin.

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PATHE MOTION PICTURE CAMERAS AND OUTFITS (Used), $550. New Pathe cameras and outfits, dissolving shutter, veeder counter, etc., $900., or will rent. W. M. Zollinger, 52 North Ave., New Rochelle, N. Y.—Telephone 1130 M.

FOR SALE—Pathe magazines, Precision ball bearing tripod and changing bag. Wm. Reinhart, 306 W. 54th St., N. Y. C.

A Fine Improvement in Carbon Holders

A device known by the inventor as a "Carbon Ring Center Plate and Jaw Projector" has been patented by Harry Eckhart, of New York. According to the claims of Mr. Eckhart, the plate does away with the washers of every size that are now used, and also prevents the jaws from being cut and scored by the washers.

Instead of holding the carbon ring in the center the washer provides a bearing on the entire jaw, and in no way does it injure the jaw or cut into it as the washers do. Thus it always gives a smooth flat surface on the carbon jaw.

When using this plate it is impossible to pull the carbon out of alignment, and when set in adjustment automatically centers the carbon in the jaws.

Other claims state that the Center Plate will give the operator a chance to grip the carbons as tight as he wishes without destroying the alignment as was so often the case with the older type of washers.

The two lips on the top and bottom center the plate in those directions and the pins on the sides take care of that part.

It is the understanding of the Projection Department that Mr. Eckhart, whose address is at 1763 Gates Avenue, Brooklyn, N. Y., has already started to sell his new device.



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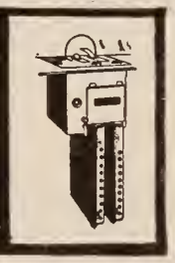
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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to January 29, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction." "A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little 'flapper,' and is gaining quite a following." "Dandy little picture. Had more than the usual business with it." "Good business attended this feature. Picture pleasingly done."
Consensus—"Good picture, good puller."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.
Exhibitor Comment—"Very good picture. Receipts poor." "Played this on a double bill with "Plaything of Broadway." The two make a pleasing program well liked by our patrons." "Rather weak as a drawing card. A good picture, but attractive only to a selective few. Just a fair house for the week."

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week." "Great story. Story good; closely knit—but Lewis Stone and Florence Vidor gripped the attention from start to finish. Stone's work immense."
Consensus—"Good picture, good puller."

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON .....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not have much pulling power. Played to poor business." "Did more than well for us and pleased."

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.
Exhibitor Comment—"Good entertainment. Extra big business one day."

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News.

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST .....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest."

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE .....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play." "Best box office returns in three months. Thoroughly pleased and people talked about it which brought increasing throngs." "Tickles 'em stiff—doing big." "This picture got plenty of laughs. An old favorite which is done over well in film form."
Consensus—"Good picture, good puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES .....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.
Exhibitor Comment—"Big production. Story not convincing. However, it is the best thing the star has done so far. Fair box office value." "Interest holding picture lavishly produced, but failed to pull during its run at this house and we played to poor business." "This picture flopped and was pulled off in middle of week run and another film substituted."

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN .....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture; had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brought good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power."

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor." "Went over great. Fine audience picture." "Arbuckle good drawing card, but vehicle is very poor. Public greatly disappointed." "Good picture to good business for week run." "Roscoe Arbuckle in 'The Dollar a Year Man' and Larry Semon in 'The Rent Collector.' Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 3348

Exhibitors' Own Box Office Reports

(Continued from page 3347)

PICTURE BRAND STAR RELEASED PLAN BOOK

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good."
Consensus—"Good picture, good puller."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.
Exhibitor Comment—"Stormy weather held down attendance on this picture, but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week." "We were disappointed. Less than usual matinee and night crowds."

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.
Exhibitor Comment—"Our patrons seemed to like this one which played to excellent business for one week." "Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business." "Showed in conjunction with Lloyd Hamilton in 'Moonsbine.' A week's capacity business. The picture offers a good field for exploitation. Thomas Meighan at his best." "Nothing extraordinary in this picture, but business was fair." "Not as good as some of the other Meighan pictures. Meighan well liked, however, and matinee business was particularly good." "An ordinary story put over by the star's personality. Business was good." "We label this as a good picture. The box office statement was better than average." "Thomas Meighan always a big favorite at this house. Business good, despite first warm spring weather." "Thomas Meighan. Despite poor picture, attendance was on an average."
Consensus—"Average picture, average puller."

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE .....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, but it only drew fair business." "Played it on the bill with 'Sunset Sprague' (Buck Jones) to extra big business two days." "Two days to average business." "The picture drags in several spots and needs improving, but the name, 'Billie Burke,' filled my house for a week."
Consensus—"Average picture, average puller."

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it." "A fair picture to fair business."

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA .....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons semed well pleased." "A fairly good picture with business about as usual." "Drew a capacity house all week. Considered one of the best attractions that has been produced in months." "Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good picture." "A very good picture. Handicapped by strong opposition." "Went over big on the second week of its run." "Gorgeous costumes and dazzling scenic effects, but the picture drags in spots. A good box office attraction." "Pleased those who saw it, but not enough saw it." "Gradually built up as run progressed, but not as big as anticipated." "Excellent picture and attendance almost a record-breaker. Patrons liked picture, much desirable comment heard. Opens second week May 8."
Consensus—"Good picture, good puller."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST .....APR. 16
"Rather morbid, but has interesting moments."—M. P. News

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction." "Held over for fourth week. Picture at $2 scale has played to capacity nights and good matinees."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Attracted capacity audiences for a seven-day run." "This picture attracted big audiences and house was packed every performance." "The kind of picture patrons expect to see Mae Murray in. About the best she bas done. Consistent business with a clientele she has built up." "Only Mae Murray's tricky costumes, and dancing held tbis up. Business just fair, despite heavy advertising." "Superb production. Well directed, extravagantly conceived and a good audience picture." "Held up well for a two-week run. As a whole big picture from every angle." "Star is popular and in consequence picture went over all right." "Went over big. Everybody liked it and said so." "This one was mediocre. Business was only fair." "Big every day and they all liked it." "Exceptional fine settings and surprise features of story appealed strongly to our audiences, and we did good business with this picture." "Went over big for full week." "Going fine in its third week."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—
Exhibitor Comment—"Comfortable business, which is better tban expected Holy Week. Picture has great possibilities as a drawing card under normal times." "So bad that it was taken off after one day and 'Lying Lips' substituted."

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 26
"A poor production from all angles."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT .....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly taboo."

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST .....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH .....FEB. 12
"Trite story makes poor screen material."—M. P. News.
Exhibitor Comment—"A fine picture, but did only fair business."

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Just ordinary picture and did just ordinary business." "Fairly good picture. Business about as usual." "An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity business." "Great! Played this with a special St. Patrick's Day program and cleaned up. Moore is immense in roles of this sort."

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN .....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business abont average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is not a box office attraction, but picture pleased."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM .....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in."

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great business with this one. Capacity nouses. great deal of word-of-mouth advertising." "Played this feature on the program with the Paramount production 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—"Good picture, good puller."

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH .....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

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(Continued from page 3348)

PICTURE BRAND STAR RELEASED PLAN BOOK

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.
Exhibitor Comment—"Jack Pickford not particularly popular. Business just fair."

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
Another Curwood story makes interesting picture."—M. P. News.

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT .....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—"Did neither draw nor satisfied. That director missed more good chances than a cat has fleas." "Not a remarkable picture in any way and played it to only average business." "Monte Blue made this one. His following increases with each picture, and business held up splendidly on this fact. An excellent picture." "A picture that proved to be about as uninteresting as its title. Had it not been for Bobby Vernon in 'Hey, Rube!' the week's attendance at my house would have been a flat failure." "Good average business." "Just average for us at the box office, but Monte Blue made many new friends and the picture was well liked by those who saw it."
Consensus—"Average picture, average puller."

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees."

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can." "Our patrons called this a good picture and business was good."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Did fine business with this picture. My patrons like Wallace Reid and of course turned out strong to see his picture." "Our patrons called this a fine picture and it did big business." "A good picture. Drew good business second run." "Wallace Reid always goes great here and this picture proved to be no exception as far as box office receipts are concerned. A good house all week." "Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons." "Great picture that played to big business." "Fair picture; fair receipts." "Splendid cast, good scenic effects and pleasing story." "Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone." "Some way this went only fair. Business was average for a Reid picture." "Picture well liked and drew good attendance."
Consensus—"Good picture, good puller."

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." "Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." "Completed a four week's run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city." "Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.
Exhibitor Comment—"Pretty good picture and we had somewhat more business than usual."

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAMMA'S AFFAIR (FORST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.
Exhibitor Comment—"Delighted our people. Box office kept busy." "Played to a capacity house the entire week, but it would not be fair to give the credit to the picture alone, as it was run in conjunction with a week's musical festival, featuring works of local composers." "Only average picture, but it took well with our patrons and we played to excellent business." "They like Constance so they liked this one. Big business." "Surprised Connie's friends, and, while it was entirely different, they liked it. Went over big." "One of the best vehicles Constance Talmadge has ever had. It is something more than pure farce, having a logical idea behind it. An excellent box office attraction."
Consensus—"Good picture, good puller."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.
Exhibitor Comment—"Drew very well despite the fact that it was the week before Easter." "A regular woman's picture—result, big houses and box office returns that tripled as the engagement continued. Held over for second week." "Held over for second week to better than average business." "A somewhat rambling story. Chief interest centres about the lavish scenes. A good box-office attraction." "Continued to draw crowded houses on second run." "Opinion as to entertainment value greatly divided. Business good."
Consensus—"Good picture, good puller."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO) MAY ALLISON MAR. 5
"Star enlivens story of British politics."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office value average."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—"A pleasant picture which seemed to please my audiences. Fine business."

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business." "Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent." "Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's 'Love, Honor, and Behave,' which went good."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Exceptional business for week during Lent. Picture not up to Fairbanks' standard." "Fairbanks has slipped in this picture. It is much poorer than the 'Mark of Zoro,' and while many patrons came to see him the first few days, the rest of the week's business was poor." "Went over big. Some adverse criticism to the effect that it was not up to star's standard." "Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It has very good entertaining values." "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business." "This picture was in no way extraordinary, but it played to big business because of the anniversary that surrounded it and the extra advertising."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons." "Held up consistently all week. Audiences liked it. A good box office attraction."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good."

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture, but failed to please majority. Played to exceptionally poor business for seven days." "Fine picture which drew good business." "An unusually delightful bit of screen entertainment which the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this." "An excellent picture from every angle and business was splendid. Went over big." "The picture was shown at an opportune time, during Boys' Week, and it played to a capacity house for seven days." "Charles Ray in a beloved classic—an irresistible combination. Business excellent throughout week."
Consensus—"Good picture, good puller."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.
Exhibitor Comment—"One of the best Bill Hart has done and pleased the Hart fans." "Satisfactory box office returns, but not up to usual Hart receipts." "A good picture, but a weak drawing card. Only a fair house for the week. "Business was good with this one. A good picture that pleased the usual Hart crowds."
Consensus—"Good picture, good puller."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

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PICTURE BRAND STAR RELEASED PLAN BOOK

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week."
Consensus—"Average picture, average puller."

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"Business excellent, as it always is when I play a Talmadge picture. This was more favorably commented on than anything Norma Talmadge has played in a year. Colorful, vivid, and realistic." "The best picture Norma Talmadge has had for a long time. Proved an excellent box-office attraction." "Nothing like a Talmadge picture to get the crowds but this one didn't please so well, though business was up to expectation." "A great many people were disappointed in the story but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE .....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep." "Originally booked for week, but pulled on Wednesday, warm weather partly to blame for unsatisfactory business."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE .....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her." "A fairly entertaining production that drew average business." "Nothing great about the picture, but it is a creator of public interest and filled my house all week. Offers a good field for exploitation." "Good picture, well cast and directed. Public well pleased."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Ethel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON .....JAN. 31
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded entbusiasm." "Pleased our patrons and drew good business." "Attracted in a pleasing manner and netted quite pleasingly."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business."

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
Exhibitor Comment—"Tom Mix always a favorite here. Business good. picture fair."

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry. for thought it was great, myself."

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 31
"This one looks like a vehicle."—M. P. News.
Exhibitor Comment—"Two days to big business—good."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.
Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week." "An excellent production in every way. Box office figures very satisfactory."

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 13
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST .....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much business as we expected with it."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST .....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business." "Sennett has given us one of the best comedies of the year in this picture and it is a laughing success from start to finish. Broke house records first week of its stay here and we are holding it for a second week." "Fairly good picture, but we had poor business with it. "Picture lived up to the advance notices given it by critics and we played to splendid business during its run." "Attracted capacity business for week's run." "Sennett has produced one of the best comedies ever screened and it did a big business at our theatre during its entire run." "Broke the house record on opening and held over for second week." "Good summer stuff. One of the funniest comedies ever made." "Held it over for a second week to box office returns almost as much as the first week. If it had not been for two days of hot weather we would have beaten the first week. Picture, curiously enough, appealed here mostly to men." "Well liked, drew fine and receipts pleasing."

SMART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.
Exhibitor Comment—"Our audiences called this poor. Business was not up to average either."

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper." "A good picture and business was fine during the showing of it." "Very acceptable and pleasing picture with good cast."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had." "Splendid picture. Had much favorable comment. Good direction and good back grounds."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 3352

"THE RIDER OF THE KING LOG"
(Associated Exhibitors)

Vigorous, Elemental Story of Lumberjacks—Carries Fine Backgrounds

THERE is enough novelty of plot, characterization and backgrounds to make this picture a first rate entertainment—one which is certain to score with any class of audience. Those who relish stories of the big outdoors—who delight in two-fisted action carried along by rugged, primitive men who live life in its fullest expression will certainly receive it with unhounded enthusiasm. The author, Holman Day, writes in bold, vivid strokes. His stories are akin to nature—his figures are people of the soil. The screen may go on revealing "westerns" and "northwesterns" but it is seldom that one is shown which revolves around a logging camp. So "The Rider of the King Log" presents something new.

As vigorous as the title is the action fully lives up to it. Harry O. Hoyt has seen to that. He has gone to Maine and staged the picture against some truly picturesque backgrounds—backgrounds which are captivating to the eye because of their novelty. One marvels at a roaring river through which thousands of logs are driven by the current. The brawny sons who guide these giant logs are thoroughly in the picture. The director has also caught the four seasons—which are revealed in pastoral shots—shots of nature's sweep and grandeur. It is the pieturesque side of the offering which furnishes the most appeal. The scenes have seemingly heen caught with painstaking effort. Mr. Hoyt has not erred in a technical direction. As for the dramatic feature he keeps it pulsating with powerful strokes, though some may feel that he has stressed his funeral seene with undue emphasis. It is our impression that this sequence is thoroughly consistent as showing the seriousness in which life is lived up in the woods. There is nothing of "studio" attached to the picture. The exteriors are the real thing.

The story revolves around a native son of the North country—an impulsive, strong-willed Irishman, whose combative nature prevents him from catering to Wall Street magnates. The plot pivots on the conflict between these two figures—with the primitive forces lined up accordingly. When the grim lumberjack dies, his daughter takes up the burden and wins the magnate over because the latter's son plays fair and square with her. He could not do otherwise, having capitulated to the call of romance. There are very few interiors. The action moves against the colorful backgrounds and is a vital part of them. At times the picture bears evidence of had cutting because of the difficulty in always following the continuity. And the titles could bear a little dressing down since most of them are too flowery in figures of speech of the woods. The acting is in the very capable hands of Farnk Sheridan who, as the tempestuous Irishman, gives a vigorous portrayal. Richard Travers enacts the hero acceptahly, while Irene Boyle gives a vital performance as the daughter and sweetheart. "The Rider of the King Log" is a great audience picture. It carries hreadth and sincerity.—Length, 7 reels.—*Laurence Reid.*

THE CAST

John Xavier Kavanagh	Frank Sheridan
Clare Kavanagh	Irene Boyle
Kenneth Marthorn	Richard Travers
Cora Marthorn	Emily Chichester
Stephen Marthorn	Arthur Donaldson
Tim Mulkern	Charles Slattery
Donald Kezar	Carleton Brickett
Abner Kezar	John Woodford
Warren Britt	William Black
Father Laflamme	Albert Roccardi

By Holman Day.
Directed by Harry O. Hoyt.
Photographed by Eugene French.

PRESS NOTICE—STORY

A vigorous and dramatic story of the Maine woods is "The Rider of the King Log," adapted from Holman Day's story. The offering will be presented at the ———— theatre next ———— with a cast that includes Frank Sheridan, Irene Boyle, Richard Travers and Arthur Donaldson. The action is crisp and measures out some rugged scenes. The backgrounds are wonderfully picturesque, since they have been caught in the wild country of the North.

The story revolves around the efforts of John Xavier Kavanagh, familiarly known as X. K., to conduct his business without outside interference. Stephen Marthorn, a Wall Street magnate, realizes that he would hold complete power if he could get rid of X. K. But the latter is a fighting Irishman, who blocks him at every turn. After his death, his daughter, Clare, proves that she is a real Kavanagh by carrying on her father's business as well as living up to his promises—to give no quarter to the Marthorns. Eventually Marthorn's son proves his right to her heart. And only through love do the Marthorns conquer. The picture is punctuated with a constant line of vigorous action and is well acted and directed.

A vigorous Holman Day story—a story of the rugged North of the logging camps and men who live hard and die hard and find adventure in every incident of daily life. Such is "The Rider of the King Log," which comes to the ———— theatre next ————. It is a picture which carries some of the most wonderful scenery ever caught by a camera. The roaring rivers, the logs tumbling through the rapids, the rugged men and vital women, the conflict of the North, the never-care spirit of the characters who take their lives in their hands throughout the day—the huge fir trees, the snow, the green of nature—all these are caught and make the picture an exceptional treat. Don't miss it. A fine cast, headed by Frank Sheridan, renders an excellent interpretation. Harry O. Hoyt directed.

"THROUGH THE BACK DOOR"
(United Artists)

Mary Pickford's Talent and Personality Will Put This Over

THERE is no question about Mary Pickford being able to put this picture over judging from its reception with an appreciative audience at the Strand. The lovable star, after giving us a season of "advanced dramatics," has returned to the type of story which has made her justly famous. The properties which are hers on the screen—the curls, the short frocks, the juvenile pranks—these are relied upon to carry her successfully through the earlier sequences. It is in the forepart of the picture that most of the entertainment values are found. There is a spontaneity of incident which is as refreshing as it is delightfully amusing. But the later reels are given over to much extraneous footage and travel over familiar ground to he always entertaining.

In fact the story sort of spends itself when the star is enacting the child and never regains its strength. There is a lapse of fifteen years in the action which shows the heroine emerging from early childhood, through the pre-adolescent stage, to the romantic age of seventeen or thereabouts. She is a poor, little rich girl and attracts the sympathy because this tried and true characterization and theme shows no wear with the lapse of time. The wealthy parents, while traveling in Belgium, surrender the child to native servants rather than be annoyed by her presence. The mother returns in five years and is told that the girl is dead. Five more years pass by, at which time the war breaks out and the Belgians send the heroine to America. She bobs up in her parents' home, but shamed of her lack of social graces, she refuses to press any claim of relationship. Indeed, she finds a position as maid.

This is where the picture falters and becomes maudlin at times. There is no flash of ingenuity exposed in the subsequent sequences. The author uses a week-end party to incorporate some time-worn hokum. Why is it that certain guests at these functions are ever plotting to stir up domestic troubles or to fleece their hosts? Such development has been part and parcel of a hundred photoplays and seems to be the only way out for authors to furnish the necessary complications. The star does not have much opportunity to flash her talent other than appearing sweetly wistful. A note of puppy-love is well caught, however. And the throh of pathos is present too. When the padded sequences run their course, the daughter plucks up enough courage to admit her identity and all is over. The titles are good, and the scenes carry appropriate atmosphere. Since the picture strikes a more or less happy medium in plot and characterization, there is no question of its favorahle reception. Mary Pickford is—well, Mary Pickford, and she has a continent or two of admirers. There'll he a cry of "Inside the Tape, Please!" in more than one house.—Length, 5 reels. —*Laurence Reid.*

THE CAST

Jeanne Bodamere	Mary Pickford
Hortense Reeves	Gertrude Astor
Elton Reeves	Wilfred Lucas
Marie	Helen Raymond
Jacques Lanvain	C. Norman Hammond
Margaret Brewster	Elinor Fair
James Brewster	Adolphe J. Menjou
Conrad	Peaches Jackson
Constant	Doreen Turner
Billy Boy	John Harron
Chauffeur	George Dromgold

By Marion Fairfax.
Directed by Al Greene and Jack Pickford.

PRESS NOTICE—STORY

Mary Pickford, America's sweetheart, will appear at the ———— theatre next ———— in "Through the Back Door," an original photoplay by Marion Fairfax. This picture permits the favorite star to flash her familiar talent. She is the young girl again—the young girl with curls and a million dollar smile. The picture is a fragrant romance which travels over a score ot years and finds expression in Europe and America. As the story begins, the star is seen as the neglected child of a wealthy mother. Rather than be troubled in caring for her she is given up to Belgian servants who rear her as their own.

Five years later the mother comes to reclaim her child, but the servants have become so attached to her that they tell the mother she is dead. The war breaks out and Jeane is dispatched to America—to the home of her mother. The impression of wealth and society is so great that the girl neglects to establish her relationship. She, however, finds a position as maid in her mother's home. And a youth from the neighborhood becomes enamored of her charms. Eventually she establishes her identity and the poor little rich girl finds happiness and love. The picture sends out flashes of fine sentiment and appealing humor and is perfectly acted.

PROGRAM READER

Mary Pickford, the Universal favorite—Mary Pickford, America's sweetheart, is coming to the ———— theatre next ———— in a picture calculated to please her vast following and win her a new host of admirers if such a thing is possible with her. "Through the Back Door" is of the same high calibre as "Pollyanna," and "Rebecca of Sunnybrook Farm." Our Mary is seen as a young girl again—with her sweet expression, her curls, and her vital charm. It is a picture which will please every type of picturegoer because it carries such appealing qualities. There is romance, sentiment, pathos and humor—all of which have been mixed up in a most pleasing fashion. And Our Mary expresses one element that balances it with another—which is sufficient to proclaim her a great little artist.

CATCH LINES

America's Sweetheart, Mary Pickford, is coming to the ———— theatre next ———— in "Through the Back Door," a picture of youth, love and sentiment. Don't miss this rare treat.

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PICTURE BRAND STAR RELEASED PLAN BOOK

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it but did not seem to pull very well." "Good picture, good cast. Slightly improbable story, but good entertainment value." "Good picture and good box office bet." "The title handicaps the picture, which is only an average production. Had it not been for Charlie Chaplin in "The Adventurer," I would have had a 'slim' house all week." "Slow, dull, tiresome. Business ditto. It was a very ordinary 'crook story,' with the usual sweet-faced, fair-haired mother as the 'reforming influence'—and it just didn't go over; that's all!" "Bully picture, but drew worst box office receipts that our house has ever known."
Consensus—"Average picture, average puller."

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.
Exhibitor Comment—"Fair picture with which I had average business."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.
Exhibitor Comment—"Very good. Two days to big business."

THREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"Unusual plot carries quite a punch."—M. P. News.

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.

UNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.
Exhibitor Comment—"Good clean little picture but no drawing card."

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.
Exhibitor Comment—"High class picture that appeals to the discriminating. Well liked by those who saw it, but didn't have a universal pull with the population at large." "Enjoyed fair business for week run. Opened to big business. Audiences commented favorably on production." "A splendid production with a title that is a business getter. A capacity house at my theatre for a week's run." "Went over fair to fair attendance." "A fair picture. It disappointed many, however, who came, attracted by the combined names of Barrie and DeMille and went away disappointed at the lack of action and general slowness. On the other hand it charmed an equal number. Business was brisk." "Nice picture, but quiet to interest many. Hardly a normal business." "As entertainment a good picture, but failed to draw for me." "Public opinion divided. Well directed and fairly good picture, but there is no special punch to create more than a passing comment."
Consensus—"Good picture, good puller."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.
Exhibitor Comment—"A well told story—a good drawing card—large house all week."

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success." M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "Business did not keep up well with this feature. Somehow it didn't seem to please." "This was only a fair picture and fair puller." "A very fine version of a very fine play. Splendid acting throughout. Good business in a week of general poor business."

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week." "Good picture that drew satisfactory business." "A good photoplay that brought good business. Well acted throughout."
Consensus—"Good picture, good puller."

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Flapper" (Select)—"Drew well on account of newspaper publicity of star's death. Big to average business two days."

"The Inferior Sex" (First National)—"Played it on the bill with 'The Harvest Moon' to extra big and average business two days."

"Half An Hour" (Paramount)—"Very good. Big to average business two days."

"For the Soul of Rafael" (Equity)—"Big business two days."

"An Arabian Knight" (Robertson-Cole)—"Good—big business one day."

"Cradle of Courage" (Hart)—"Bill Hart not pulling as of yore. Played it one week to big business three days, average three and poor one."

"A Wonderous Chance" (Selznick)—"Extra big business four days."

"Whispers" (Selznick)—"Big business one day to average two."

"Poor Simp" (Selznick)—"Kept our audience in one continuous roar. Best comedy for some time. Average business three days on account of bad weather."

"Butterfly Man" (Robertson-Cole)—"A nice, interesting picture. Average business three days."

"What's Your Hurry" (Famous Players)—"Reid's best picture. Average business two days."

"The White Circle" (Famous Players)—"Costume plays not liked here. Poor business one day."

"Chorus Girl's Romance" (Metro)—"A very good picture. Big to average business two days."

"Cradle of Courage" (Famous Players)—"Average business two days."

"Right to Love" (Paramount)—"Drew big. Mae Murray always popular here. Big business two days."

"Madam X" (Goldwyn)—"Broke house records for box-office receipts. Played to standing room to every performance."

"The Week End" (American)—"The picture is well produced and should please the average audience. Poor business due to bad business conditions."

"The Adorable Savage" (Universal)—"A good picture, but star not well enough known to draw heavy. Average business two days."

"A Cumberland Romance" (Realart)—"A 100 per cent production which seemed to please all. This star is deservedly gaining in favor very rapidly. Credit on this production should be given the director, Chas. Maigne. His work is surely fine. Two days is our usual limit on a picture, but this made good for three."

"39 East" (Realart)—"A first class picture in every respect. The kind that helps build up the family trade."

"The Inferior Sex" (First National)—"Consider this just a fair picture and this star not heavy enough for the class they try to put her in."

"The Woman Gives" (First National)—"A good picture from the box office angle. It pleased 90 per cent. Star well liked by patrons. Extra big business two days."

"Huckleberry Finn" (Famous Players)—"Extra big to big business two days."

"Cheater" (Metro)—"Poor picture to average business one day."

"Guilty of Love" (Paramount)—"Fair only. Average business one day."

"Cumberland Romance" (Realart)—"Fair to average business one day."

"No. 99" (Pathe)—"Fair to poor business one day."

"Hair Pins" (Famous Players)—"A good picture to poor business one day."

"Suds" (United Artists)—"Rotten picture to rotten business."

"Dinty" (First National)—"Poor business two days."

"Felix O'Day" (Pathe)—"Fair to poor business."

"The Daredevil" (Fox)—"Extra big business two days."

"SALVAGE"
(Robertson-Cole)

Pauline Frederick Scores in Heavy and Morbid Picture

WERE it not for the fact that Pauline Frederick holds the attention through a display of some exceptional talent, this production would not rise above a mediocre level. That she gives it a tone and quality cannot be denied, although the role is hardly emotional enough to tax her histrionic gifts. The title sort of indicates what to expect, but though it is consistently maintained to the end, it seems as if a note of "sweetness and light" might have permeated the gloomy atmosphere. "Salvage" is a tale of mother-love which relies upon a spirit of self-sacrifice for its appeal, with plenty of recourse to melodramatic trimmings which appear unduly far-fetched to seem genuine.

The wife of a wealthy man has become the mother of a crippled infant. The father, ashamed of its condition, spirits the babe away, telling the mother of its death. Bowed down with grief and misery the wife never forgives her husband and eventually leaves him to live in tenement quarters. This is the occasion to introduce a dual role for the star. Across the hall lives a vicious type of woman whose husband has been sentenced to prison for a crime of which he is innocent. It is only a matter of a few sequences which feature some creditable double exposure when the drug victim passes out of the picture by sharing the other's room and palming herself off as the latter. The husband, reading of her death, naturally thinks her his own wife. The compensation for the heroine's misery is found in the derelict woman's child. And when the father is released from prison one can appreciate the ultimate elimination of the rich husband.

The sequence which introduces Raymond Hatton, gliding about on a coaster slab, with his legs apparently missing, needs a deal of explanation. It seems like straining for originality. Of course it is all a hoax arranged by the rich husband to surprise his wife. However, it is a grim joke and is not pleasant to watch for the simple reason that Hatton plays the part so vividly. The "cripple" palms himself off as a product of poverty and who has a sick child in the hospital that needs care. So the sorrowful heroine adopts her. This is the point where the husband sends for his wife on his death-bed and tells that by a miraculous operation the infant is cured. The "cripple" straightens up and happiness is the mother's reward. The surprise finish adds strength to the picture insofar as furnishing suspense. But the offering is too morbid to be popular. The star has a good cast which includes Milton Sills and Ralph Lewis. But even the capable acting cannot keep one from wondering why a woman of refinement should deliberately choose a sordid home to eke out a drab existence.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Cyrus Ridgway ..... Ralph Lewis
Bernice, His Wife ..... Pauline Frederick
Maid ..... Rose Cade
Kate Martin ..... Pauline Frederick
Fred Martin ..... Milton Sills
Ruth Martin ..... Helen Stone
A cripple ..... Raymond Hatton

By Daniel Whitcomb.
Directed by Henry King.
Photographed by Dev. Jennings.

PRESS NOTICE—STORY

Pauline Frederick, the emotional star, has in "Salvage," by Daniel Whitcomb, one of the most satisfying pictures in which she has ever appeared. The dramatic qualities are so sound that Miss Frederick is able to flash a fine display of her abundant talent. It is a story of mother-love—of a woman's self-sacrifice—a woman who steals away from her husband's house because he has denied her the right of possessing or taking care of her own child. The wife takes rooms in a tenement and finds companionship in the daughter of a woman who has tasted the dregs of life. When this woman commits suicide, the wife assumes her identity. Thus her husband believes her dead.

Then the husband of the derelict woman returns from prison, which is the beginning of a fine romance. In the meantime Ridgway, the rich husband, traces his wife and gives her back the infant, which she thought had died. Thus Bernice comes into her own. It is a picture of pathos and sympathy and offers a full quota of appealing scenes. Something of an all-star cast interprets the offering—a cast that includes Milton Sills, Ralph Lewis and Raymond Hatton. Henry King directed.

PROGRAM READER

They had told her that her baby died. But the infant being a cripple, the father thought that the best plan would be to allow the doctor to let it die. The wife never forgave her husband and eventually left him. She found a reward for her mother-love in the child of a derelict woman. She lived solely to bring happiness to little children. She represented the eternal mother. Then one day she received the startling information that her husband was dying. She went to his bedside and discovered. What did she discover? Come to the ———— theatre next ———— and see Pauline Frederick in "Salvage," a picture of tremendous heart-throbs—pathos, sentiment, and romance. A picture which does full credit to Miss Frederick's talent. A fine cast renders good support.

SUGGESTIONS

This is a mother-love story which should appeal to the feminine patrons. Play it up as such. Play up the fact that Miss Frederick has an ideal role in "Salvage," a picture which permits her to run the gamut of emotions. Go after your feminine patrons. Play it up as a throbbing story of mother love. Play up the all-star cast. The principal players have been stars at one time or another. Mention Milton Sills, Raymond Hatton, and Ralph Lewis. The title is attractive and could come in for special exploitation. Treat it as a human interest story which has the sure-fire quality of mother appeal. Ask your patrons if children should live if they are born deformed or crippled. This question has raised considerable agitation in medical circles.

"THE IDOL OF THE NORTH"
(Paramount)

Elemental and Rugged Picture Packs a Healthy Punch

IN J. Clarkson Miller's rugged and elemental picture of the Klondyke, where primitive men fought and cursed and passionate women danced, "The Idol of the North," Dorothy Dalton returns to her first love. It goes without saying that the offering eclipses anything the star has had since "The Flame of the Yukon." Since she displayed such a fine adaptability for this type of story one wonders why she has not been given more of this brand. Certainly no actress on the screen today can be compared with her in the interpretation of the primitive woman of the North. Mr. Miller has concocted a story which fairly bristles with two-fisted action—which builds with rugged incident that might be called intensity itself. It is easily the most outstanding picture of its kind which has reached the screen in many a day.

While its general outline may be called familiar, the development of the theme and characterization has struck a new note in the matter of detail. Husky men who drink hard; vibrant women who dance and make playthings of men; the mad rush for gold; the keen search for pleasure—these factors are all there and give the picture a healthy punch throughout. There was an opportunity for the author to follow orthodox lines, especially in the figure of the red-coated policeman. But this much abused character is incidental to the action. So the picture carries a surprise too. The hero is an Easterner who, jilted by a mercenary woman, seeks forgetfulness in the vast reaches of Alaska. Tense is the scene which shows the "Idol" being forced to marry him while he is intoxicated. The miners, tired of being made playthings at her hands, hit upon this scheme to get even.

Miss Dalton's assertive personality fits into the role of the tempestuous and capricious dance hall girl with perfect adaptability. She has toyed with the red-coat and the rougher types. But the matrimonial venture inspires her to "show up" her tormentors. She will make the best of a bad bargain. Thus the author has kept his characterization consistent. The will power of the girl is dominant to the end. When the regeneration is nearly effected, a melodramatic moment occurs when his former fiancee arrives to intrigue him again, having learned that he struck it rich. And the heroine shows that the finer instincts are becoming dominant with her by displaying her loyalty. The romance is mostly neglected. Yet its spare moments won't be missed. The atmosphere is correct, there being no technical slips of direction insofar as details are concerned. The casting director and supervising director, Tom Geraghty, have seen to it that every character and detail and sequence fitted the time and location. The titles are exceptionally good, being consistent with the rugged action.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Colette Brissac, a dance hall girl ..... Dorothy Dalton
Martin Bates, an engineer ..... Edwin August
Lucky Folsom ..... E. J. Ratcliffe
Ham Devlin ..... Riley Hatch
One-Eyed Wallace ..... Jules Cowles
A Soubrette ..... Florence St. Leonard
Big Blond ..... Jessie Arnold
Gloria Waldron ..... Marguerite Marsh
Sergeant McNair ..... Joe King

By J. Clarkson Miller.
Scenario by Frank Beresford.
Directed by R. William Neill.

PRESS NOTICE—STORY

Dorothy Dalton is back again in the role of a daughter of the Canadian Northwest in the days of the gold rush—a similar character to that in which she made such a success in "The Flame of the Yukon," several years ago. It was in such a role as she has in J. Clarkson Miller's story which will be seen at the ———— theatre next ———— that Miss Dalton gained her reputation as a screen star. Miss Dalton plays the daughter of a French-Canadian miner, who fled to the wilderness to escape arrest for killing a man. She is left without father and mother in a mining town built up over night and obtains a position in the camp's chief saloon and dance hall.

She soon becomes one of the attractions of the place and plays unmercifully with the miners, "trimming" them for all they are worth, but still remaining the most desired of the girls. She meets a young engineer who has forsaken the East to forget an unhappy romance. In order to get even with the way she has treated the miners, they force her to marry the Easterner. And so she decides to make the best of a bad bargain and regenerate him. Many dramatic incidents follow before she finds happiness with him. The picture is elemental and rugged and charged with keen action and suspense.

PROGRAM READER

She was a wild, untamed daughter of the North, the country where men and women struggled for existence—where strong drink and fists ruled. She was the daughter of a French-Canadian—a girl possessing a vital personality. Sure of her power over men, she toyed with them. One moment she would be as gentle as a child, the next minute would find her a capricious madcap, living for only one purpose, to make playthings of men. In revenge her associates who had been victimized forced her into marriage with a stranger, the latter being intoxicated during the ceremony. But little did the miners think that she would make the best of a bad bargain. What follows is intensity itself. In fact the picture, "The Idol of the North," is a smashing, vigorous, red-blooded picture. Dorothy Dalton is the star. At this theatre next ————.

CATCH LINES

Her object in life was to make playthings of men. Then one day she met her match or rather she found that such a course didn't bring happiness. See "The Idol of the North."

"CLOSED DOORS"
(Vitagraph)

Easily Obvious Picture Carries Mild Interest

IT does not take a great deal of imagination to penetrate this plot and know how it will develop. The characters fit their grooves, while the theme is of such common structure that the outline of action is clearly mapped out in advance. That it offers mild entertainment cannot be denied because of the good taste of the production, the sympathetic appeal of the characterization, and the quality of the acting.

Alice Calhoun, the star, has progressed in screen pantomime since her "leading lady" days. Her poise is more sure and she carries herself with admirable restraint. There is a constant suggestion of refinement about her personality which makes her work doubly refreshing. The picture does not tax her ability to any extent. There is no effort to display emotion. Miss Calhoun simply plays an everyday character in a simple, natural way, relying upon some charming mannerisms for appeal.

The picture is based upon the neglected wife formula, with husband too busy at his stocks and bonds to pay much attention to his young bride. The action discloses a prologue which is rather crudely executed. The husband at that time of the story is a western sheriff who saves a man from hanging and advises the latter not to close the door, but to give his wife a chance. Not until the climax is there any relationship of the sequence. At this point the scalawag of the prologue imparts the same advice to his benefactor. Thus the title has its meaning. The action follows a familiar groove. The idle, lonesome wife is so hard up for company that she cultivates the society of parasites. The villain plays his cards smoothly but capitulates to her charms. When he is repulsed he attempts to get even by staging a robbery which is interrupted by the husband who places a wrong conclusion on the incident. The latter is advised in the matter by the philanderer's jealous mistress.

The picture does not carry one original scene aside from the prologue villain, saving his friend's life by posing as a detective and telling the husband not to close the door. The prologue is arbitrary and is picturey in the element of coincidence. There are some clever close-ups of the star who is able to stand a strong focus and pass with high honors, especially in her profile. Harry C. Browne is hardly the romantic type for the demands of his role and he plays his part in rather heavy fashion. The others play subordinate parts of little consequence.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dorothy Brainerd.....Alice Calhoun
Jim Ransom.....Harry C. Browne
Rex Gordon.....Bernard Randall
Muffler Mike.....A. J. Herbert
Jane.....Betty Burwell
The dog.....Taxi
Dan Syrles (In Prologue).....Charles Brook
Mrs. Syrles (In Prologue).....Nellie Spencer

By Harry Dittmer.
Scenario by William B. Courtney.
Directed by G. V. Seyffertitz.

PRESS NOTICE—STORY

A picture of a neglected bride whose husband is too busy making money to give her the affection and attention she craves is "Closed Doors," by Harry Dittmar, which comes to the ———— theatre next ———— as a Vitagraph offering starring Alice Calhoun. Many years before the Wall Street magnate married, he was a Western sheriff who was instrumental in saving a man from hanging and advising him not to close the door upon his wife, but to give her a chance—the wife having been the cause of the crime. The young benedict has an opportunity to recall this advice when the very man he imparted it to, uses the identical phrase—thus saving the former of crime.

The wife had cultivated the society of an adventurer whose object was to intrigue her and blackmail her husband out of money. But he capitulated to her charms until she repulsed him, after which he attempts to execute revenge. The husband happens on the scene and places a wrong conclusion upon it. But the man of the West saves him from murder. This brings to the husband a realization that he has neglected his wife. The picture is interesting and teaches a good lesson. The acting is capably taken care of by Miss Calhoun and a clever cast.

PROGRAM READER

There is an old proverb which says—"while the cat's away the wife will play." So young husbands or old husbands should not neglect their wives for business. A neglectful husband very nearly brought a catastrophe to his home by his shameful conduct. His wife was lonely and innocently played with fire. She cultivated the society of people whose ulterior motives were never guessed at by her who was brought up in a spirit of refinement. When a philanderer was repulsed he found an opportunity to avenge himself. How did he do it? Did the wife suffer? What of the husband? Did the denouement bring tragedy in its wake? See Alice Calhoun in the very appealing picture, "Closed Doors," a picture which teaches a lesson and affords the spectator a dramatic hour. At the ———— theatre next ————.

SUGGESTIONS

This picture is based upon an old theme—one which has been used a score of times. So it is up to you if you think it safe to detail it. Such a course might keep the discriminate patrons away. But you can emphasize that it teaches a great lesson on how to avoid domestic tragedy and presents a very good dramatic entertainment in the bargain. Ask your patrons if they are neglecting their wives, or if the wives are neglecting their homes for the pleasures of society. Play up the title and use the advice that the husband gives in a blind teaser campaign. Play up Alice Calhoun, stating that she is one of the new and refreshing personalities of the screen. Use stills of her. Get your audience interested in her so that you may be assured of good houses on future occasions.

CATCH LINES

He had neglected his wife for business and when he surprised her with another man, he forgot that he was to blame. See "Closed Doors," with Alice Calboun as the star.

"BIG TOWN IDEAS"
(Fox)

Rural Comedy-Drama Is Fairly Amusing

AFTER a season spent in exceedingly mild bedroom farces, Fox h found a fitting vehicle for Eileen Percy. "Big Town Ideas" com about the nearest to being her best bet to date. It belongs to t "hick" brand with much emphasis being placed on pleasant tom-foole a slice or two of hokum and a line of melodramatic trimmings to give balance. The director has appreciated the fact that he has not had mu material to work with, judging from the whimsical vein in which he h constructed his scenes. He has brought forth some first rate comedy fro a formula which is American to the core. It is surprising that the sce has not been used before, especially in slapstick. We are speaking of t railroad station at a junction point—a station presided over by a gu chewing waitress. This sequence really puts the picture over.

The atmosphere is correct down to the last pancake. The flapja turner may appear like a country daisy, but she has her ambitions. Sl feels certain that she could shine on the street of bright lights—namel Broadway. Miss Percy puts over these scenes in acceptable fashio Those who have been caught in tank towns will appreciate the restaura which Harbaugh has made so real, you could almost smell the flap-jacl burning. However, the "business" has to be relegated eventually f melodramatic purposes. A bumpkin sheriff lugs a victim of the law i side—a youth who the waitress feels is innocent. There is much hoku put over during their visit. There being no real thread to the story, it natural that a "busted" theatrical company should appear—a compan consisting of two soubrettes, two comedians and a manager. These star ing thespians are due to give a benefit performance at the prison and th waitress is accepted for a specialty act. So she finds an opportunity t double in brass by outwitting the guards and giving a costume to the inn cent youth who makes his escape.

The picture here takes on the appearance of the chase—with much acr batic comedy and rural high jinks supplying the points of interest. Throug houses, doors, roofs, trees and what not they race until the real culprit are caught by our leading figures. And the waitress arrives in New Yor for a honeymoon. The story is thin, but the large slice of snappy hokur gives it an appeal. The restaurant scenes are flavored with all the intimat touches. The titling is gingery and filled with native expressions—withou seeming out of place as being there to bolster up the story.—Length, reels.—*Laurence Reid.*

THE CAST

Fan Tilden.....Eileen Perc
Alan Dix.....Kenneth Gibso
Spick Sprague.....Jimmie Parrot
Deputy.....Lon Pol
Molly Dorn.....Laura La Plant
George Small.....Leo Sulk
Bald-Headed Man.....Harry De Ro
Warden.....Lefty Jame
Governor.....Larry Bowe
Grocer's Boy.....Paul Kam
Show Manager.....Paul Cazeneuv
Chef.....Wilson Hummel
Governor's Body Guard.....Jess Aldridg

By John Montague.
Directed by Carl Harbaugh.
Photographed by Otto Brautigam.

PRESS NOTICE—STORY

A photoplay built upon unconventional lines and for laughing purposes, is "Big Town Ideas," a Fox offering in which pretty Eileen Percy is the star. The picture will be the feature attraction at the ———— theatre on ———— of ———— week. Miss Percy plays the part of a pancake turner at a junction restaurant. She is beset with one grand all-consuming ambition—to take off her apron, hang it in the kitchen, and go to New York city to live as a "fine lady."

Her dream is realized, but not until after she becomes involved in a jail delivery at the nearby penitentiary wherein an innocent man is set free, becomes the savior of a whole flock of valuable bonds that have been purloined from their rightful owners, earns a big reward, and finally sets out on her journey to the big city in the company of a handsome youth, brushing rice from his headgear. The story of "Big Town Ideas" is certainly fast and filled with funny incident. Miss Percy gives a good performance as the waitress, and she receives clever assistance from her supporting cast.

PROGRAM READER

She certainly shook a lively flapjack turner. She could toss the cakes like a born juggler. And everybody around the junction loved both her and the flapjacks; but she couldn't love them all, so she chose a sad-faced young man whom the sheriff brought in—in handcuffs—and who she felt was innocent. The gum-chewing girl had a longing to see the bright lights. Somehow she felt superior to the railroad people. She longed to flip flapjacks in a Broadway restaurant. But how could she get there? Then one day good fortune came her way. She displayed so much talent that she found her way to the stage. And soon after love came and brought her happiness. And she brought happiness to another. Was it the man with the handcuffs? See Eileen Percy in the lively comedy-drama, "Big Town Ideas" at the ———— theatre next ————.

SUGGESTIONS

In your copy on this picture emphasize its humor. Play it up in humorous fashion, stressing the incident around the Junction restaurant. Play up that the star is seen as a mighty attractive flapjack turner—a girl who brought smiles and appetites to her customers. Don't treat the picture seriously in your copy. Play up the funny angle. Bill it as rural comedy-drama—one of the best—if not the best in which Miss Percy has appeared. Use program readers similar to the one exploited here for your teaser campaign and newspaper briefs. Ask your patrons if they ever found romance in a railroad station restaurant while waiting for a train. It is a surety that most of them have? Get them curious at the strange places in which adventure and romance lurks. A rube quartette could put over a prologue for you.

"BOYS WILL BE BOYS"
(Goldwyn)

Quaintly Humorous, Simple Story with Will Rogers

THE result of combining Will Rogers with Irvin S. Cobb is a simple, excellently titled, quaintly humorous, but rather weak feature, which has the short running time of forty-five minutes, although it is announced as five reels in length. It may be milder, tamer and less virile than some of this star's previous pictures, but it is genuine, high class entertainment and the pleasant, human incidents with which it is filled will give more satisfaction than many a longer and more dramatic feature.

For its plot it takes a simple short story idea of a small town nobody, a product of the poorhouse who falls heir to a small fortune. The action is laid in the South, and the kindly character of Judge Priest is an important one in the action. Will Rogers plays Peep O'Day, the nobody. The judge informs him that, by the death of an Irish uncle, he is worth £9,000. "Pounds of what?" asks Peep. "Pounds of money," explains the Judge, "all you have to do is to sign some papers." "I knew there was a catch in it someway," sighs the uneducated Peep.

Having all this money, Peep decides to spend it by enjoying a boyhood that was denied him in his youth. He plays bandit with the youngsters, takes them on picnics, and goes on a second childhood spree generally. The plot comes in with a shyster lawyer who tries to have Peep declared incompetent to manage his own affairs. A phoney niece from the city is in the frame-up. Judge Priest holds court, and after hearing Peep's story of his lost boyhood, and the stories of others, showing his kindliness and generosity, decides that he is perfectly sane. The "niece" squeals, her sudden change of character being explained not at all. This plot becomes very faint at times while Rogers gets in some high class comedy trying to escape a designing widow. There is no romance linked up with the star, and the final fade-out shows him walking off with his gang of youngsters, leaving the widow disconsolate. There is a touch of love interest supplied by the village school mistress and a young lawyer. Peep helps them financially. "It doesn't cost me anything," he explains, "all I have to do is to make a cross on a cheque."

Rogers himself is a laconic, quaintly humorous, thoroughly human product of the soil. His treatment of the comedy situations is high class and appealing and marks him once more as unequalled as a portrayer of this type of character. Ed. Kimball is Judge Priest, Irene Rich, the girl, and Sidney Ainsworth, the villain, as smooth as ever. There are some good boy types, and plenty of pleasant pastoral exteriors.—Length, 5 reels.

Matthew A. Taylor.

THE CAST

Peep O'Day	Will Rogers
Lucy	Irene Rich
Tom Minor	C. E. Mason
Sublette	Sydney Ainsworth
Judge Priest	Ed. Kimball
Bagby	H. Milton Ross
Sheriff Breck	C. E. Thurston
Kitty	Mae Hopkins
Mrs. Hunter	Cordelia Callahan
Aunt Mandy	Nick Cogley
Farmer Bell	Burton Halbert

Based on the story by Irvin S. Cobb.
Directed by Clarence Badger.
Photography by Marcel L. Picard.

The inimitible Will Rogers is the star of "Boys Will Be Boys," the Irvin S. Cobb story which has reached the screen and which will be shown at the ———— theatre on ————. Rogers has no counterpart in motion pictures to-day. After a varied stage career, during which he gained fame as a laconic monologist and an expert rope swinger, Rogers entered picturedom, scored a hit and created a following for himself, which is growing larger with each succeeding picture which arrives from the Goldwyn studios in California.

"Boys Will Be Boys" gives him a typical role. He is cast as Peep O'Day, a nobody in a small southern town. Fate, in the form of an unknown uncle in Ireland, leaves him a small fortune. Money has always been foreign to Peep. The largest sum he ever had before was eighty cents. So, with everything at his command, he chooses that for which he ever longed and which was ever denied him. He chooses a real boyhood. How he proceeds to have the fun which should have been his twenty years before, forms the basis of this interesting Irvin S. Cobb story. Its quaint humor, its human touches, and its depths of pathos is a credit to the author as well as the star.

"Boys Will Be Boys" will be shown at the ———— theatre for ————.

PROGRAM READER

If some unknown relative died and left you a small fortune, it is a hundred to one chance that you would want to spend it the way Peep O'Day did. Peep is none other than the inimitible Will Rogers, who is appearing in the picture version of Irvin S. Cobb's story "Boys Will Be Boys."

You will have an opportunity to see "Boys Will Be Boys" on ———— at this theatre when it will start a ———— day run. Combining such a screen actor as Will Rogers and such a master of story-telling as Irvin S. Cobb makes a combination that is a pretty sure guarantee that an excellent picture will be the result. We leave it up to you to see "Boys Will Be Boys" and judge for yourself. You will probably remember Judge Priest, the kindly old justice of a small Southern town, who is liable to put a man in jail and then to go bail for him. Come and meet Peep O'Day then, as he is portrayed by Will Rogers. It is a picture of wholesome romance, quaint humor and laconic comedy.

SUGGESTIONS

Will Rogers and Irvin S. Cobb make a combination of names which will look mighty good in ad copy. Boost these two as much as possible. No writer is better known than Cobb and a great many should come to see his story who would otherwise prefer a more romantic hero than Rogers. You can run a teaser campaign asking if the reader would spend a small fortune to win back a boyhood that has been lost.

"OLD DAD"
(Mayer-First National)

Mild Entertainment in This Conventional Picture

THIS offering starring Mildred Harris is a more or less sugary recipe founded upon the conventional idea of a neglected daughter and a preoccupied father who takes her into his arms when danger beckons and chases the black clouds away. The picture is a plea of sympathy for dad, who has been relegated to the background in similar types of photoplays in order that mother may be made the central figure. The offering furnishes no novelty. Every scene is cut and dried, with the heroine going through naive experiences. No flash of mother is given at first and the supposition is that she is dead. But father makes his bow in the introductory reel as a preoccupied captain of industry—too busy to pay attention to his capricious daughter at boarding school. A mere flash shows him in deep thought, after which he fades out of the picture until the third reel.

Naturally one is at a loss to find a meaning in the title until his reappearance. The action up to this point is the usual presentation of high jinks at school. The director might have enlivened the plot here with some amusing incident, thus providing a humorous balance. Instead he paints the pathos of the lonely girl's life. The regulations of the school are such that she is expelled because a college boy is caught in her room. And this is the opportunity to introduce father again. The scenes at the school are exceedingly mild and the star fails to put any vitality into her performance. She rushes home, explains to dad, is forgiven and the latter tells her he will take more interest in the future. The mild incident must have called upon the director for at this point he introduces some arbitrary scenes with a moral leper endeavoring to compromise the girl.

The father registers indignation, but the daughter, thoroughly innocent, encourages the philanderer when he offers apologies. She is about to elope with him when her mother appears on the scene and compromises herself to save her. The gay hounder is proved a higamist and the college youth arrives to carry out the romance. The picture does not develop any real moving moments. There are many sequences which show the characters in exceedingly quiet action. It moves so slowly that one has time to anticipate the outcome. And this is fatal in building suspense. The chief element of the offering is the note of pathos which envelops the lives of the father and daughter. The mother's introduction paves the way for a reconciliation. John Sainpolis plays dad in a sympathetic manner.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Daphne Bretton	Mildred Harris
Richard Wiltoner	George Stewart
Jaffrey Bretton ("Old Dad")	John Sainpolis
Virginia Bretton	Myrtle Stedman
Sheridan Kaire	Irving Cummings
Peggy Laire	Hazel Howell
Prof. Pettigrew	Edwin Brown
Claudia Merriwane	Loyola O'Connor
Ruth Pomeroy	Bess Mitchell
Little Girl with Two Mothers	Tula Belle

By Eleanor Hallowell Abbot.
Directed by Lloyd Ingraham.

PRESS NOTICE—STORY

Mildred Harris' latest starring vehicle, "Old Dad," from Eleanor Hallowell Abbot's widely read story, will be the feature attraction at the ———— theatre next ———— and ————. In this production the star deviates somewhat from her more serious roles of the past, and, according to reports, is more captivating than ever, revealing a surprising versatility. As Daphne Bretton, she has the role of a young girl who has missed the influence of motherlove, and who is left to the care of a preoccupied father, blinded to all else but the pursuit of the dollar.

She develops into a capricious young woman whose disregard for certain conventions at a fashionable boarding school make her very much misunderstood. She is expelled from school when a college boy is found in her room, although the circumstances surrounding his presence are perfectly proper. The girl joins her father and soon after elopes with a philanderer, but after discovering him to be a bigamist, the marriage is annulled and she renews her romance with the college youth. The picture radiates considerable charm and sentiment and is capably acted and directed.

"No—I don't know him, at all." Of course she fibbed, and the boy would have gone to jail rather than confess he'd jumped out of her window only five minutes before. But it was midnight, and the scandal started—a scandal which expelled her from school. She was disgraced, but her father had implicit trust in her. She found refuge in his arms. She had never known the influence of mother love—until. See Mildred Harris in her newest picture entitled, "Old Dad," at the ———— theatre next ————. It is a story of charm and sentiment and romance—a story of Dad who found his wife, through a scandal, and his daughter, too. The picture is adapted from Eleanor Hallowell Abbott's novel and gives Miss Harris an opportunity to display her versatility.

PRESS NOTICE—STORY

There is a good title to this picture which can be exploited for its full value. Play up the sentiment and pathos which are written into the life of a preoccupied father who is too busy to pay attention to his daughter. Play up the picture as a charming journey in the land of sentiment and romance. Play up the star and announce that she has an ideal vehicle here. You might capitalize upon the title by paraphrasing the ad, "Ask Dad, He Knows." This can be used around various articles of merchandise for window displays. Play the picture up as an interesting story of a lonely, little rich girl, who had missed the influence of mother love. You might have a Dad evening, admitting all fathers over a certain age free of charge. This would be a good publicity stunt which would excite comment.

She had never seen her mother. Why? Ask Old Dad. You'll see him at the ———— next ————.

A mother looked into the picture and saw what she had lost—a husband who needed a wife's love; a daughter who needed a mother's guidance. See "Old Dad."

"THE MAN OF THE FOREST"

(Benj. B. Hampton-Hodkinson)

Will Be Ranked High by the Melodrama Fans

WELL-MADE melodrama, with a sustained climax which will keep an audience tense for the entire last reel, sums up briefly this Zane Grey novel, which has been produced by the Benjamin B. Hampton forces. In entertainment values, it will be ranked high by the lovers of the Western type of motion picture, chiefly because, as stated above, it reaches a climax early in its course, creates a tense situation and holds the interest from then on by piling one difficulty after another in front of the rescuing parties. The scenario has been so written that, even with the end foreseen, an audience will be seated on the edge of their chairs until the hero utters a happy sigh of contentment in his sweetheart's arms in the fadeout.

When the story gets started and the characters all planted it looks like very orthodox. The villains are an unscrupulous hotel owner, an unfaithful employee, and a crowd of half-breeds. The old ranch owner is ill, and the hotelkeeper is scheming to obtain possession of the ranch at his death. The heroine is the prospective heiress, and the hero a young man with a propensity for hermiting, who lives alone in the forest. After a misunderstanding brought about by the villain, the girl is kidnapped, and the old man is left alone, while a second heavy seeks to give him an overdose of strychnine. Thus there are two threads of the story to be used to keep up the tensity of the climax. That is to say, there is one party of sympathetic characters fighting for their lives in a cabin in the woods, while another sympathetic character, the old ranchowner, barely escapes being poisoned in his home.

There is not a little comedy developed by the character acting of Frank Hayes and a semi-tamed mountain lion and bear. Carl Gantvoort, as the man in the forest, appears to be a too conventional leading man for the part. One might expect a little more carelessness of dress and a less bouyant appearance in a man who lives in solitude. Claire Adams is an attractive leading woman with no tendency to overact in the heavier moments. The villains are Robert McKim and Jean Hersholt, both capable and true to type. Even more beautiful exteriors than are shown might be looked for here, for although they are all adequate, none are exceptional. It is not a "wild and wooley" West story. Arizona is given credit for a number of automobiles and some respectable brick buildings.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Milt Dale ..... Carl Gantvoort
Helen Raynor ..... Claire Adams
Harvey Riggs ..... Robert McKim
Lem Beasley ..... Jean Hersholt
Al Auchincloss ..... Harry Lorraine
Bessie Beasley ..... Eugenia Gilbert
Las Vegas ..... Frank Hayes
Bo Raynor ..... Charlotte Piere
Snake Anson ..... Charles Murphy
Jim Wilson ..... Frederick Starr
Lone Wolf ..... Tote du Crow

From the novel by Zane Grey.
Produced by Benj. B. Hampton and his associates: Wm. H. Clifford, Howard Hickman, Eliot Howe, E. Richard Schayer, Joseph Dubray, R. H. Sturgis.

PRESS NOTICE—STORY

The latest Zane Grey novel to be picturized, "The Man of the Forest," will be the feature attraction at the ———— theatre for a ———— days run beginning ————. Zane Grey is one of the few American authors whose works are listed consistently among the year's "best sellers." In addition to his graphic powers of description, Mr. Grey is able to bring home to his readers the great Western plain life as it really is. His stories are tales of adventure and romance of that wide country born of a period of disorder and struggle of law against the lowest passions of unscrupulous men. No one can equal him in his portrayal of Western life.

Benjamin B. Hampton has produced one of Mr. Grey's most attractive stories in picture form. "The Man of the Forest" takes one out of the humdrum existence of routine life. It carries one away with the spirit of adventure. On the screen it is enacted by a highly capable cast of screen favorites including Carl Gantvoort, Claire Adams, Robert McKim and Jean Hersholt. The picture was actually filmed in the West where the story was laid, and as a result there is a wealth of picturesque scenery as a background for the stirring action.

"The Man of the Forest," will run at the ———— theatre for ———— days beginning ————.

PROGRAM READER

Another popular Zane Grey novel has been picturized and will be the feature attraction at the ———— theatre on ————. It is "The Man of the Forest," and it has been produced as a motion picture by no less a director than Benjamin B. Hampton, who has already a long list of screen successes to his credit. It is enacted by an all-star cast, which is really all-star. Among the favorites who are seen in it are Carl Gantvoort, Claire Adams, Robert McKim and Jean Hersholt.

Zane Grey's stories of the great American West are unequaled in all American fiction. He is noted for his tales of adventure and romance that carry one away to the open country—to the barren deserts of New Mexico, to the rolling cattle lands of Arizona, and to the rugged forests of the mountain country. "The Man of the Forest" is a ranch story. It sweeps along to a thrilling and gripping climax. It takes one out of a humdrum existence and carries him into a land of adventure and action. It is a picture you will want to see, and one which we take pleasure in presenting to you.

CATCH LINES

Zane Grey's newest story of Western adventure. See an accurate portrayal of life in the Western plains—a life of adventure, of dark-skinned, hard-muscled, red-blooded men. Let it carry you to those rolling plains of Arizona. Let it satisfy your longing for adventure. You will enjoy it even more than this great author's printed stories.

'SHELTERED DAUGHTERS"

(Realart)

The Best Little Bet in Many a Month

A GEM. Has everything that goes to make a surefire audience picture; great story, barring one slightly improbable sequence in which the heroine is made an accomplice of the crook, but which won't be questioned by the average audience; fine acting by a flawless cast; perfect direction that gets the most out of each scene; star truly beautiful and registering for the first time by the way, as an honest to goodness personality, and a great type for the part; a perfect continuity that carries suspense and builds with just the right amount of mystery; clothes that aren't dragged in by the ears; a theme of rare importance used not to preach but to teach; good sets and nicely selected exteriors; clever titles that hand out an occasional laugh as well as tie the story together and good straight clear photography that strives not to be so artistic but that it will be appreciated by the fan. What more could an audience ask for?

George Bronson Howard wrote "Sheltered Daughters." Edward Dillon directed. Justine Johnston is the star and important members of the cast who are entitled to much praise for putting the picture over, are Riley Hatch, Warner Baxter, Charles Gerard, Helen Ray, Edna Holland and Jimmie Lapsley. Clara Beranger wrote the scenario.

The story told concerns an unsophisticated girl who has been sheltered from all the bad of life, who through a series of circumstances and incidents, comes close to having her life wrecked because a title in the picture says, "She is so green that I bet she still thinks there is a Santa Claus." Through the picture there is the thread of a romance, but the feature is principally a story of incident and action in which the whole cast is given about equal opportunity.

If this production doesn't please 'em they are hard boiled. Incidentally the feature is censor proof. Go get it.—Length. 5 reels.—*J. S. Dickerson.*

THE CAST

Jenny Dark ..... Justine Johnstone
Jim Dark, her father ..... Riley Hatch
Pep Mullins ..... Warner Baxter
French Pete ..... Charles Gerard
Adele ..... Helen Ray
Sonia ..... Edna Holland
Claghorn ..... James Laffey
Pinky Porter ..... Jimmie Lapsley
The Ferret ..... Dan E. Charles

By George Bronson-Howard.
Scenario by Clara Beranger.
Directed by Edward Dillon.
Photographed by George Folsey.

PRESS NOTICE—STORY

That ignorance is not always bliss furnishes the theme of Justine Johnstone's latest picture, "Sheltered Daughters," which comes to the ———— theatre next ———— and ————. The beautiful star plays the role of a motherless girl whose father, a famous detective, has determined that his daughter shall be kept pure and undefiled even from any knowledge of the sin and crookedness of which he knows so much. The girl is not even allowed to read the newspapers, lest she learn that scandal and crime are commonplace.

The hero of the story is a young cub reporter who informs her father that the girl ought to be told a few things about life. But father, stubborn in his convictions, went right on secluding and sheltering the girl, believing her safe because she was always at home reading. Of course she reads romances and finds a deal of romantic notions from them. Then a chance acquaintance brings her into contact with a polished rogue, who has on foot a daring scheme to fleece a choice lot of millionaires. He needs a woman accomplice and the girl becomes an unconscious tool to his scheme. She is extricated in the nick of time. The picture builds a number of clever scenes and holds the interest.

PROGRAM READER

Since babyhood her father had kept her ignorant of the ways of the world and sheltered from all contact with evil. And now, when the first man came into her life, how was she to judge whether his intentions were honorable or not? So the trap was set and sprung all too easily, and only a kind providence saved this gentle "sheltered daughter" from her father's folly. Is it any wonder that even the man who had deceived her should turn upon the father with the scathing denunciation—"Don't blame the girl, blame yourself." "Sheltered Daughters" is a play that every parent and every boy and girl should see. The picture appears at the ———— theatre next ———— with beautiful Justine Johnstone as the star.

SUGGESTIONS

The theme of this picture would make excellent copy for exploitation. This can be put out in the shape of a teaser campaign, newspaper synopses and program readers. Ask your patrons—those who are parents if they are pursuing the right course in bringing up their children. Play up that ignorance is not always bliss. Stress the fact that children cannot be secluded from all contact with evil—that ignorance may reap the consequences. Play up the star and her previous pictures. You can state that she is the most beautiful woman on the screen. The author is well known and his name should come in for some special exploitation. Bill it as a dramatic study which carries romance and thrills.

CATCH LINES

Her father had surrounded her with a rich assortment of blue laws. The "Don't Trespass" sign was up on all sides. What were the consequences? See "Sheltered Daughters."

Do you believe in secluding your daughter and forbidding her to see no evil, speak no evil, and hear no evil? See Justine Johnstone in "Sheltered Daughters."

She had grown to womanhood as cloistered as a nun. She reveled in romance, but was ignorant of the world. What happened? See "Sheltered Daughters."

ADVANCE INFORMATION OF FILM RELEASES WILL APPEAR NEXT WEEK

"CHEATED LOVE"
(Universal)

Carmel Myers Has a Gem in Lifelike Picture

EVERYTHING belongs to the credit side of this lifelike little picture which gives Carmel Myers a chance to display her refreshing personality and talent at their best. In fact it is the best offering in which she has ever appeared and in all likelihood will meet with a very enthusiastic reception everywhere. King Baggot has turned director here and shows that he knows how to construct a picture and make it palpitate with life. He has been at the game long enough to know what he is about and his experience has given him a ripe knowledge in knowing how to build moving scenes and balancing them with genuine humanities. "Cheated Love" is a slice of life as it is lived in New York's teeming East Side—the Ghetto to be exact, and revolves around Jewish love as it is expressed between parents and their offspring.

Not a touch is out of place, the director catching every incident and visualizing every characteristic of the race. Even sentiment is caught in a charming manner. The story is marked by its simplicity, there being a jilted romance for a basic idea with nary a villain to introduce any false melodrama. The father, who conducts a grocery, journeys down to the pier to welcome his immigrant daughter from Russia. And while he, true to form, is unable to assimilate the ways of the new world, the girl rapidly becomes Americanized. If there is a stormy scene between the two over her partiality to a certain lover, it is quickly brushed aside in appealing moments of devotion. The girl sends for her lover, a doctor, in far-away Russia. But he does not measure up to requirements in the father's eyes. Unable to get his diploma without funds the heroine willingly turns over her salary to him. She is employed in the theatre of her people, her talent giving her a place in the cast.

A counter conflict is used to stress the pathos, with a disappointed lover displaying a magnanimous spirit. The young doctor becomes enamoured of a wealthy girl and when he attempts to renew his former love affair, the girl promptly shows him the door. The punch scene is a panic in the theatre when the boiler explodes, with the heroine calming the audience by giving an impromptu performance. It is a good touch which shows a celebrity refusing to appear because a younger and more beautiful girl is in the cast. The picture is easy to anticipate, but it is charged with such realistic touches and intimate detail and is so exceptionally played that its entertainment values are immense. The cast has been chosen with a wonderful eye for types. Each player looks the part and acts it. John Davidson and George Williams deserve praise for gethting into characters so thoroughly. The titles are typical of the people who express them.—Length, reels.—*Laurence Reid.*

THE CAST

Sonya Schonema ..... Carmel Myers
Abraham Schonema ..... George B. Williams
David Dahlman ..... Allan Forrest
Mischa Grossman ..... John Davidson
Cholom Maruch ..... Ed. Brady
Bernie ..... Snitz Edwards
Boscha ..... Smoke Turner
Sophie Kettel ..... Virginia Harris
Rose Jacobs ..... Inez Gomez
Mrs. Breine ..... Clara Greewood
Sam Lupsey ..... Meyer Ouhayou
Mrs. Flaherty ..... Laura Pollard
Mme. Yazurka ..... Mme. Rose Dione
Mrs. Leshinsky ..... Theresa Gray
Chas. Hensley ..... Fred G. Becker

By Lucien Hubbard.
Scenario by Doris Schroeder.
Directed by King Baggot.

PRESS NOTICE—STORY

A picture of New York's teeming East Side—a picture of the Ghetto, a world its own, is coming to the ———— theatre next ———— in "Cheated Love," armel Myers' latest offering. This photoplay resembles a slice of life in its pproach to realities. The teeming population, the devotion of the people, the timate life—these are remarkably caught and make the picture a genuine treat. ertain it is that Miss Myers has her finest production here—one which gives her chance to assert her personality in all its refreshing charm.

The star plays the part of an immigrant daughter of a grocer, but lately arrived America. She quickly assimilates the ways and customs of the new land, but romance her heart goes back to far-away Russia. She is instrumental in getting r fiance to come to America, but the new country changes him entirely. Thus eated of her love she turns to a devoted admirer. The picture charms with its timate touches and its play of humor and romance and sentiment. The atosphere is immense and it abounds with local color. King Baggot directed.

PROGRAM READER

How would you like to take a pleasant journey to New York's East Side, to the ietto, that mysterious quarter of the old world transplanted in the heart of the tropolis? If you have never been there you will find that the picture, "Cheated ve," is sufficient to make you feel an actual visitor. If you have been there you ll realize that the offering is the real thing. The photoplay is a slice of Jewish e of the Ghetto and throbs with human touches. All the characteristics of the ce—the color, the pathos, the sentiment and humor—these are all intact. And etty Carmel Myers is the star at the ———— theatre next ————.

CATCH LINES

A picture of New York's Ghetto—a picture of charming sentiment and romance d human interest—that is "Cheated Love" starring pretty Carmel Myers.

Always you like to go to the pictures, yes? Then see Carmel Myers in "Cheated ve," a picture of romance in New York's Ghetto.

"SHAM"
(Famous Players)

Good Clean Entertainment, with Star in Likeable Role

"SHAM," a picturization of the stage play written by Elmer Harris and Geraldine Bonner, in which Henrietta Crossman starred some years ago, contains nothing new in plot, but a generally good production, intelligent direction and acting and the injection of more or less comedy is responsible for what will be called good entertainment by the average fan. Ethel Clayton plays Miss Crossman's role, that of a "blue blood" young New York lady who is forced to become a "gentle grafter" in order to put up a front commensurate with the traditions of her family. How she finally grows so tired of the sham of her life, listens to the dictates of her heart and rushes off to marry the rough and ready Westerner instead of accepting the fat and boresome, but rich, "Monte Buck," is the familiar course the story travels.

The production is interesting, due to the fact that the incident provided is well chosen and at times rather humorous and because the star and her supporting cast fit themselves like gloves into likeable characterizations. There is no villain to the story. There is no particular plot complication and little suspense. It is just a story of incident and a reasonable amount of action, some good clothes, nice sets, breezing along to a perfectly obvious tag, the time when the heroine decided that she prefers three square meals a day in a dobe shack with the man of her choice to intermittent feasts at society's tables or a marriage for money.

Miss Clayton is a good type for her part and makes the audience feel that she is a "regular fellow." Walter Hiers and Theodore Roberts manage to extract some real comedy out of their roles. Clyde Fillmore as the Westerner sticks around for the clutch without much to do. Carrie Clark Ward scores as "Rosie," the Van Riper family cook, forced to many extremes to provide the meals when the grocery man declines further credit.

All in all, no knockout, but a clean, well constructed orthodox five reels of entertainment that will satisfy the family audience.—Length, 5 reels. —*J. S. Dickerson.*

THE CAST

Katherine Van Riper ..... Ethel Clayton
Tom Jaffery ..... Clyde Fillmore
Monte Buck ..... Walter Hiers
Jeremiah Buck ..... Theodore Roberts
Aunt Bella ..... Sylvia Ashton
Aunt Louisa ..... Helen Dunbar
Bolton ..... Arthur Carewe
Uncle James ..... Thomas Ricketts
Clementine Vickers ..... Blanche Gray
Maud Buck ..... Eunice Burnham
Rosie ..... Carrie Clark Ward

Adapted from the play by Elmer Harris and Geraldine Bonner by Douglas Doty.
Directed by Thomas Heffron.

PRESS NOTICE—STORY

A delicious satire on the "gentle grafter," people who don't pay their bills and who live on the outside the life of the spendthrift in order to keep up the traditions of the family, is "Sham," the latest starring vehicle which Famous Players-Lasky has provided for Ethel Clayton. "Sham" comes to the ———— theatre for a ———— days run beginning ————.

The picture is an adaptation of the stage success in which Henrietta Crosman starred some seasons past. Miss Clayton plays the Crosman role and in her support are such players as Walter Hiers, Theodore Roberts, Clyde Fillmore, and others as popular with the motion picture fan.

The feature is a comedy-drama of unusually entertaining qualities. Mr. Roberts and Mr. Hiers contribute some delicious comedy bits, and Miss Clayton has one of the best roles of her career.

The direction is by Thomas Heffron, well established in the public's mind as a producer of clean entertainment. The adaptation is by Douglas Doty who has written an unusually well knit continuity. "Sham" will please the fans whether they are young or old, rich or poor. It tells a likeable story in a straightforward way, with no disagreeable scenes or obnoxious sentiments.

PROGRAM READER

"Sham," Ethel Clayton's latest photopplay from the Paramount studios, will be the feature picture at the ———— theatre for a ———— days engagement beginning ————.

The feature is an adaptation of the successful stage play in which Henrietta Crosman was starred a few seasons past and tells the story of the "blue-blooded" but impoverished daughter of an old New York family, who was forced to become a "gentle grafter" in order to exist, and still keep up appearances commensurate with the traditions of her family. In the role of "Katherine Van Riper" Miss Clayton has a part that is eminently suited to her talents. She is ably supported by a correct cast of types that includes Walter Hiers, Theodore Roberts and Clyde Fillmore. Thomas Heffron directed the production, paying special attention to detail and artistic lightings. Mr. Roberts and Mr. Hiers contribute some fine comedy scenes.

SUGGESTIONS

The exploitation possibilities of this picture, aside from those naturally accruing from the star, the vehicle adapted from the stage play in which Miss Crosman was starred and the popular supporting players, are found in a comedy scene in which Walter Hiers as the lover who has been refused tries to drown his sorrows in champagne, while an orchestra plays and he sings, "In the Gloaming."

For lobby display or prologue we would use this scene as a basis and work up the comedy angle. We would be sure and make clear that the title does not mean a problem picture and that the feature is good entertainment. The fact that it is clean is also worth space.

CATCH LINES

The choice that Katherine Van Riper, heir to an honored name and nothing else made in the matrimonial market, was three square meals a day with the man of her choice and love in an adobe shack, against the solid heir to a solid fortune or the intermittent fears of single blessedness at society's table.

The story of a "blue-blood" girl who had the courage to upset tradition and forsake her life of sham, for a home out west with the man of her heart's choice.

"COLORADO PLUCK"
(Fox)

Has Not the Action They Expect of This Star

THERE is enough originality in the locale and the characterizations in "Colorado Pluck" to make it a fairly interesting program picture. Then there is the star, William Russell, who has been given an extremely sympathetic part. In fact, after he is cheated out of two million dollars, tricked into a marriage with a girl who loves another, he may he such an abused individual that an audience will lose patience with him. Of course, the girl comes to love him at the end, hut the two million is irrevocably gone.

Despite the title, "Colorado Pluck" is not a Western. It opens in New York, where Colorado Jim arrives after having made his stake in the West. He falls in with a young Englishman, the only son of an impoverished British family. Together they travel to England. Reggie has been expected to hring hack a rich American wife, but in lieu of an heiress, the aristocratic British family are satisfied with a millionaire Westerner, and proceed to marry him off to their daughter. This girl is engaged to another, hut forced to marry the American. The marriage settlement is half a million. But that is only the heginning, and before long Jim is fleeced of his total fortune hy the scheming family. Then he packs up and goes hack to his Colorado home with his wife. He is wounded hy a hrawler just hefore his wife's old lover appears on the scene. His wife is undecided whether to leave him to die and return to England or to stay with him. Finally she decides that she loves him, and stays.

An audience will leave with an unsatisfied feeling. The villain is unpunished, the English family is two million to the good, and the wife is forgiven without a murmur. This story does not give the star a chance to engage in the rough and tumhle action of "Bare Knckles" or "The Challenge of the Law." It prohahly will he disappointing to the star's admirers for this reason.

The cast is average, with Margaret Livingston playing opposite the star. Others in the cast are William Buckley, Helen Ware, Bertram Johns, and George Fisher, not entirely convincing as the villain. The picture is made up largely of interiors. Comedy to a small degree is developed out of the situation of the raw-honed Westerner in the home of British nohility.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Colorado Jim	William Russell
Angela Fetherstone	Margaret Livingston
Reggie Fetherstone	William Buckley
Philip Meredith	George Fisher
Lady Fetherstone	Helen Ware
Lord Fetherstone	Bertram Johns
Butler	Ray Berger

Story by George Goodchild.
Scenario and direction by Jules G. Furthman.
Photography by George Schneiderman.

PRESS NOTICE—STORY

William Russell is the star of "Montana Pluck," which will be the feature attraction at the ———— theatre on ————. This popular William Fox star has been given another exceedingly interesting story to offer to the public as a successor to "The Man Who Dared," "The Iron Rider" and "The Challenge of the Law."

"Colorado Pluck" is wide in its locale, the story shifting from New York to London, and back again to the mining regions of Colorado. Russell is cast as a Western miner who strikes it rich and comes to New York with a lot of money and considerable time on his hands. From there he travels to England and there is considerable comedy and not a little romance developing when he is entertained at the home of an exclusive English family. The story ends in Colorado with a thrilling climax, which enables this popular star ample opportunity to impress an audience by his virile ppersonality.

Supporting the star in this picture is dainty Margaret Livingston, a popular screen leading lady, who is cast as the languid daughter of a noble English family, and who marries the rough miner for his gold, but finds later that she truly loves him.

Others in the capable cast are George Fisher, Helen Ware, a highly successful actress recruited from the legitimate stage, Bertram Johns, and William Buckley. The story is by George Goodchild, one of the most successful authors, and the scenario and direction was done by Jules G. Furthman.

"Montana Pluck" will be shown at the ———— theatre for ———— days beginning ————. It is expected to be one of the most popular pictures shown at the ———— in some time.

PROGRAM READER

"Colorado Pluck" is the title of the newest William Russell picture which will be the attraction at the ———— theatre on ————. The popular William Fox star has been given another one of the virile parts in this picture, which have made him to-day one of the most popular male stars on the screen. It is, we believe, the kind of a story which you will all want to see. It combines romance with thrills, and comedy with drama in such a skilful fashion that it makes an ideal evening's entertainment.

Russell is supported by Margaret Livingston, a winsome leading lady. Others in the highly capable case include William Buckly, George Fisher and Helen Ware, a well known Broadway actress.

If you have never seen William Russell on the screen, we advise this as an excellent time to become acquainted. If you have seen him in his previous picture, we feel sure that you will not miss this opportunity to see him again.

"Colorado Pluck" is the name; the time ————, and the place right here in the ———— theatre.

SUGGESTIONS

Outside of exploiting the star, this picture does not appear to be unusual enough in any respect to merit any novel exploitation. You might mention all or some of his previous pictures if you have shown them. Give enough of the story in your catch lines to plant the locale of Colorado, New York's white lights. and exclusive England. Helen Ware in the cast will be known to some of the older followers of the legitimate theatre. Others in the cast are not prominent.

"THE LOST ROMANCE"
(Paramount)

Very Artistic, But Short on Drama and Action

FOR what is announced as his first original screen story, Edward Knoblock has written a romantic and, some might say, sentimentally sweet little play, hased on the age old domestic prohlem, that happens along in the lives of most married people when romance seems to have just naturally evaporated and affection, mutual understanding and respect have not as yet come to take the place of that which has heen lost.

From this ohviously poor picture material William De Mille has produced a photoplay that requires endless titles to explain the scenes and to preach its commendable sermon. Also Mr. De Mille or Mr. Knoblock, whichever one is responsihle for the incident of the picture, has gone to extremes in what has heen provided for the purpose of illustrating the theme. In consequence the spectator does not find much sympathy for any of the characters of the eternal triangle. The wife is a silly romantic scatterhrains. The hushand a disagreeahle and peevish individual, who apparently has no sense of the obligations that accrue when one takes a wife. The "other man" is a sentimental fool, mooning over the loss of a girl whom he knows never cared for him. As for the actual plot, the end is always in sight, with little suspense and ahsolutely no action to carry interest in individual sequences. Scarcely a single scene would mean anything without the titles to serve as captions.

However, so far as the technique of the production goes, it is lavish and commendahle. Splendid sets that carry fine atmosphere, excellent acting so far as the opportunities go and artistic lightings are the rule, all of which may compensate considerahly for the lack of action and interesting incident.

As for audience appeal, it is a picture for unhappy wives and sentimental girls. For the average every-day fan, especially the male of the species, we fear it will he voted a tame, unreal story, telling once again what everyhody knows, that married life, to he successful, is a partnership. —Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Mark Sheridan	Jack Holt
Sylvia Hayes	Lois Wilson
Elizabeth Erskine	Fontaine LaRue
Allen Erskine, M. D.	Conrad Nagel
Allen Erskine, Jr.	Mickey Moore
Librarian	Mayme Kelso
Butler	Robert Brower
Nurse	Barbara Gurney
Police Lieutenant	Clarence Geldart
Detective	Clarence Burton

Story by Edward Knoblock.
Scenario by Olga Printzlau.
Directed by William De Mille.

PRESS NOTICE—STORY

That ever new and interesting domestic problem which comes to married people, the void between the end of romance and the beginning of affection, has been selected by Edward Knoblock, famous playwright, as the theme for his first original story for the screen and presented under the title of "The Lost Romance."

Produced with an all-star cast which includes Lois Wilson, Conrad Nagel and Jack Holt and directed by William De Mille, who also made "Mid-Summer Madness," "The Lost Romance" is one of the notable pictures of the year. It has all the requirements for the ideal photoplay—author, cast and master producer and a really big theme.

The picture began its career with a highly successful run at the Criterion theatre, New York, and has since played many of the big houses of the large cities for runs of several weeks duration.

"The Lost Romance" will be the principal film attraction at the ———— theatre for a ———— days engagement beginning ————.

PROGRAM READER

"The Lost Romance," Edward Knoblock's first original story for the screen, directed by William De Mille and with an all-star cast that includes Jack Holt, Conrad Nagel and Lois Wilson, will be the feature picture at the ———— theatre for a ————days engagement beginning ————.

Founded on that ubiquitous question of all married couples, what is to happen when romance is dead, "The Lost Romance" is a picture with a theme of real import. It not only entertains but teaches all married people or those who expect to be married a lesson that is of inestimable value.

"The Lost Romance" is a Paramount picture that measures up to this company's new ideals, and is notable in that it has every requirement for a great picture—author, cast, director and a strong story with a theme. It is a picture that no one should miss, promising rare entertainment.

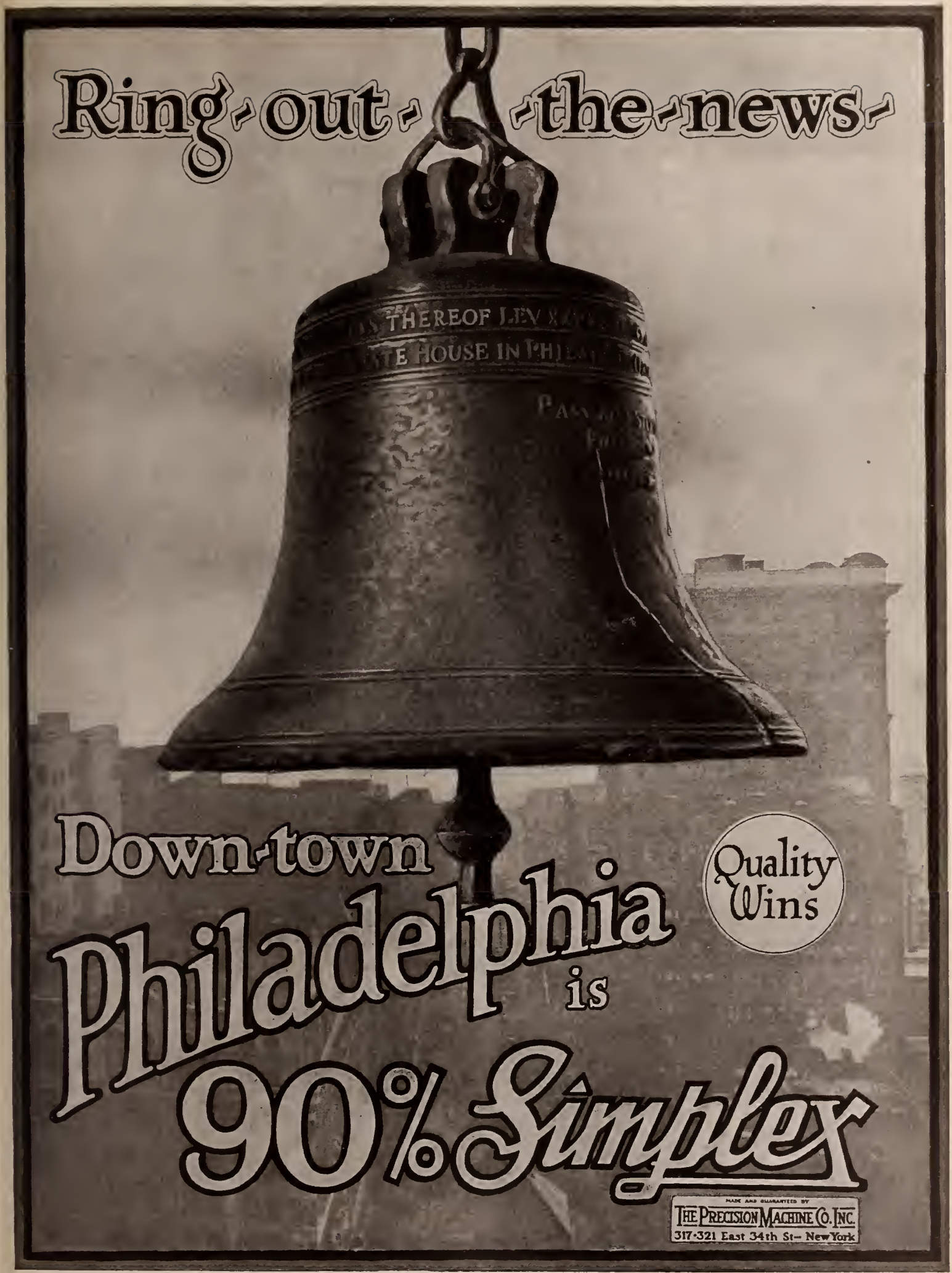
SUGGESTIONS

The biggest exploitation bet of this picture is the theme and the opportunity of awakening the interest of all the wives in the "lost romance" period of most married couples' lives. There is also the fine cast, Mr. Knoblock's fame as a playwright, William De Mille and the general excellence of the production to bill. We would present the picture frankly as a problem play. A prologue with lines from the picture could very easily be produced.

CATCH LINES

A fascinating drama of the first years of married life: of the time that comes to every wedded couple when romance is dead and when the void has not been as yet filled by affection and mutual understanding. An interesting story of the problem of the ages; bridging the gap between the death of romance in home and the birth of affection. A story of two wedded people who found romance dead, just as all married people ultimately do, and who had not as yet found that true love that "passeth understanding."

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Clever editing by Billy Shea.

Mr. Franklin assisted by
Fredric Leahy has made
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Sidney A. Franklin
Director

"Courage"
"Not Guilty"
"Unseen Forces"
"The Hoodlum"
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Motion Picture News

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Frank Talk

In this issue of Motion Picture News George B. Van Cleve, vice-president and general manager of International Film Service (Cosmopolitan Productions) discusses motion picture trade papers and trade advertising.

He speaks from the viewpoint of an unusually successful advertising experience extending over twenty-four years.

He speaks with open-minded frankness, with all his cards on the table.

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THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey



Jesse L. Lasky presents

THOMAS MEIGHAN
in
"White and Unmarried"

From the story "Billy Kane, White and Unmarried," by John D. Swain.

THE biggest money maker the Good Luck Star has ever made.

Packed full of all the sure-fire elements that make for popular success—thrills, comedy, suspense, romance and heart interest.

Scenario by Will M. Ritchey. Directed by Tom Forman.

Give it a long run and you'll clean up

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

JESSE L. LASKY
presents

ETHEL Clayton in "Sham"

A PLAY that strikes home with a mighty punch.

A winner for every theatre because it is built out of the material of every-day life.

It was Henrietta Crosman's greatest stage success. Without question it is Ethel Clayton's greatest screen success.

The New York World said:

"An out of the ordinary picture. Directed with great skill, and acted by a strong cast."

The cast includes Clyde Fillmore, Theodore Roberts, Walter Hiers, Sylvia Ashton. Adapted from the play by Elmer Harris and Geraldine Bonner. Scenario by Douglas Doty. Directed by Thomas Heffron.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



Jesse L. Lasky presents

A GEORGE MELFORD PRODUCTION

"A Wise Fool"

with James Kirkwood



NOBLE of heart, strong of soul and undaunted by the blows of destiny, Jean Jacques—the wise fool—is one of the most lovable and memorable of all the characters Sir Gilbert Parker has ever created.

In the hands of the same master director who made "Behold My Wife," this other story by that world-famed author positively springs from the screen, a profound and moving human panorama of love and suffering and the understanding that brings peace.

Adapted by the author himself, who worked with the director throughout the production. Acted by a notable cast amid settings of spectacular beauty.

Adapted by Sir Gilbert Parker from his novel "The Money Master"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres., JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK.

A Paramount Picture



ALLAN DWAN

presents

"A Broken Doll"

A picturization of
Wilbur Hall's Saturday
Evening Post Story
"Johnny Cucabod"

Featuring

Monte Blue and Mary Thurma

Personally directed by Mr Dwa

TO BE RELEASED JUNE 12th





ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

—a broken doll

—a broken heart, and then—

But that would be telling the story, which, by the way, is one of the greatest human interest novels that has been picturized for the screen in many a day. It's as big a picture as it is a story, too, and audiences will be swayed with emotion by the clever and realistic work of the cast which features the incomparable Monte Blue and Mary Thurman.

Allan Dwan personally directed "A Broken Doll." The story, which was read by millions when it appeared in the Saturday Evening Post, is from the pen of Wilbur Hall.



TO BE RELEASED JUNE 12th





ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY







MAURICE TOURNEUR

Presents

"THE FOOLISH MATRONS"

From the novel by Donn Byrne.
With an all star cast

Directed by Maurice Tourneur
and Clarence L. Brown

To be RELEASED JUNE 19th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY





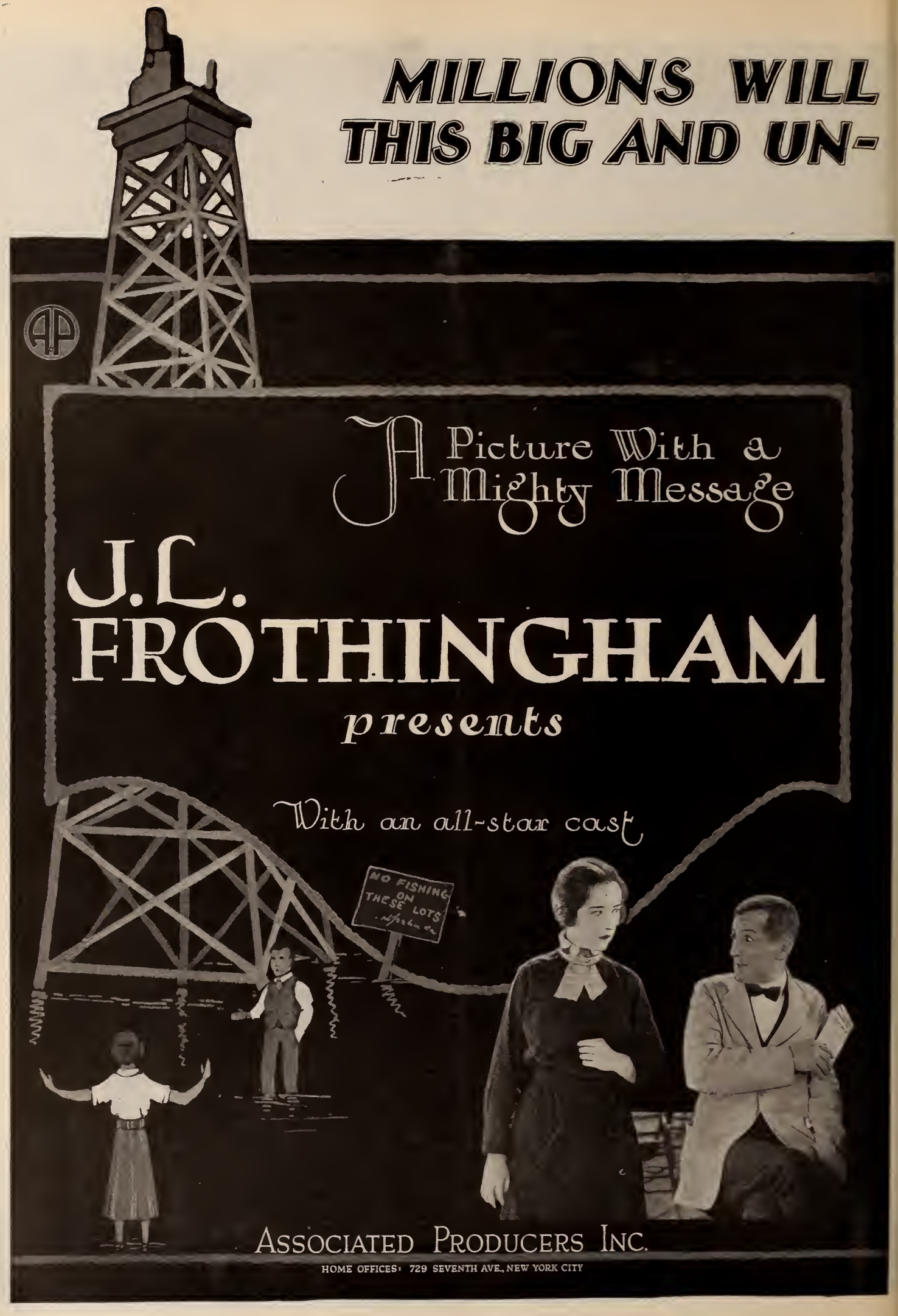
Here is an adaptation of one of the most widely read novels of recent years. Donn Byrne, the author, is known the world over as a writer of original interest-compelling stories and you may be assured that the novel loses nothing in its picturization. An All-Star cast interprets this powerful special which was directed by Maurice Tourneur and Clarence L. Brown.

To be RELEASED JUNE 19th

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY




MILLIONS WILL
THIS BIG AND UN-
A Picture With a Mighty Message
J.L. FROTHINGHAM
presents
With an all-star cast
NO FISHING ON THESE LOTS
ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

WANT TO SEE USUAL SPECIAL



Dedicated to the Underdogs of the World

The TEN DOLLAR RAISE

By Peter B. Kyne

Directed by Edward Sloman





TO BE RELEASED ~ JUNE 26"

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



Carl Laemmle Offers



GRACE DARMOND

Written by Peter B. Kyne, that famous author for whose rattling stories millions eagerly buy the Saturday Evening Post, this rushing tale of life on the flaming frontier owns a realness, vigor and genuine heart-appeal that will reach every person in your audience. Book this picture on our say-so that it is strong, wholesome, action-full melodrama of the most satisfying type. Played to perfection by beautiful GRACE DARMOND and a big Special Cast.

"The BEAUTIFUL GAMBLER"

Story by
PETER B. KYNE
Directed by
WILLIAM WORTHINGTON

FRANK MAYO

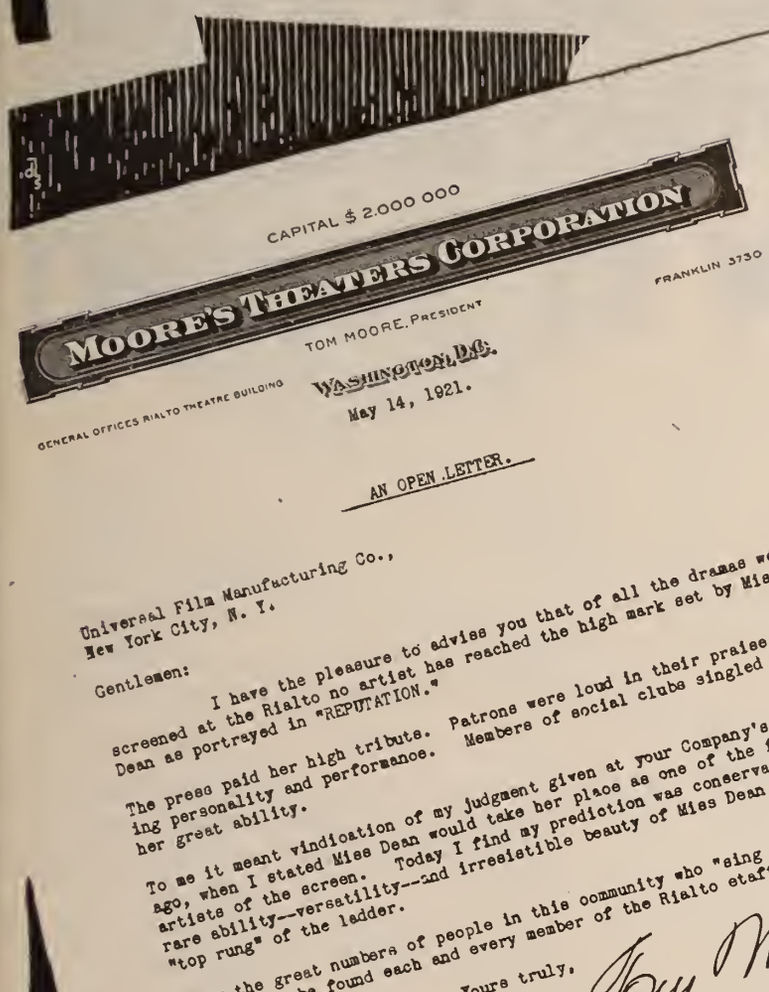
Outdoors, indoors, down the steps to the boathouse, in the water, under the water—handsome, vigorous FRANK MAYO never stops fighting in this rousing picture of a scrappy young millionaire involved suddenly in an amazing intrigue of Love, Adventure and Diamonds. From the pen of Ben Ames Williams, one of the best known creators of present-day fiction. A big drama and a clean one, with some chuckles to balance the thrills. Play this as sure to please every man, woman or child.

"The FIGHTING LOVER"

Story by
BEN AMES WILLIAMS
Directed by
FRED LEROY GRANVILLE

Universal Special Attractions

from an Exhibitor to Exhibitors



CAPITAL $ 2.000 000

MOORE'S THEATERS CORPORATION

TOM MOORE, PRESIDENT

FRANKLIN 3730

GENERAL OFFICES RIALTO THEATRE BUILDING

WASHINGTON, D.C.

May 14, 1921.

AN OPEN LETTER.

Universal Film Manufacturing Co.,
New York City, N. Y.

Gentlemen:

I have the pleasure to advise you that of all the dramas we have screened at the Rialto no artist has reached the high mark set by Miss Priscilla Dean as portrayed in "REPUTATION."

The press paid her high tribute. Patrons were loud in their praise for her charming personality and performance. Members of social clubs singled me out to laud her great ability.

To me it meant vindication of my judgment given at your Company's office two years ago, when I stated Miss Dean would take her place as one of the five leading artists of the screen. Today I find my prediction was conservative, for the rare ability--versatility--and irresistible beauty of Miss Dean placed her on the "top rung" of the ladder.

Among the great numbers of people in this community who "sing the praises" of Miss Dean are to be found each and every member of the Rialto staff, not forgetting

Yours truly,

Tom Moore

TM:WG.

TOM MOORE
Washington's Most
Successful Showman

Big, genial, straightforward TOM MOORE — Washington's most successful exhibitor—as shrewd as they make 'em—writes this letter about Priscilla Dean in her latest, greatest Universal-Jewel, " REPUTATION." *Read every word of it.* It tells you more about the value of " REPUTATION " than anything Universal could put in print . And when you've read it, *book the picture.* There's only one theater in your town that can show " REPUTATION " first—so make that theater *yours*—right now, *today.* Just as TOM MOORE says:

You'll be showing the greatest actress on the American screen.



Carl Laemmle offers

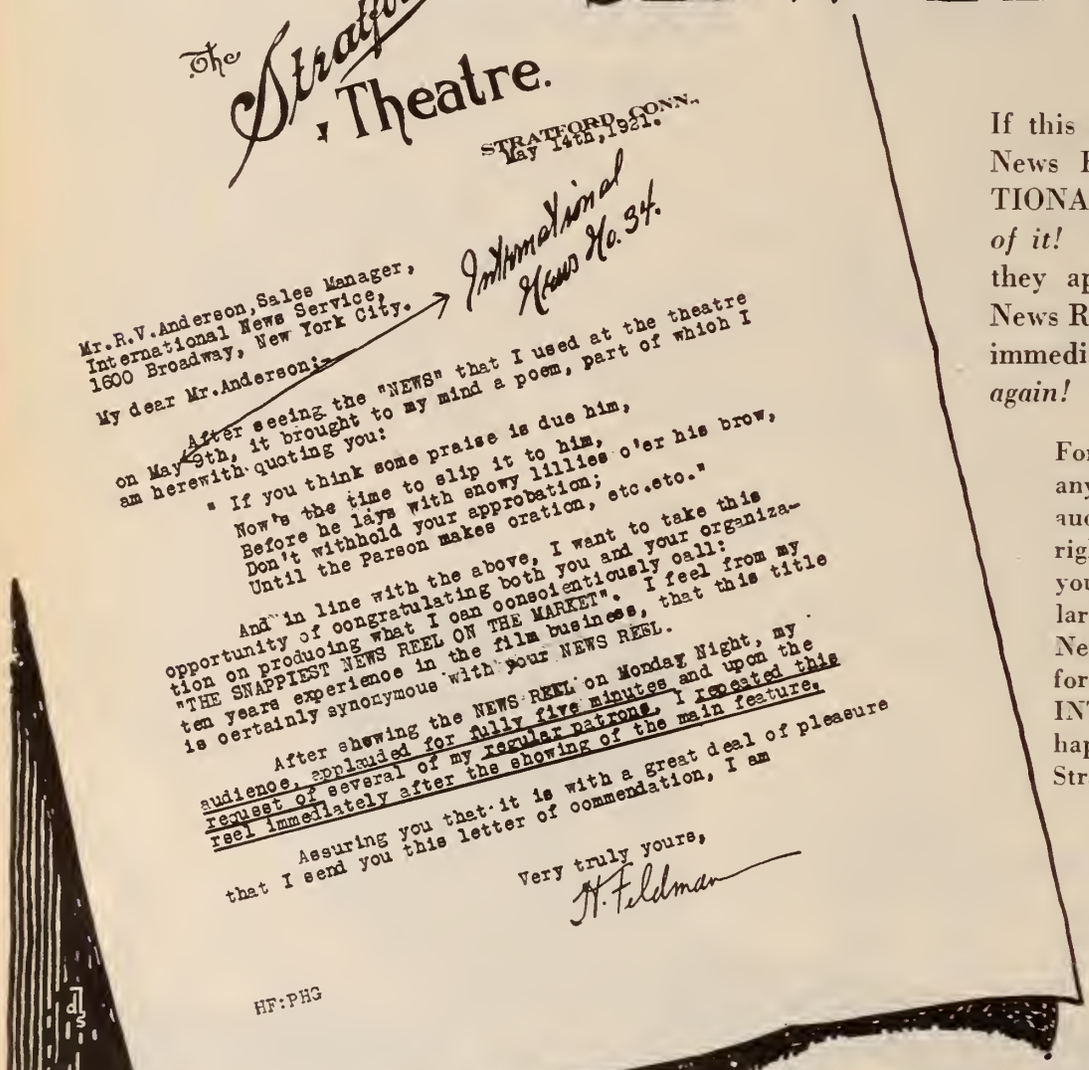
Priscilla Dean in "Reputation"

Stuart Paton's Masterpiece

Universal-Jewel de Luxe
Adapted by Lucien Hubbard
from Edwina Levin's Novel

Applauded the News Reel for FIVE MINUTES and then made him SHOW IT AGAIN!





STRATFORD 64

The Stratford Theatre.

STRATFORD, CONN.
May 14th, 1921.

International News Reel No. 34.

Mr. R. V. Andereon, Sales Manager,
International News Service,
1600 Broadway, New York City.

My dear Mr. Anderson:-

After seeing the "NEWS" that I used at the theatre on May 9th, it brought to my mind a poem, part of which I am herewith quoting you:

" If you think some praise is due him,
Now's the time to slip it to him,
Before he lays with snowy lillies o'er his brow,
Don't withhold your approbation;
Until the Parson makes oration, etc.eto."

And in line with the above, I want to take this opportunity of congratulating both you and your organization on producing what I can conscientiously call: "THE SNAPPIEST NEWS REEL ON THE MARKET". I feel from my ten years experience in the film business, that this title is certainly synonymous with your NEWS REEL.

After showing the NEWS REEL on Monday Night, my audience, applauded for fully five minutes and upon the request of several of my regular patrons, I repeated this reel immediately after the showing of the main feature.

Assuring you that it is with a great deal of pleasure that I send you this letter of commendation, I am

Very truly yours,
H. Feldman

HF:PHG

If this has ever happened to any other News Reel on the market INTERNATIONAL has never heard of it. *Think of it!* A News Reel so interesting that they applauded it for five minutes—a News Reel so absorbing that the audience immediately insisted on seeing it *all over again!*

For that matter—did you ever hear of any feature or any short subject that an audience demanded to have repeated right away? No, you never did—for if you had, you can bet your bottom dollar its producers—and this goes for News Reels, too—would have blazoned forth the fact to the world just as INTERNATIONAL now tells you what happened in the Stratford Theatre, Stratford, Connecticut.

Yet it was simply an average INTERNATIONAL NEWS REEL. Simply, the snappiest, brightest news reel on the screen. Simply a sample of what INTERNATIONAL gives you every week right straight through the year. Draw your own conclusions from this amazing fact—then sign that INTERNATIONAL contract right now—*today*.

Released thru
UNIVERSAL

INTERNATIONAL NEWS



Educational Pictures

"THE SPICE OF THE PROGRAM"

Everything but the Feature

The Manager of
New York's Strand

"The Comedies have been unique and original---and have kept up to the mark---which is *saying a whole lot.*"

JOSEPH PLUNKETT
Managing Director

From Neighborhood Theatres to Broadway Picture Palaces, everybody agrees they are sure-fire box-office winners

EDUCATIONAL'S COMEDIES

Christie	Gayety
Torchy	Vanity
Mermaid	Animal

MARK
STRAND THEATRE
"A NATIONAL INSTITUTION"
BROADWAY AT 47TH STREET
NEW YORK CITY

OFFICE OF THE
MANAGING DIRECTOR

January 4th, 1921

Mr. E. W. Hammons,
Educational Films Corp.,
729 Seventh Avenue,
New York, N. Y.

Dear Mr. Hammons:-

I am more than happy to say that the Educational comedies and scenics have proven most satisfactory to the patrons of the STRAND.

The comedies have been unique and original and have kept up to the mark which is saying a whole lot. The scenics I consider among the best on the market.

I want to thank you for your co-operation in running this material.

With kindest regards, I am,

Yours very truly,

Joseph Plunkett

MANAGING DIRECTOR.

JAN 5 1921	FOR	READ	ANS'D	FILE
HAMMONS	X			
SKINNER				
ANDERSON				
GINSBERG				
TOOKE				
PRITCHARD				
EPSTEIN				
WILSON				
BROOKS				
KEARNEY				
WOODRUFF	X			

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

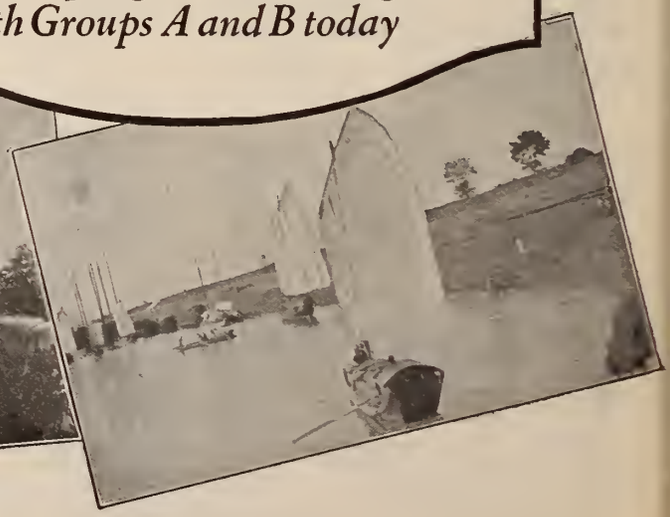
Keep audiences coming with this ten-program tour of the Orient











SOUTH SEA MAGIC

Magical glimpses of the isle of Samoa, where shark hunting is the national sport. Each hunt concludes with a feast, and each feast with dancing, in which the "younger set" (age four to fourteen) leads.

PUTTING NATURE NEXT

The Filipino is ingenious in putting nature next to his requirements. He is a magician with the palm and banana trees. A dress and straw hat are the easiest things he makes, and as for booze, every palm is a little brewery.

PAHS AND PAPAS

Breaking into native New Zealand society requires courage. The Maoris make faces at new arrivals to frighten away possible enemies. Later, the girls may warm up a trifle and dance for you. If you join in, the Chief's warriors will make it unanimous.

SWAT THE LANDLORD

Nothing new in the world. Take the landlord: the Chinese met him years ago in Canton, and moved to the river, where they have been living ever since. We found 200,000 people living this sea-gull life there.

SYRIA, LAND OF RELIGIOUS HATRED

Palestine, where all the creeds of the world have jostled each other for centuries. Easter time rioting between Russian pilgrims and Moslems at the conclusion of the Holy Flame ceremony, when furious Moslems charge to blow out the pilgrims' candles. One wick left lighted defeats their purposes.

Start program building with Groups A and B today

Group B Scenics cover Africa, India, Luzon—

Quality at group prices

Educational Pictures

"THE SPICE OF THE PROGRAM"

BEGGARS AND FAKIRS OF INDIA

Too proud to work, many Brahmans beg. Religious fakirs deform themselves. One, self-blinded, has rolled halfway across India. One, starved helpless, moves a hand and arm unceasingly. Another holds a withered hand permanently aloft.

TOO MUCH OVERHEAD

China, where business men have no overhead but the blue sky. A river is laundry and power in one. Wheat kings thresh breakfast food where it grows. The shoemaker totes his own factory, and tinkers tink merrily without lease or landlord.

SOME MORE SAMOA

Over against the western skyline, in the stronghold of an ancient cannibal race. Nowadays, with Uncle Sam on the job, it is fairly easy to get an inside line on Samoa without letting Samoa get outside of you.

DREAMS COME TRUE

We used to class the Great Wall of China with Jack and the Beanstalk. But in Mongolia we saw for ourselves that after 2000 years the wall is still 1400 miles long, 20 feet thick, and 20 feet high. We measured it—(some of it).

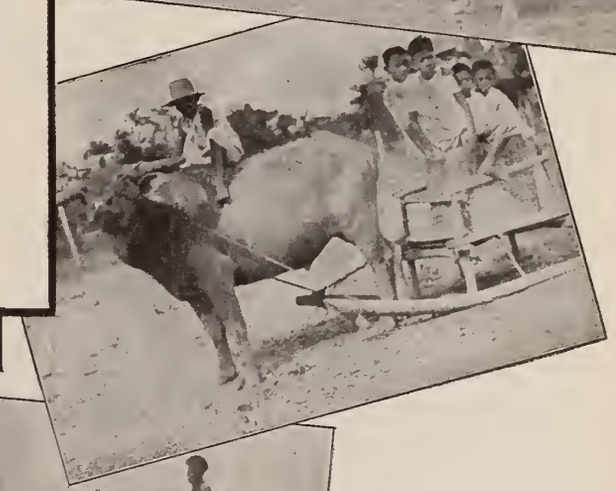
PIGS AND KAVA

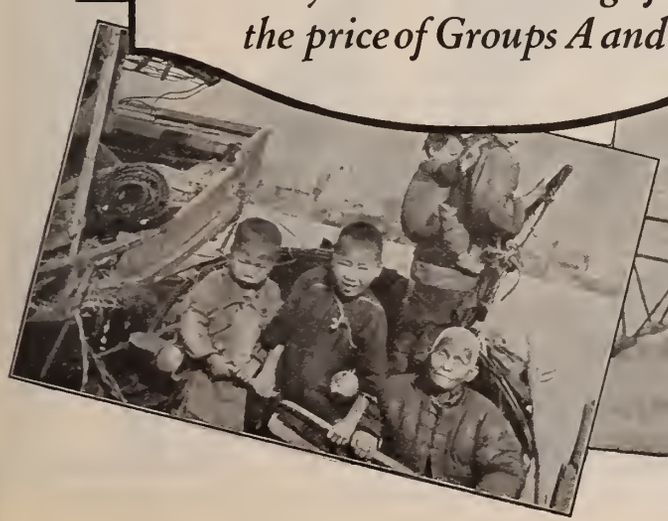
A week-end on the cannibal isles where, in the good old days, "taking pot-luck" had a different meaning than it does today. Visitors took their lives in their hands—every stranger was so much prospective soup meat.

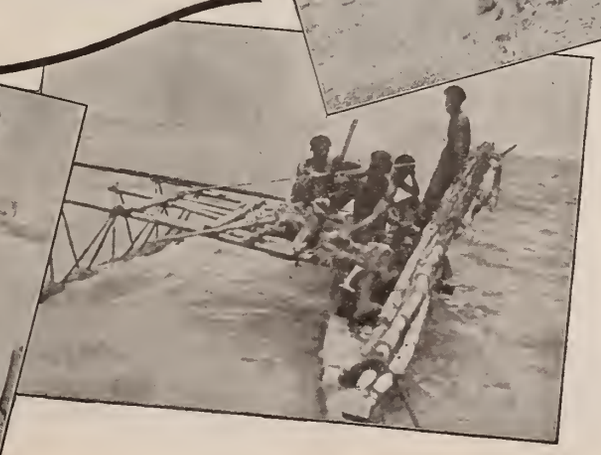
Ask your local exchange for the price of Groups A and B












"HERE HE IS"
TWEEDY
IN A SERIES OF TWO REEL
REAL FUNNY
MIRTH
COMEDIES
THEY ARE FILLED WITH WHAT THE NAME SUGGESTS
REELCRAFT PICTURES CORPORATION

Associated Exhibitors

is proud to present

A Holman Day Special Production

The Rider of the King Log

Produced by Edgar Jones Productions, Inc.

Copyright by Associated Exhibitors, Inc., 1921

Positively one of the Best Pictures
in a Long, Long Time

Wilderness, Lord of the olden time,
Stalwart and stately pine,
They have dragged you down to the roaring town
From the throne that once was thine.

And you who have reigned in the pine tree's stead
Can hope for no stay or truce,
For the axe and the saw and the pulp-mill's maw
Have doomed thee, too, King Spruce.

Associated Exhibitors, Inc.
35 W. 45th St.,
New York
Pathe Distributors



PRESS OF
THOS. B. BROOKS, N. Y.



The Rider of the King Log

A HIT—*Arthur James*

BRINGING the out-of-doors within doors, transferring the life of the woods with all of its vigor, reality and freedom to the screen so that it inevitably is believed, and developing a drama inseparable from this atmosphere—this is the real triumph of the new production "The Rider of the King Log," which Harry O. Hoyt, with a genius for direction, has contrived out of Holman Day's story into a picture of real value. Oh, we can say that we don't like titles in verse—which we don't—and we can find a fault or two here and there, but when we are through with small criticisms we return certainly to high praise.

Associated Exhibitors have chosen well in selecting this picture to lead the way for others. If it is a standard, the standard is so high that they can write success on their stationery forthwith. "The Rider of the King Log" is a vital story of the logging camps and offers a refreshing change from the eternal social whirl with which the screen offerings are so well supplied. It develops strong characters so vividly that they are living, breathing things, rather than players of parts. It brings the forces of nature into its story and tells a tale of right and wrong with clean, sharp-cut contrasts that ring true.

We would say it had been builded with a dramatic structure so sane and at the same time so simple and direct as to banish all suggestion of tricks or devices. Its great power is its strong legitimate appeal to the hearts and minds of men. The detail of plot recital we shall leave to others as our purpose is to record that this production is worth the careful consideration of exhibitors everywhere. It will freshen the atmosphere of any theatre.

Arthur James

Editor Moving Picture World



UNITED ARTISTS CORPORATION

presents

"CARNIVAL"

with

MATHESON LANG

A

HARLEY KNOLES

PRODUCTION





Carnival" is a tremendous drama of today, its action laid in Venice at Carnival time. Harley Knoles, the producer, took with him an American technical staff, actually went to Venice for the filming of the picture and has secured the most exquisite Venetian scenes imaginable.

The cast, headed by Matheson Lang, the foremost Shakesperian actor on the English stage, is splendid throughout and United Artists Corporation feels that "Carnival" will take its place among the finest offerings of the year.

For the great multitudes of picture-goers, who are constantly seeking something different, new faces, new settings, new locations and new thrills, "Carnival" will be a sensation.

NOW BOOKING

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN

DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS PRESIDENT

DAVID WARK GRIFFITH'S

new picture

"DREAM STREET"

A Dramatic Comedy
Suggested by Characters
of Thomas Burke



"'Dream Street' in its bid for popularity should be a 'Main Street' of the films," said The New York Evening Sun.

The sensational bookings being written on "Dream Street" prove that "The Sun" was right.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

From Coast to Coast —

MARY PICKFORD'S

new picture

"THROUGH THE BACK DOOR"

is a triumph!

Direction by Jack Pickford
and Alfred E. Green
Scenario by Marion Fairfax
Photography by Charles Rosher



WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

22377 FDS 55
HY BOSTON MASS 229P MAY 19 1921

HIRAM ABRAMS
UNITED ARTISTS CORPN 729-7TH AVE NEWYORK NY

AM PLAYING THRCUGH THE BACK DOOR DAY AND DATE IN MODERN BEACON AND PARK STOP BIG CROWD WAITING OUTSIDE ALL THE TIME BUT I CANT GET EM IN STOP THE PEOPLE INSIDE WONT GO OUT STOP THEY ALL WANT TO STAY AND SEE IT TWICE STOP HAVE A HEART DONT MAKE EM SO GOOD

JAKE LOURIE 3P

759280 25 4 EXTRA NL

1921 MAY 17 PM 9 45

HIRAM ABRAMS FY BUFFALO NY 17
UNITED ARTISTS CORPN 729-7TH AVE NEWYORK NY

THROUGH THE BACK DOOR IS THE FINEST MARY PICKFORD PRODUCTION SINCE DADDY LONGLEGS STOP THE BOX OFFICE CONFIRMS OUR OWN OPINION

SHEA AMUSEMENT CO BY HAROLD B FRANKLIN.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

2767Y FJG 25 BLUE
NY CHICAGO ILL 254PM MAY 16 1921

HIRAM ABRAMS
UNITED ARTISTS CORPN 729 7 AVE NEWYORK NY

THROUGH THE BACK DOOR OPENED AT OUR ROOSEVELT THEATRE LAST NIGHT BUSINESS ENORMOUS HUNDREDS TURNED AWAY I CONSIDER THIS ONE OF MISS PICKFORDS BEST PRODUCTIONS

CONGRATULATIONS NATHAN ASCHER
554P

RECEIVED AT 22

5DFY FAS 44 NL
MS SANFRANCISCO CALIF MAY 15-16 1921

UNITED ARTISTS CORPN
729 7 AVE NEWYORK NY

MARY PICKFORD OPENED TODAY IN THRU THE BACK DOOR PLAYING TO CROWDED HOUSES ALL AFTERNOON AND EVENING EIGHT SHOWS BREAKING ALL PREVIOUS HOUSE RECORDS STRAND THEATRE STOP AUDIENCES DELIGHTED AND CONCENSUS OF OPINION IS THAT THRU THE BACK DOOR IS MARY PICKFORD GREATEST ACHIEVEMENT M.L.MARKOWITZ 1012A

WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT — GEORGE W. E. ATKINS FIRST VICE PRESIDENT

RECEIVED AT 225 WEST 52D STREET, NEW YORK CITY

282FY FJG 49 BLUE
R SEATTLE WASH 236P MAY 11 1921

HIRAM ABRAMS
UNITED ARTISTS CORPN NEWYORK NY

IN MY OPINION THROUGH THE BACK DOOR IS THE BEST PICTURE MARY PICKFORD EVER MADE I DID NOT HESITATE TO PAY THE BIGGEST PRICE I HAVE EVER PAID FOR A PICTURE AND WILL GIVE IT A TWO WEEKS SHOWING IN MY BLUE MOUSE THEATRE WHICH I CONSIDER IT DESERVES

JOHN HAMRICK
622P

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

REALART'S BIRTHDAY

ATENSELY dramatic story of an American household of today—convincingly real, poignantly human.

They are flesh-and-blood men and women—the people of this story—a husband and wife and little child, a girl and her lover, and the Outsider whose base treachery and selfish desires came so near wrecking a peaceful home.

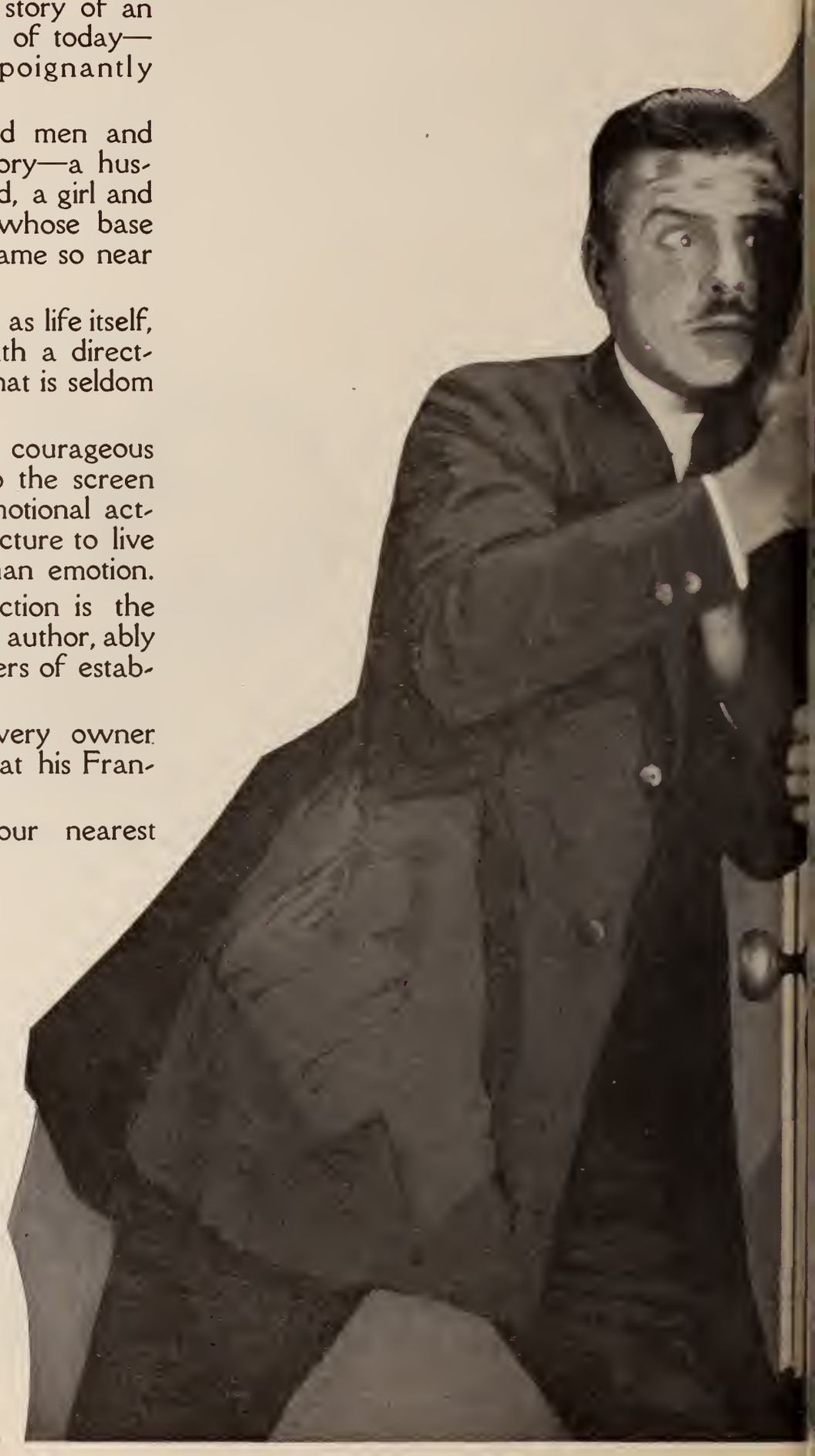
The story is as familiar as life itself, and in this picture it is told with a directness and power and beauty that is seldom attained.

May McAvoy, as the courageous little heroine, has brought to the screen something vibrantly new in emotional acting, an artistry that causes a picture to live and move and thrill with human emotion.

Realart's Birthday Production is the work of a distinguished screen author, ably directed, and enacted by players of established reputations.

It is available now to every owner of a Realart Star Franchise at his Franchise price.

Get in touch with your nearest Realart Exchange today!



REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

PRODUCTION *Starring* MAY McAVOY

Story by-Hector Turnbull
Directed by-Chester Franklin
Scenario by-Eve Unsell



This picture is veritably a "slice of life"—a story which millions of people living the complex life of today will know and understand.

It takes life as it finds it and transplants it, with splendid realism, intact upon the screen.

REAL ART PICTURES

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK



Play a Trump Card—

CONSTANCE BINNEY

in

"SUCH A LITTLE QUEEN"

Adapted from the play by- Channing Pollock ~ Directed by George Fawcett Scenario by - Lawrence McCloskey

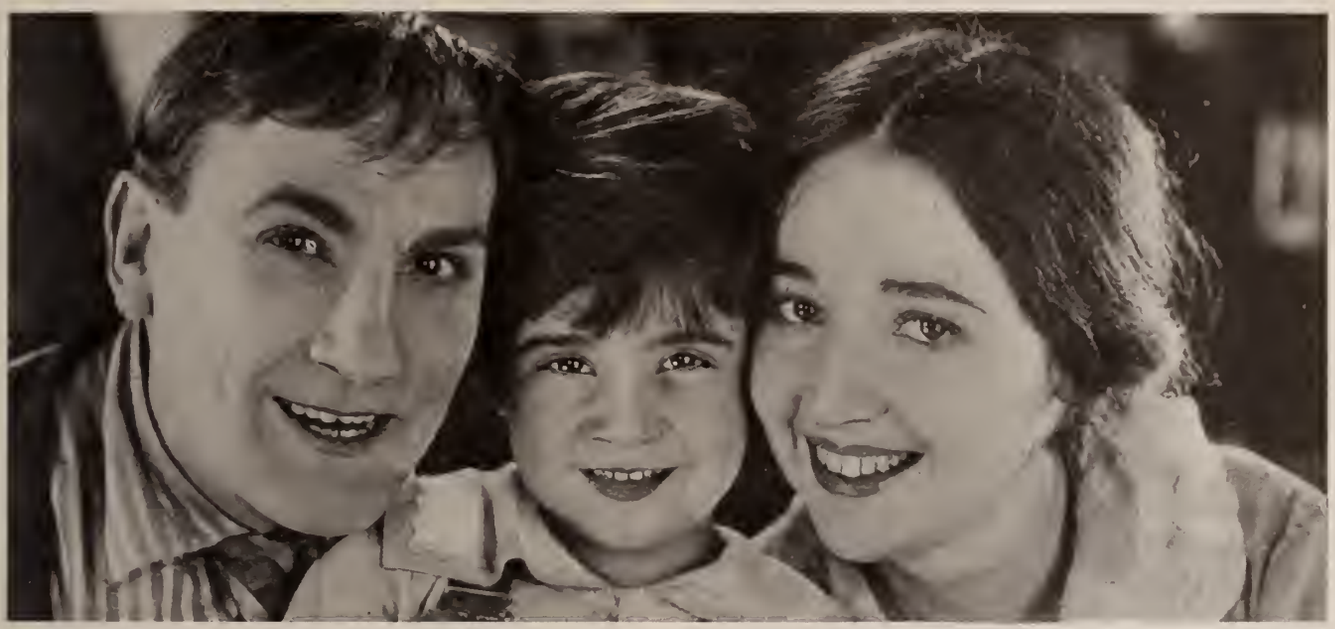
REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART
PICTURES CORPORATION
469 FIFTH AVENUE-NEW YORK

GEORGE BEBAN

The ARTIST *with a* SOUL *— In his greatest screen triumph*



ONE MAN IN A MILLION

A DRAMATIC PAGE FROM LIFE, WITH LOVE, LAUGHTER AND ROMANCE

Beban's latest and best motion picture, in six clean, wholesome acts—a treat for the whole family.

Exhibitors should see this picture and secure an early booking. You will be proud to exhibit "One Man in a Million." This is a picture that will make money for your theatre.

Governor Preus Sees His First Picture

"I am pleased that the first motion picture that I have ever witnessed was your 'One Man in a Million.' I succeeded in getting a great measure of satisfaction from your portrayals on the screen in this splendid picture. The theme of the picture appealed to me as one which most certainly could be witnessed by anyone, as you say, from the ages of eight to eighty."—*Letter from Governor Preus of Minnesota to Mr. Beban.*

Presented by

SOL LESSER

Distributed by

ROBERTSON-COLE

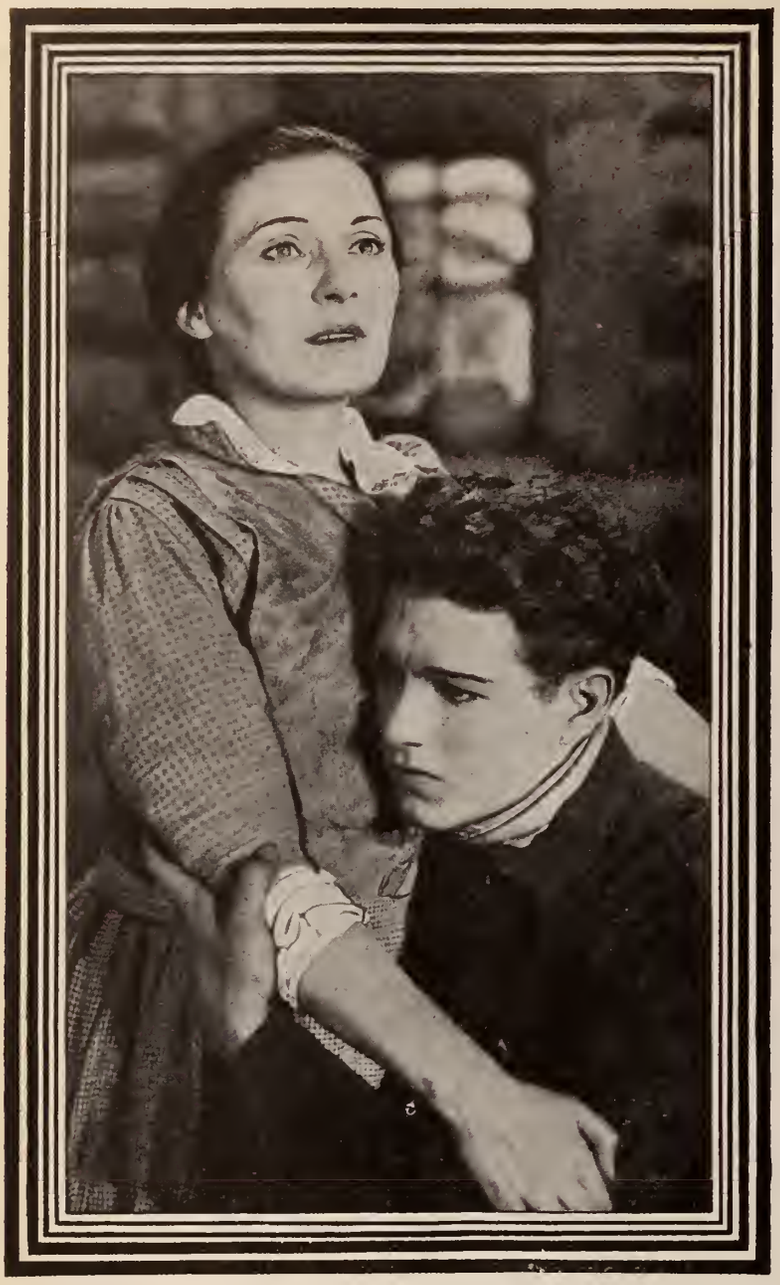
R-C PICTURES

Opinions of the Press

"'One Man in a Million' is certainly one picture in a hundred in the amount of 'heart appeal' it contains. Again has this fine character actor—George Beban—chosen to portray an Italian of humble position and noble soul. The picture has a cleverly constructed plot."
—*Chicago Post.*

"George Beban's personally supervised production—'One Man in a Million'—wins on account of its human qualities. It is rich in pathos, humor, sentiment and romance, as well as being a clean, wholesome picture."—*Cleveland News.*

A GOLDWYN PICTURE



Upon a background of amazing scenic beauty is unfolded a powerful story of human weakness and human strength. The cast includes Russell Simpson, Cullen Landis, Pauline Starke and Mary Alden.

GOLDWYN PRESENTS
REGINALD BARKER'S
PRODUCTION OF
SNOWBLIND
ADAPTED FROM THE FAMOUS NOVEL BY KATHARINE NEWLIN BURT
DIRECTED BY REGINALD BARKER

THE CABINET OF DR CALIGARI

DISTRIBUTED BY
GOLDWYN

The streets, the buildings, the rooms, th walls, the very stones act in this remarkable mystery thriller! Dr. Caligari and hi ghostly somnambulist are scattering shock and thrills to the four corners of the country



A GOLDWYN PICTURE

A GOLDWYN PICTURE



Wet Gold" has a vital appeal for all classes f theatregoers. This sizzling story of adven- ure promises to vie with the biggest box- ffice pictures of the year. Book it for an arly showing.

WET GOLD

BY J. ERNEST WILLIAMSON

DIRECTED BY RALPH INCE

PRODUCED BY

SUBMARINE FILM CORPORATION

OPERATING UNDER PATENTS OF WILLIAMSON SUBMARINE CORP'N

GOLDWYN PRESENTS

TOM MOORE IN MADE IN HEAVEN

BY WILLIAM HURLBUT = DIRECTED BY VICTOR SCHERTZINGER

The sunniest of all Tom Moore pictures—a delightful American comedy that will keep your audiences in a continuous chuckle of appreciation and send them away happy and hungry for more.



A GOLDWYN PICTURE

A Cosmopolitan



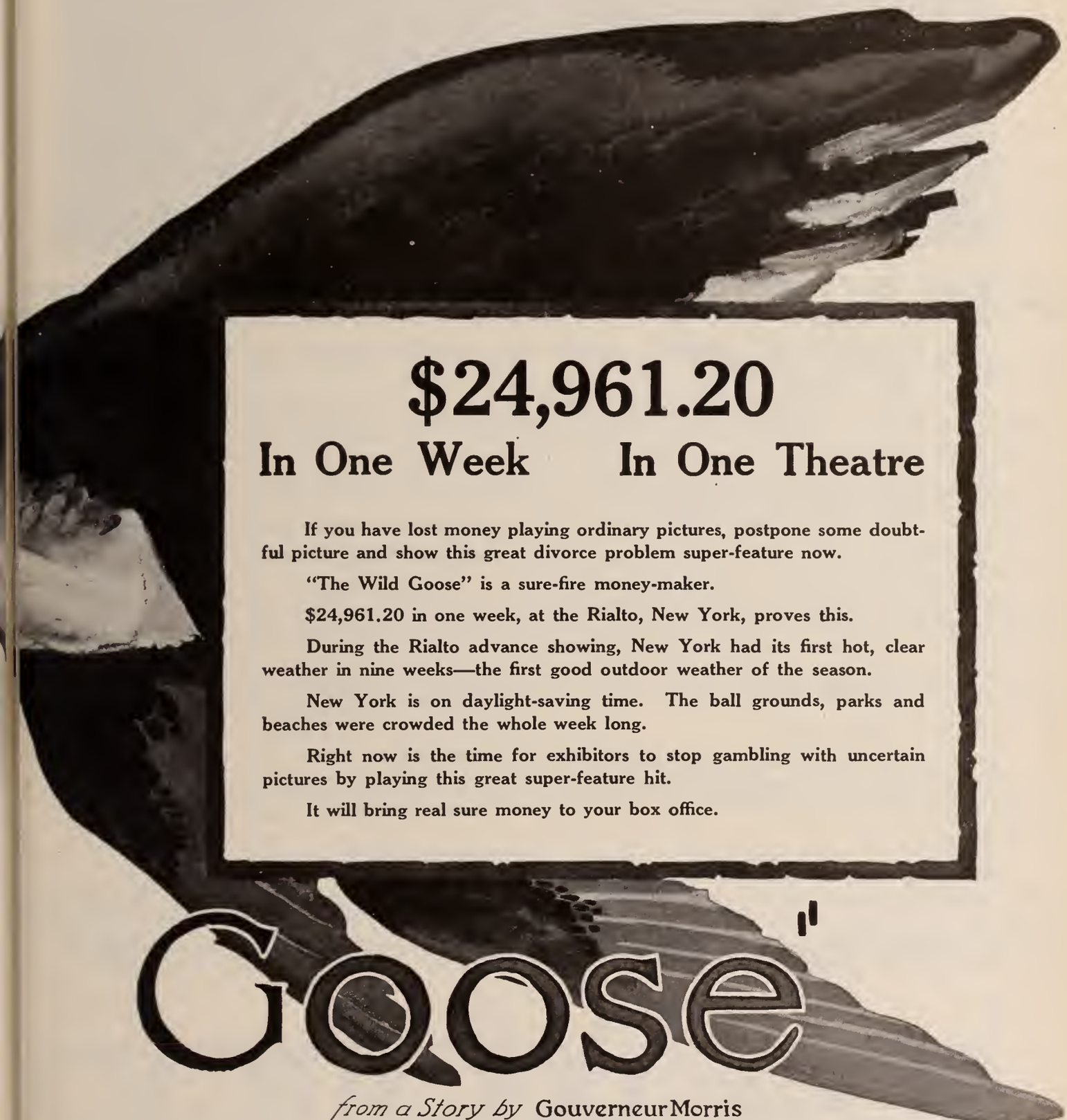
The Wild

The Greatest Divorce Problem Photo Drama Ever Made

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Production ~



$24,961.20

In One Week In One Theatre

If you have lost money playing ordinary pictures, postpone some doubtful picture and show this great divorce problem super-feature now.

"The Wild Goose" is a sure-fire money-maker.

$24,961.20 in one week, at the Rialto, New York, proves this.

During the Rialto advance showing, New York had its first hot, clear weather in nine weeks—the first good outdoor weather of the season.

New York is on daylight-saving time. The ball grounds, parks and beaches were crowded the whole week long.

Right now is the time for exhibitors to stop gambling with uncertain pictures by playing this great super-feature hit.

It will bring real sure money to your box office.

Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell
Directed by Albert Capellani
Scenes by the famous
Cosmopolitan Scenic Staff ~
Under the direction of Joseph Urban

Presented by Famous Players~Lasky Corporation ~

A Cosmopolitan



THE BIGGEST HIT ON BROADWAY IN A YEAR

"The Woman God Changed" opened to a capacity audience at the Rivoli, last Sunda the hottest, clear day this year.

The critics of all the New York papers went crazy about it. And remember, M William Randolph Hearst, owner of Cosmopolitan Productions, publishes the two leadin New York papers, and competes with all of the other papers.

Rival papers surely wouldn't call "The Woman God Changed" a hit unless it was hit beyond the shadow of a doubt.

N. Y. World says:

"We peer into the future of motion picture production when we chance to behold so gripping and so fascinating a cinema play as 'The Woman God Changed.' It can be seen two or even three times with mounting interest at each visit. It ought to remain at the Rivoli for months.

N. Y. Evening Globe says:

"Seena Owen is even more charming when reformed than when picturesquely unregenerated. Rich in warm, glamorous photography."

N. Y. Mail says:

"An exceedingly fine film—a story that unfolds with a splendid appreciation of values logically, sincerely—never drifting—court-room scene one of the finest of its kind. Seena Owen is splendid, dividing honors with E. K. Lincoln."

N. Y. Evening Telegram says:

"'The Woman God Changed' develops to point where the problem becomes a climax to followed by another climax.

"A unique piece of screen creation—an inte esting story fascinating in itself, serving as an intr duction to a greater story."

Morning Telegraph says:

"A first class attraction . . . one of the be feature photodramas released in some time."

N. Y. Tribune says:

"It's a great picture. From the moment t court room scene flashed on the screen no one in t theatre coughed, moved around or whispered. Fa cinating right from the start. It's ingenious."

The Woman

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Production ~



The Box Office Take On This Picture's First Week at the Rivoli, New York, Will Be Printed Here Next Week

Here, in this publication, we will print the actual box office take at the Rivoli, New York, on the first week's advance showing of "The Woman God Changed."

Some of the biggest exhibitors in the country have told us it's a daring thing to promise.

"The weather may break against you. It's practically summer and since New York has daylight saving time, people will go outdoors and stay out until bedtime if the weather is fine," they said.

"The Woman God Changed" is the kind of picture that will draw audiences when the thermometer is in the nineties.

That is why exhibitors will do well to book it now that outdoor time is here.

"The Woman God Changed" holds sure money for exhibitors. Book it at once.

"The Woman God Changed"

playing Colonial Theatre, Boston, indefinite run.

A powerful cast is headed by SEENA OWEN and E. K. LINCOLN.

God Changed"

From a Story by **Donn Byrne**
Directed by **Robert G. Vignola**
Scenario by **Doty Hobart**
Scenes by the famous **Cosmopolitan Scenic Staff**
Under Direction of **Joseph Urban**

Presented by Famous Players-Lasky Corporation

PRODUCERS CAMERAMEN DIRECTORS

A READY MARKET

has been established in the Non-Theatrical field for films in the following classifications

TRAVEL SCENIC EDUCATIONAL INDUSTRIAL
BIBLICAL HISTORICAL NOVELTY SCIENTIFIC
CLEAN COMEDIES AND SELECTED FEATURES

We will give you the fairest, most equitable distribution of your product non-theatrically

All Films Submitted Will Receive Prompt and Careful Consideration

Completely equipped modern studio in the heart of New York City at your disposal for the production of your subjects.

FILM DISTRIBUTORS

with and without experience in the Non-Theatrical Field are invited to tie-up with the only firmly organized system of exchanges catering exclusively to

SCHOOLS COLLEGES CHURCHES INSTITUTES
COMMUNITIES FACTORIES CLUBS SOCIETIES
EXPOSITIONS HOMES WELFARE and other ORGANIZATIONS

We have sufficient releases to stock your vaults with a variety of good subjects backed by a complete Local and National exploitation campaign conducted by our live and experienced Publicity and Research Organization

WRITE OR WIRE

NATIONAL NON-THEATRICAL MOTION PICTURES, Inc.

HARRY LEVEY, President

General Executive Offices: 232 West 38th Street, New York

Telephone, Fitzroy 4205



JIMMY CALLAHAN AND FLORENCE DIXON

STATE RIGHTS MEN—INDEPENDENT EXCHANGES—LIVE EXHIBITORS

YOU CERTAINLY WANT THE GREATEST QUICK-ACTION COMEDY FEATURES EVER PRODUCED — WHAT A SCREAMING FARCE IS TO THE STAGE A CALLAHAN COMEDY IS TO THE SCREEN

JIMMY CALLAHAN

AND HIS NOTABLE COMEDY COMPANY WITH

FLORENCE DIXON and LOTTIE KENDALL

HAVE JUST COMPLETED THREE OF HIS SERIES OF 26 TWO-REELERS

ALL SHOOT LAUGHS LIKE A RAPID-FIRE GUN

WHERE ONE IS PLAYED THE OTHER 25 WILL SURELY FOLLOW

FOR IMMEDIATE RELEASE

"JIMMY'S LAST NIGHT OUT"

ROBERT W. PRIEST, Pres.

No. 1482 **BROADWAY** THE FILM MARKET, Inc. **BRYANT** 6548

Trade Papers *and* Motion Picture Advertising

As Viewed
By an
Advertising Veteran

Be Sure to Read Page 3408


Playgoers Pictures, Inc.
presents
Marjorie Daw
in
The Butterfly Girl
with
King Baggott and Fritzi Brunette
Pathé
Distributors
MICHELSON

Playgoers Pictures, Inc.

presents

Marjorie Daw

in

The Butterfly Girl

A good picture for good theatres everywhere

Do you want a picture full of Life, Girlhood, Sentiment and Romance? Book "The Butterfly Girl."

Do you want Love, and Youth, and Laughter, with just a wee bit of heart touching? Book "The Butterfly Girl."

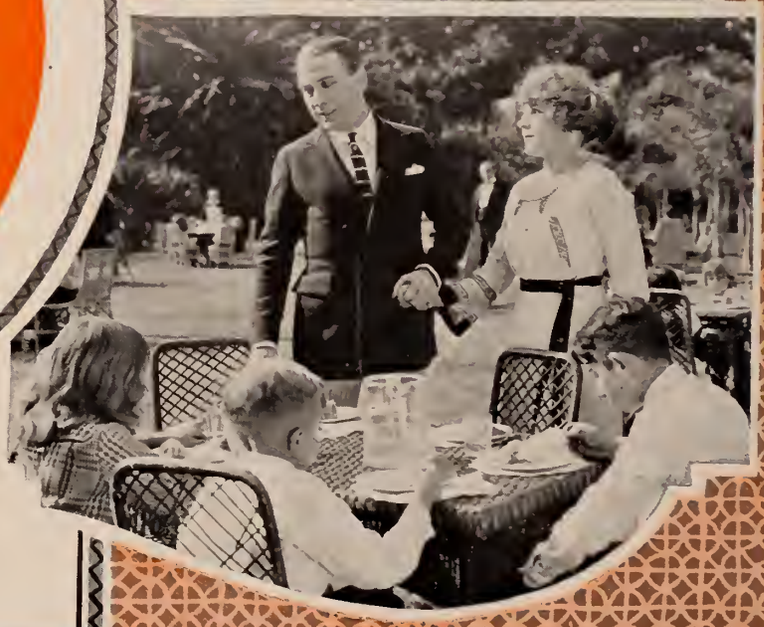
Do you want the clean play that will draw the whole family and send them home happy? Book "The Butterfly Girl."

PATHE Distributors

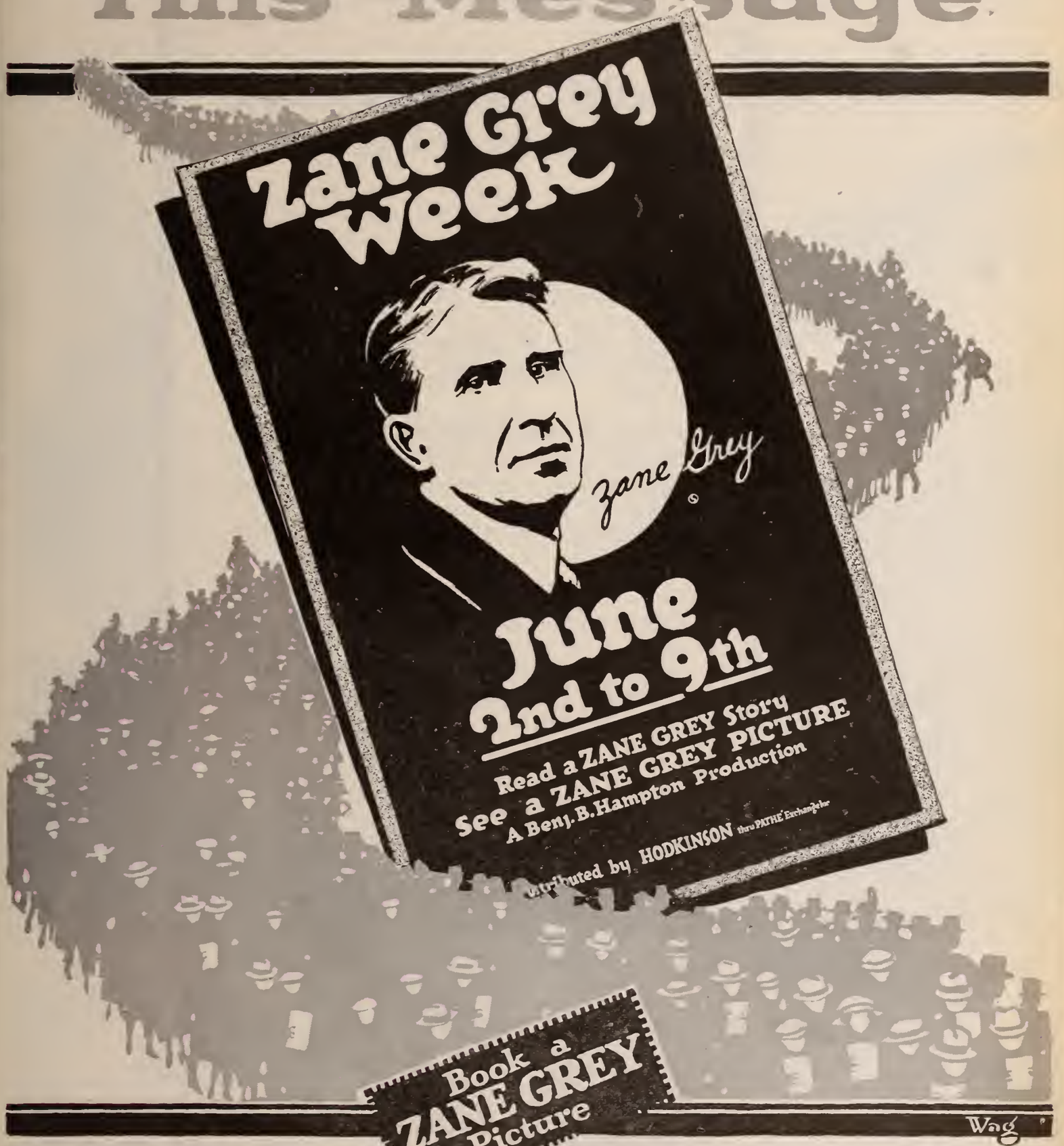








Millions Will See This Message



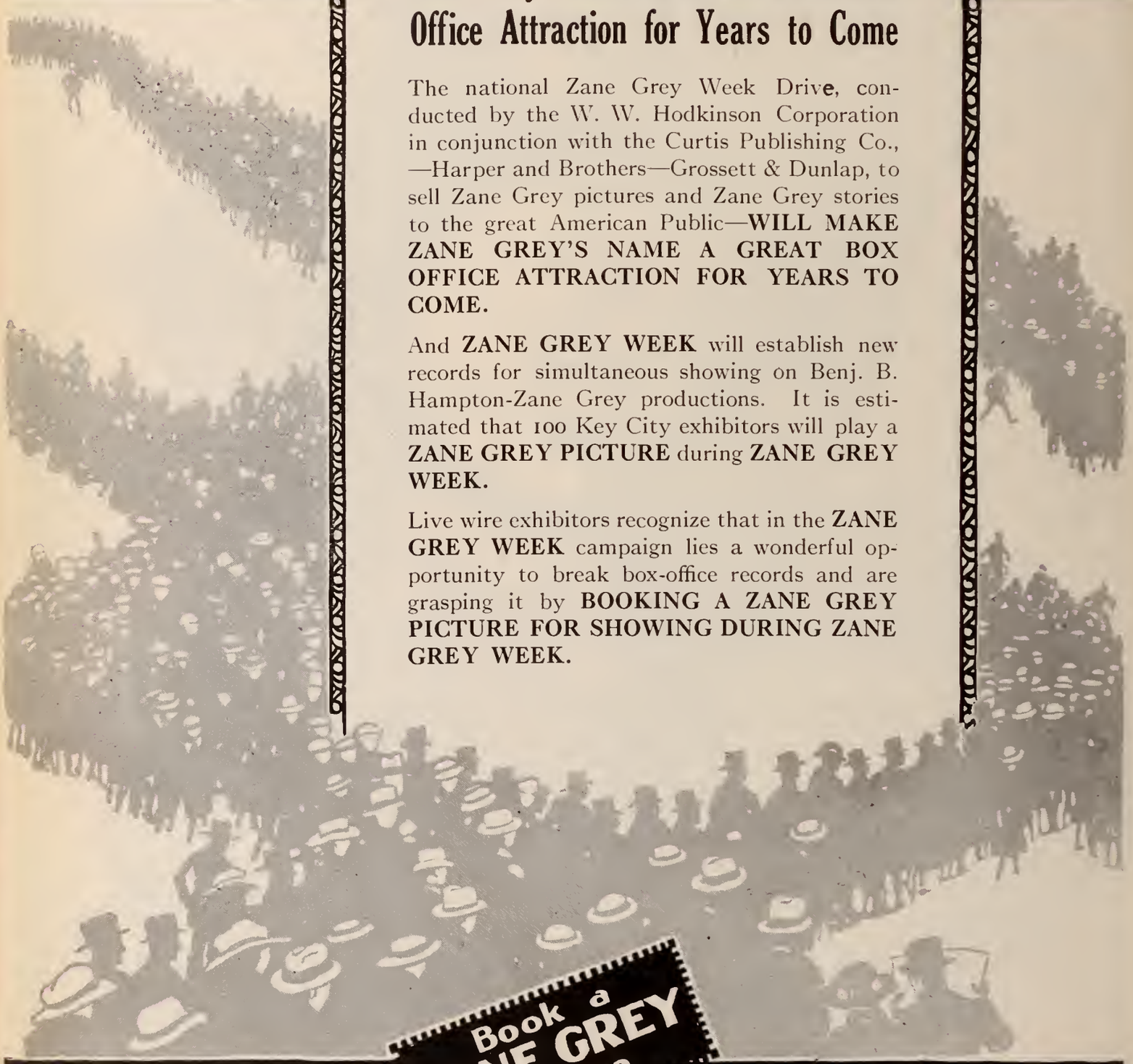
"BOOK A ZANE

Zane Grey's Name Will Be a Great Box Office Attraction for Years to Come

The national Zane Grey Week Drive, conducted by the W. W. Hodkinson Corporation in conjunction with the Curtis Publishing Co., —Harper and Brothers—Grossett & Dunlap, to sell Zane Grey pictures and Zane Grey stories to the great American Public—**WILL MAKE ZANE GREY'S NAME A GREAT BOX OFFICE ATTRACTION FOR YEARS TO COME.**

And **ZANE GREY WEEK** will establish new records for simultaneous showing on Benj. B. Hampton-Zane Grey productions. It is estimated that 100 Key City exhibitors will play a **ZANE GREY PICTURE** during **ZANE GREY WEEK.**

Live wire exhibitors recognize that in the **ZANE GREY WEEK** campaign lies a wonderful opportunity to break box-office records and are grasping it by **BOOKING A ZANE GREY PICTURE FOR SHOWING DURING ZANE GREY WEEK.**



A Benj. B. Hampton Production distributed by **HODK**

GREY PICTURE

Every Zane Grey Picture a Big Success!

"DESERT GOLD"—"RIDERS OF THE DAWN"—and "THE U. P. TRAIL" have demonstrated to exhibitors their box office value—

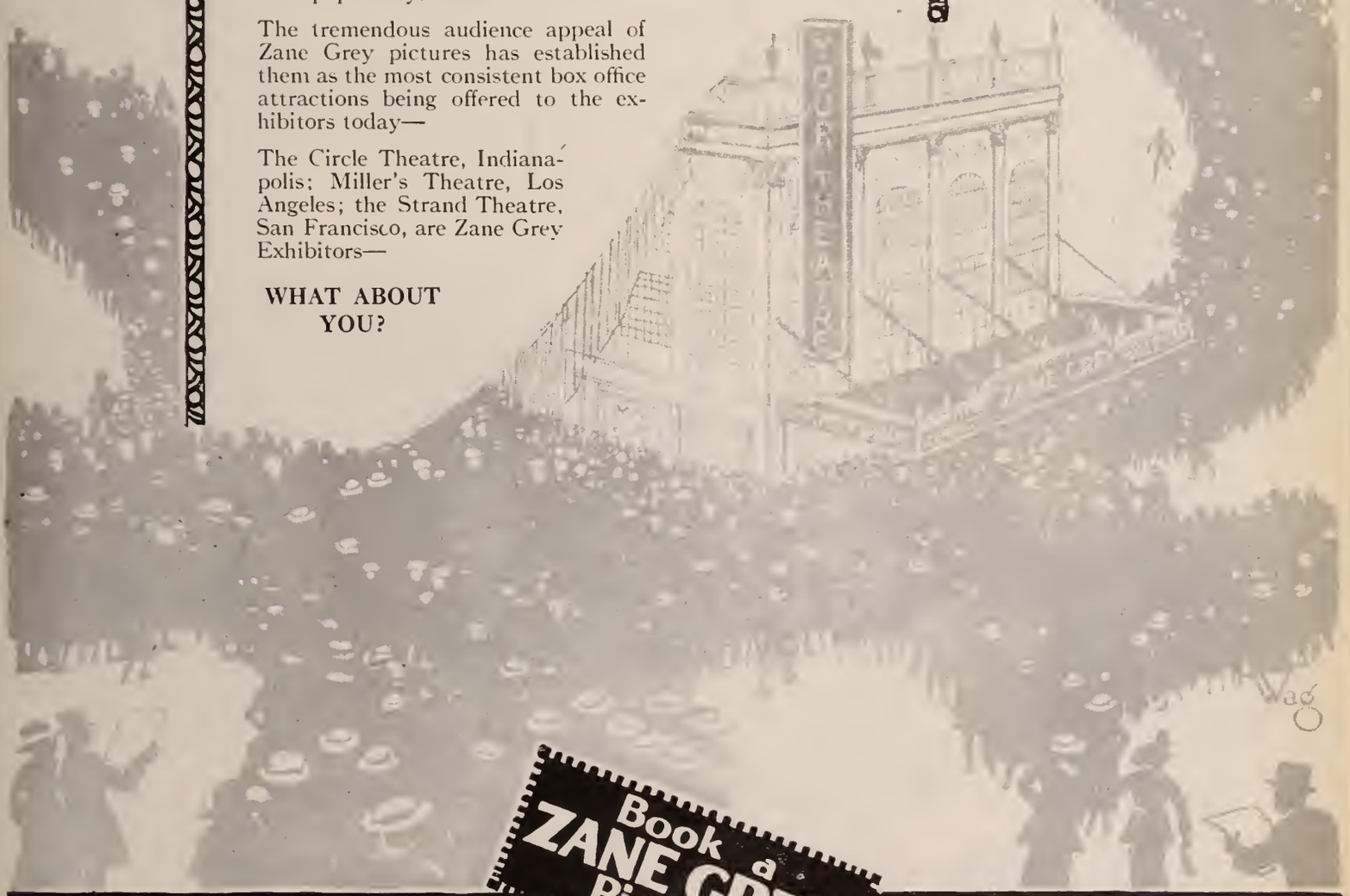
"THE MAN OF THE FOREST" has the earmarks of the greatest box office attraction of all the Zane Grey Pictures.

Zane Grey Pictures have a greater ready-made audience waiting their release than the works of any other author. The **ZANE GREY WEEK** campaign will more than double their popularity.

The tremendous audience appeal of Zane Grey pictures has established them as the most consistent box office attractions being offered to the exhibitors today—

The Circle Theatre, Indianapolis; Miller's Theatre, Los Angeles; the Strand Theatre, San Francisco, are Zane Grey Exhibitors—

WHAT ABOUT YOU?



Book a ZANE GREY Picture

INSON thru Pathé Exchange A Benj. B. Hampton Production

"Has all the elements that go to make a Box Office Winner"

Exhibitors Trade Review

ZANE GREY PICTURES ARE ESTABLISHED BOX OFFICE ATTRACTIONS

Just as each Zane Grey story has its millions of assured **readers** so each new Zane Grey picture has an assured **audience** of millions of Zane Grey fans.

The exhibitor booking a Zane Grey picture is not taking any chances.

He **knows** he is right and that he can count on filling his theatre on the nights he shows A ZANE GREY PICTURE.

A HODKINSON RELEASE

AMONG THE BEST WESTERN ATTRACTIONS OUT!
WIDS

MOTION PICTURE PATRONS ARE GOING TO LIKE MAN OF THE FOREST
Morning Telegraph

WILL BE RANKED HIGH BY LOVERS OF WESTERN TYPE OF MOTION PICTURE.
Motion Picture News

ZANE GREY'S
GREATEST STORY

A BENJ. B. HAMPTON PRODUCTION

"MAN OF THE FOREST"



A massive tale of love and adventure, with an all star cast including-

Robert McKim - Claire Adams - Carl Gantvoort

Produced by BENJ. B. HAMPTON and his ASSOCIATES
WILLIAM H. CLIFFORD - ELLIOTT HOWE - JEAN HERSHOLT
AND ELLIOTT S. CLAWSON

ZANE GREY PICTURES INC.

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

URBAN
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
INC.

THEY ARE WITHOUT EQUALS

URBAN POPULAR CLASSICS

The Exhibitor pays a compliment to his audience when his program includes the *Kineto Reviews* or *Movie Chats.*

These *URBAN POPULAR CLASSICS* have their high-quality so indelibly stamped upon them that any audience is quick to recognize it—and appreciative of the opportunity to see them.

This has been well-proven in the leading theatres all over the country where they are playing.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. New York City

PRESIDENT

URBAN
POPULAR
CLASSICS



KINETO
COMPANY
of
AMERICA
INC.

HE IS HERE!

PHILO GUBB

THE

CORRESPONDENCE SCHOOL DETECKATIVE

Who Has Become Nationally Famous

To The Millions Of Readers Of The

ELLIS PARKER BUTLER

Series Of Thirty-Five "Philo Gubb" Stories

Is Making His Debut On The Screen In The

First Of Mr. Butler's Narratives---

"THE HOUND OF THE TANKERVILLES"

The "Philo Gubb" Series Will Present Two Reel

Satirical Farce-Comedies Built On

IMMACULATELY CLEAN, WHOLESOME,

INTELLIGENT FUN

One Of The Greatest Casts Of Comedy

Stars Ever Assembled Includes

VICTOR POTEL

Otis Harlan — *Howard Crampton*

Dorothea Wolbert — *Ruth Hanforth*

Harry Todd — *May Foster*

Ernest Shields — *Mark Hamilton*

CLEVER COMEDIES

6040 Sunset Boulevard Los Angeles, Cal.

Webster Cullison, Supervising Director

Options Available.



"Sh! I'm Into a Disguise!"

MEMBER { ASSOCIATED PRESS A N P A A B C

NORMAN B BLACK
PRESIDENT AND GENERAL MANAGER



"THE HOME PAPER OF NORTH DAKOTA

ESTABLISHED 1878

THE FARGO FORUM

PUBLISHED EVERY EVENING EXCEPT SUNDAY

FORUM PUBLISHING COMPANY

FARGO, NORTH DAKOTA

May 18, 1921



Mr. William A. Johnston
Motion Picture News, Inc.
729 Seventh Avenue
New York City

Dear Mr. Johnston:

I have followed with interest the letters appearing in the News relative to reviews, and I cannot resist "putting in my oar" from the viewpoint of the newspaper critic. As an associate editor and staff critic of AMUSEMENTS, I reviewed some scores of pictures from the box-office angle, and I can say frankly that I was never asked to favor an advertiser. I assume that News reviewers are permitted to work under the same conditions.

Now, however, on a newspaper, I find conditions somewhat different. When the producer makes a rotten picture he expects to have it "panned," but the exhibitor is not always so reasonable. He strongly resents an adverse criticism, overlooking the fact that a good review on a "piece of cheese" will offset the beneficial effect of a good review on a good picture.

I cannot help feeling that Mr. Partington is somewhat unfair in his sweeping generalization of newspapers critics. I have known many of them about the country, and most of them are striving as hard as you and I to give honest, impartial reviews--and growing grey in the attempt.

I have always attempted to leave personal bias out of the question. Eleven years of actual theater experience, during which I have seen some 3000 pictures "tried out on the dog," have taught me that many a picture that I detest will please many, and that some that please me will be clear over their heads.

As far as News reviews go, I have always admired them, although I have necessarily differed with them on occasion. In closing, permit me to compliment you on the publication you have made of the News. It is the only national that I take.

With best personal wishes for continued success, I am

Sincerely yours,

Larry C. Moen.

Photoplay Editor
THE FARGO FORUM

LCM:M

William Newberry, Kinema Theatre, Los Angeles, draws big crowds with First National Pictures. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"Carries a Punch Like

The Trade Experts Tell You Why This is a Real Money Maker!

FULL OF THRILLS

"Here is a Western calculated to make any one pay strict attention because of its rich assortment of thrills, its splendid atmosphere, and its melodramatic incident. King Vidor has turned out a picture which is about the liveliest, full-grown melodrama of the cow-lands that has been offered. He actually shows a round-up and a stampede of steers which is about the most blood-curdling thrill imaginable. The rapid action carries a punch like a load of dynamite. As a Western it is above—way above—the ordinary. There is a fight which packs a wallop of a thrill. This realism is conspicuous throughout the action and builds tense interest."—*Motion Picture News.*

GREAT BOX OFFICE PICTURE

"A great box office picture. It is delightfully human, has clever comedy relief and an unusual thrill. King Vidor's finest cinema creation and about the best outdoor picture released in many a day. A splendid piece of genuine entertainment that will please any audience because of its cleanliness, its naturalness and real dramatic thrills. A money-making success. Characterizations are notable for realism. The cattle stampede is one of the most effective thrills ever screened. The photography is exceptional.

"The ending is one of the cleverest bits of directorial imagination that has been done. The picture deserves elaborate exploitation and it should be found to be one of the most lucrative audience pictures on the market. King Vidor is to be complimented for making a real box-office hit."—*Exhibitor's Herald.*

UNUSUAL BOX OFFICE VALUE

"Here is a melodrama which fairly tingles with the spirit of the Great Outdoors, strong in breathless suspense, unbounded thrills, human appeal and a judicious leavening of comedy. It is a fascinating picture in every sense of the phrase and should find a welcome from every exhibitor as a box office attraction of unusual value. The cattle stampede is one of the most spectacular ever screened. It's a genuine camera triumph."—*Exhibitor's Trade Review.*

GRIPS YOU TO THE END

"A clean, strong, beautifully scened and fascinating picture, it should score a decided hit in every theatre. In every respect this picture makes good. The acting of all members of the cast is good. The picture is highly dramatic and holds the interest from start to finish. It is a picture that will please the regulars and draw new patrons to the theatre."—*Moving Picture World.*

A MONEY MAKER

"A first rate production and well received at the New York Strand. There are some fine thrills, particularly the cattle stampede. The comedy business went over big. Exhibitors ought to do a good business with this."—*Wids.*

RED-BLOODED STORY

"A really remarkable screening of a round-up. Rough riding and red-blooded action. The entire cast is exceptional—excellent types, admirably played."—*Variety.*

A First National Attraction

W. A. Partello, Majestic Theatre, Mansfield, Ohio, has been "cleaning up" on First National Attractions. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

a Load of Dynamite"

Motion Picture News

A picture that newspaper critics and trade reviewers alike call a big box-office attraction; one that fairly tingles with the spirit of the Great Outdoors; strong in breathless suspense, unbounded thrills and human appeal; photographed against a background of Canada's grandest crags.

Cathrine Curtis presents

"THE SKY PILOT"

Taken from one of the most popular novels ever written, the famous book by Ralph Connor

Directed by King Vidor

Produced by Cathrine Curtis Corporation

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City.

A FIRST NATIONAL ATTRACTION

W. E. Mason, Grand Theatre, Pittsburgh: First National Pictures are so fine and clean, they make friends for your house and money for your box office. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"The Best Picture He Has Ever Made!"



That's what The Exhibitor's Herald says of Carter DeHaven's latest, and that's saying a mouthful when you recall his laughable comedy success, "Twin Beds". But look at what else the Herald says:

"A delightful, rollicking screen farce—clean, funny. DeHaven plays with all his old abandon, injecting buoyancy and verve into the part to bring forth gales of laughter. It is quite the best thing he has done on the screen. Mrs. DeHaven lends charm to her role while King Baggot is an ideal type. The action is swift and snappy throughout."

Speaking of Carter DeHaven's presentation of

Mr. and Mrs. CARTER DeHAVEN

in

"The Girl in the Taxi"

¶ "O-o-o-h! There's somebody comin'!"

¶ You can bet your life there'll be somebody comin' when you play this sparkling comedy drama! They'll be comin' so fast you'll wish you had a bigger house!

¶ Adapted from the play by Stanislaus Strange; directed by Lloyd Ingraham; Foreign representative, David P. Howell's, Inc., 729 Seventh Ave., New York.

FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII JUNE 4, 1921 No. XXIV

Men

We make the caption of this editorial short and emphatic. It means—just that.

We need them in this business—*men*.

Men with vision enough to see the straight road far ahead.

Men with nerve enough to keep that straight road.

Men who don't scuttle off into by-ways, lured by easy money, often by plain graft.

Men who are big constructionists, not small opportunists.

Men who are not price cutters.

Men who are bigger than their salaries.

Men who keep their word.

Men who work for the joy of accomplishment, not money monomaniacs, not get rich quick manipulators, not small time sharpshooters.

Men who know and know damn well—not because they are righteous but because they've got brains, because they are big business men—that honesty is the best policy, and that's all there is to it.

And lastly—fighting men!

This industry today is in as fine a position as any one could wish. It is the last to feel the post-war depression; and it is feeling this depression less, by far, than any other business we have heard of.

Business—with the theatres—is, on the average—about 20% off; off of flush times which means that it is about normal. Every other business is very nearly flat.

We ought to get down on our knees and thank our lucky stars that we are so well off, in these days of general stress and strain.

We have the usual crop of alarmists—alarmed simply because they are not making the easy and unreasonable profit of flush war days. But their howls mean nothing.

Censorship with all its ominous cloud is not a menace—if we fight it to a finish as it now exists, and if we tend to our knitting so that a public demand for radical regulation ceases to exist.

In the outside business world, whose prosperity we reflect, the tide has recently turned—as witness this statement of Secretary Hoover, under date of May 24th: "I am convinced that if the increased volume of consumption that has grown steadily during the last few weeks throughout the whole length and breadth of the land could be properly illuminated to the public the whole of our commercial community would take courage and would carry us forward with even greater strides than those with which we will now proceed."

There's nothing wrong with this business. Comparatively, it is booming along. We have nothing to fear from without. But there is a menace from within—and there's only one answer to the problem, and that is—men.

Men! Constructionists!

The need is greater than ever before: there is, it seems to us, a greater lack of construction than ever before, of courage, of plain honesty. Construction seems to have given way to opportunism. And we are not talking in the air. We know whereof we speak.

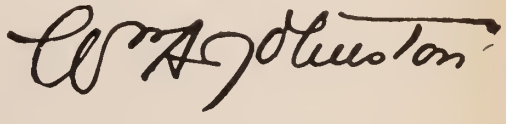
And we wish to sound a solemn warning. It is not necessary to expose sharp practices in order to bring to their proper deserts those who practice them. They'll get these deserts anyway. It is always in the cards.

This business is going on anyway. Nothing can stop it. It has the dimensions, the foundation, the future of an industry that within a very few years has acquired a place fourth in size in the manufacturing world. No temporary disintegration within can affect it greatly. Only the men who disintegrate will, themselves, be disintegrated.

We need confidence today—need it mighty badly; confidence in the men at the helm of the industry, the men higher up, who make contracts, organizations, and policies.

The reforms we need so badly: the elimination of distribution waste, the encouragement of the independent producer, the betterment of pictures, cooperation with the exhibitor—all these will not progress toward any correct solution until confidence is firmly established.

And confidence won't exist till we have—*men*.



Trade Papers and Picture Advertising

[EDITOR'S NOTE—Advertising is the big vital factor in the motion picture industry. We asked George B. Van Cleve for this interview because he possesses an experience that is unique and a viewpoint that is clear and unprejudiced. As Vice-President and General Manager of W. R. Hearst's motion picture interests—Cosmopolitan Productions, the International News Reel, cartoons, etc.—he has had a four months' experience in this field. His viewpoint is, therefore, new. It is comparative, too, because he comes from other fields. An advertising man of twenty-four years' experience, he has devised and carried out merchandise selling campaigns linked up with the foremost products in the public eye today. Single-handed, he built up an advertising agency handling a business of five millions yearly—and enabled him to retire independently wealthy at the age of forty-two. His vigorous spirit has lured him back to the harness. He gave this interview as he tackles all problems, frankly, fearlessly. We asked him to take the gloves off. He has.]

By George B. Van Cleve

This business is no different, in an economic way, from any other industry supplying a product of great popular consumption.

The same advertising, selling and merchandising laws apply to this as to other industries.

Let's start with the trade paper as an advertising force.

The trade paper situation, as I see it after four months of conducting Mr. Hearst's motion picture interests, is quite similar to that which always exists in any new industry.

There is an overproduction of trade papers, just as there is overproduction of pictures.

But there is not an overproduction of good trade papers. You can't have the best possible trade papers in this field or in any other field until you have fewer ones, because it is only human nature to prostitute a product, or in other words a trade paper, if the owner is fighting for his existence.

There are today about twice as many trade papers as will be in existence a year or two from now.

An over supply of trade papers always happens in every new trade field. As the field becomes settled, as with the steel trade, the grocery trade, the automobile trade, for instance, one or two big papers will completely and adequately and honestly cover it.

Not Advertising to Brag

With a possible field of about 10,000 exhibitors, representing about 14,500 theatres, it is to me a joke to find four or five trade papers fighting for such a very limited field of subscribers.

For Mr. Hearst—I am only interested in reaching the 14 or 15,000 motion picture houses.

We certainly should not have to advertise in four or five trade papers to do this. Two should cover the field—two clean, unimpeachable exhibitors', news organs.

I am not a bit interested in spending Mr. Hearst's money in advertising to brag to other producers—all I want to do is to tell the motion picture theatre owners about the pictures we are producing and why we believe they should book them in their theatres.

Every sane man believes in trade paper advertising but no sane man can afford to support unnecessary duplication of circulation—in this field or in any other field. And no sane man will continue to do so.



I must disagree heartily too with the methods some of your trade papers use in soliciting advertising. There is fierce competition but not enough brain work. Producers' money for advertising is urgently sought and asked for; but you don't tell the advertiser how he can best market his goods; you don't suggest merchandising ideas to him.

The object and sole object of your advertising pages should be to sell pictures—to sell them through the advertising pages alone. Go to the advertiser with ideas along these lines. Don't just ask him to fill up your advertising columns because you are a good fellow.

What's the Idea?

As an advertiser myself, and, like any advertiser, always open to improvement, I don't want to criticize the other producer's copy; but many of your pages look to me like the Latin prescriptions doctors write out. The copy seems to try to conceal facts rather than express them. I can't see any real object back of a lot of the advertising.

In some cases I wonder what it's all about—what the exhibitors think it's all about. What is the objective sought?

That is where trade papers should help and guide the producers, most of whom have never been advertisers heretofore.

What does the producer or distributor say to the exhibitor when he meets him; what do his salesmen say when they try to sell him pictures; what cooperation has he to offer the exhibitor; how does he want the exhibitor to regard him, his organization, his product?—these are the important things trade paper advertising must express.

Every man who makes goods of any kind, pictures or automobiles, has some particular reason for or takes some particular pride in his peculiar quality of

Viewed By a Merchandising Veteran

product; or he has some particular selling point or scheme or plan, or organization. What kind of a house has he built, in other words, what has he to recommend? That is what his trade paper message should also and continually express.

In other words, I believe that trade paper advertising should aim to accomplish some one or more definite things. It should do this right along—throughout the year—not haphazardly or spasmodically. And it should stick pretty closely to the truth because it does not pay to fool an exhibitor very often.

You will reply that this is the advertiser's business, that it is up to him to prepare the copy that will best merchandise his goods. Very true but he often needs and always deserves the trade paper's help. You know your publication better than he does—its opportunities, etc., you are in close touch with your readers. You know the business, or you should know it. Help him with ideas, statistics, etc.

In other words, you have got something he wants and needs. Tell him how to use it to his best possible advantage.

It seems to me that your advertising aids to exhibitors, your booking records, your box-office reports, your reviews, your editorial contents, in other words—all these give more actual service to the exhibitors and consequently sell pictures better than your advertising pages unless your advertising pages are intelligently used.

Quality Is Limited

The trade paper should be a big merchandising force. In order, however, to give so much expensive service to the reader and to the advertiser naturally the trade paper must have adequate support. That is why I say it is all wrong to have too many papers in so limited a field. It is best to have a few and have them big; have them also fair, independent, and actually conscientious.

Very soon clever producers are going to have big national advertising campaigns direct to the public. We have had one already but it has been designed to build a trademark. The campaigns of the future will be directed at selling the individual pictures, as well, to the public.

This will have to be done through the newspapers.

Some of the present day methods of simply selling a picture to an exhibitor and then forgetting it are absurd, amateurish and cannot last because such methods have never lasted in any other field.

The picture should be sold to the public too—just as Ivory soap or Packard cars are sold to the public. I think the exhibitor today is asked to assume too much of the burden of selling the picture to the public.

I notice, in your last week's editorial that exhibitor advertising in newspapers already amounts to between five and ten million dollars annually. The producer and distributor should cooperate more in this advertising of the individual picture and greatly extend it. It won't be an easy task. As an advertising and merchandising adviser of many years experience I can see many difficulties to be overcome, primarily because the distribution of pictures is so different today, so haphazard and expensive as compared with the sale of other products.

Selling Too Expensive

Much must be done soon by the producers to reduce the cost of selling the picture to the exhibitor.

Then the producer can begin selling the pictures to the public, as all other trades do. I believe in using newspaper space right over the exhibitors' names, just as automobiles are sold today. National magazine space is too slow.

As far as I can see the so-called $2 shows on Broadway are practically all bunk and the money spent on keeping up those $2 shows should be spent selling the pictures legitimately to the public for the benefit of the fourteen or fifteen thousand exhibitors throughout the country and it would be sounder business to do this.

Of course, it goes without saying that no advertising, however cleverly planned, can be successful unless the product advertised is good. If a picture isn't good, if the public indicates at once its dissatisfaction with it, I believe it is cheaper to burn it up. Mr. Hearst is willing to do this with any of the pictures we make that are downright failures.

Trade Paper Always a Factor

The trade paper must enter importantly into these national merchandising campaigns. I have laid out many campaigns direct to the public, using the newspapers and big national magazines. Always a part and parcel of these campaigns will be liberal space in the trade papers, telling the dealer just what we are doing to increase patronage for the goods we ask him to buy and sell. But we must actually do something to sell these goods to the public and in the motion picture field most of this today is left to the exhibitor, which is fundamentally wrong and has never worked well in any other field of selling.

As I have no brief for any one trade paper it is simply going to be as it has always been in every trade paper field a survival of the fittest.

Anything I have said to you I have said or will say to any one of the trade papers in the motion picture field and my conclusions are based on what I have learned in other fields of merchandising and the history of other products.

Week's Incorporations in N. Y. Total $1,395,500

Companies incorporated in the motion picture business in New York State during the past week and receiving the necessary charters from the Secretary of State's office at Albany, show capitalizations ranging in amount from $500 to $500,000, with a total capitalization amounting to $1,395,500. These companies with their directors for the first year and amount of capitalization are:

Roder Cowen Service Corporation, $10,000, Eugene Roder, G. F. Cowen, S. E. Blogg, New York City; F I L M Club of Buffalo, Inc., $500, M. A. Chase, A. E. Moses, R. T. Murphy, Buffalo; Krackerjack Komedies, Inc., $100,000, Janes Montalbano, Palisades Park, N. J.; F. A. Blumberg, Brooklyn; H. Y. Dushey, New York; La Vida Amusement Corporation, $50,000, David T. Helprin, New York; Louis J. Maltz, Andrew Manza, Brooklyn; Scenario Music Co. of Philadelphia, Inc., $50,000, New York, Jacob Silverman, Henry Kleuber, Joseph A. Myruski, Brooklyn; Barcli Theatre, Schenectady, $100,000, J. J. Walker, Schenectady, James A. Leary, William E. Benton, Saratoga Springs.

Photo-Toy Company, moving pictures and phonograph business, $500,000, Edith and James Ennisson, Max D. Farmer, New York; Gold Seal Photoplays Corporation, $500,000, William S. Grey, New York; G. R. Hamilton, Jersey City; Ralph V. Lake, New York; R. D. Skinner & Co., $50,000; O. Glenn Saxon, Yonkers; H. A. Wight, R. D. Skinner, New York; Belmore Realty Corporation, Brooklyn, $15,000, Louis Odessky, Bluma Welinsky, Ida Moses, Brooklyn; Rialto Productions, $50,000, Isidor Katz, Gardiner Conroy, Daniel A. Lennon, New York; Hampton Play Corporation, scenarios, $40,000, Joseph F. Rinn, B. M. L. Ernst, David J. Fox, New York; Owego Amusement Co., Inc., Owego, $30,000, R. N. Merrill, Waverly; R. D. Rundell, Owego; M. E. Comerford, Scranton, Pa.

Gouveneur Morris Not to Withdraw, Says Goldwyn

Goldwyn emphatically denies a report recently published to the effect that Gouverneur Morris, the author, is to withdraw from the Eminent Authors Corp., which is associated with Goldwyn Pictures Corporation. "We have a long term contract with Mr. Morris and have first call on all his material," said Samuel Goldwyn.

Victor H. Clark Receives Gold Wrist Watch

As a token of their regard, the department heads in Paramount's Long Island studio have presented Victor H. Clarke with a gold wrist watch. The occasion of the presentation was Mr. Clarke's departure from the post of general studio manager to become special representative of the production department.

Resolutions of Sympathy on Death of Franklin Lane

THE following resolution was adopted by the Producer and Distributor Divisions of National Association of Motion Picture Industry at a meeting held on Thursday, May 19th:

"Honorable Franklin K. Lane, former secretary of the Interior, and Chairman of the Americanism Committee of the Motion Picture Industry of the United States, has gone to his reward after a life of usefulness. As a public official, he commanded the respect of all with whom he came in contact. In his private life he endeared himself to the hosts who were numbered among his friends because of his genial, kindly disposition, which charactrized him to a fulness rarely found in men. Of high type, nobleness of purpose, sincere to the point which marked him one for reverence, he will be not only missed but mourned for as one whose place cannot be readily filled.

"RESOLVED, That this expression of sorrow be spread upon the minutes of the National Association of the Motion Picture Industry, be suitably engrossed and duly authenticated by the President of the National Association, and copies transmitted to the widow of the late Honorable Franklin K. Lane."

Robertson-Cole Upheld in Copyright Suit

Judge Mayer, in the United States District Court, has just decided in favor of Robertson-Cole in the suit brought by Lumiere, photographer, for alleged infringement of copyright of photograph of Carpentier.

Benjamin DeWitt, of 111 Broadway, conducted the case in able manner for the film company.

The court held that the photographs in question were made by Lumiere for the benefit of Robertson-Cole, for their advertising purposes, and that there was never any intention that Lumiere should have any copyright as against them, and that they were at full liberty to sell, reproduce or publish or otherwise use the photographs in any manner they saw fit. The court further states that it is absurd to suppose that the director for Robertson-Cole would have taken Carpentier to the photographic studio to enable Lumiere to copyright Carpentier's photographs and tribute for the copyrighted product.

Wm. Brady Opposes Passage of Building Ordinance

Under the leadership of William A. Brady, President of the National Association of the Motion Picture Industry, the film interests are vigorously opposing an ordinance now pending before the New York City Board of Aldermen, the passage of which, it is believed, would drive many exchanges, studios and laboratories out of the city.

Building requirements are called for in the proposed measure which, it is stated, would necessitate the complete reconstruction of expensive work in connection with the storage and handling of film—work that has already been done with the approval of the Fire Department.

Producer-Distributor Directors Nominated

The Fifth Annual meeting of the Producer and Distributor members of the National Association of the Motion Picture Industry was held at the headquarters on the afternoon of May 19.

The following directors were nominated by the Producers for election at the annual meeting to be held in June:

William A. Brady, Wm. A Brady Picture Plays, Inc.; William Fox, Fox Film Corporation; Samuel Goldwyn, Goldwyn Pictures Corporation; D. W. Griffith Enterprises; Morris Kohn, Realart Pictures Corporation; Carl Laemmle, Universal Film Mfg. Co.; Oscar A. Price, Associated Producers, Inc.; R. A. Rowland, Metro Pictures Corporation; Joseph M. Schenck, Norma Talmadge Pictures Corp.; Lewis J. Selznick, The Selznick Corporation; C. B. Van Cleve, International Film Service Co., Inc.; and Adolph Zukor, Famous Players Lasky Corporation.

In the absence of Chairman Adolph Zukor, Gabriel L. Hess of the Goldwyn Pictures Corporation acted as temporary chairman of the meeting.

Mr. Adolph Zukor was unanimously re-elected as chairman of the division, which position he has held for five years. Mr. Richard A. Rowland was elected vice-chairman and Frederick H. Elliott, secretary.

The distributors' Division immediately followed the meeting of the Producers and the following were nominated as directors representing this division, to be elected at the annual meeting:

Hiram Abrams, United Artists Corporation; W. E. Atkinson, Metro Pictures Corporation; R. H. Cochrane, Universal Film Mfg. Co.; R. S. Cole, Robertson-Cole Dist. Corporation; Lee Counselman, Famous Players-Lasky Corporation; E. W. Hammons, Educational Film Exchanges, Inc.; Gabriel L. Hess, Goldwyn Pictures Corporation; Al Lichtman, Associated Producers, Inc.; C. C. Pettijohn, The Selznick Corporation; Saul E. Rogers, Fox Film Corporation; Percy L. Waters, Triangle Distributing Corporation; J. D. Williams, Associated First National Pictures, Inc., and Mr. Percy L. Waters was re-elected chairman of the Distributors' Division; Lee Counselman, vice-chairman and Frederick H. Elliott, secretary.

Al Lichtman Announces New Appointments

General Manager Al Lichtman, of Associated Producers, Inc., announces the appointment of J. J. Unger as special representative out of the home office. This appointment is effective immediately and as his first duty Unger has taken temporary charge of the New York exchange, succeeding J. Von Tilzer.

Another appointment announced by Mr. Lichtman is that of Arthur L. Widner as manager of the Washington branch, succeeding R. Berger. Widner comes to Associated Producers from the Washington office of Vitagraph, where he was manager.

Annual Nat'l Ass'n Meeting on June 6

Notice is given that the fifth annual meeting of the members of the National Association of the Motion Picture Industry, Inc., will be held at Suite 4-5-6, 1520 Broadway, New York, on Monday, June 6th, 1921, at 3 o'clock in the afternoon.

Each member is urged to attend in person. If unable to do so a proxy should be filed at the offices of the National Association before noon on June 6th.

By direction of the Executive Committee.

M. P. Theatre Owners of America Hold Executive Meeting

Delegates Received by President Harding; Convention Date Is Decided

BEGINNING on Wednesday, May 18, the national officers and executive committeemen of the Motion Picture Theatre Owners of America held a series of executive meetings in Washington, D. C. The session, which consumed five days were attended by practically every officer and committee member of the organization. Every state in the Union was represented at the meetings, which are declared by a statement from the M. P. T. O. of A. headquarters to have constituted "one of the most momentous and far-reaching events in the history of the organized exhibitors of the United States."

One of the most important pieces of business transacted at the sessions was the selection of the time for holding of the next national convention at Minneapolis, Minn. It was definitely agreed upon that the national convention will be held on Monday, Tuesday, and Wednesday, June 27, 28 and 29. Definite and detailed plans were adopted to make the convention purely a business affair with the object of promoting the progress of the entire industry with special reference to the exhibitor's angle.

Another important phase of the meeting was the formal call paid to President Warren G. Harding at the White House. In the address of Sydney S. Cohen to President Harding the loyalty of the men who own three-fourths of the screens of the country was tendered to America. Mr. Cohen stated that the screen was no longer a mere medium of amusement and that because of the influence and power of the motion picture, it is entitled to the benefits of enlightened and constructive statesmanship. Every department at Washington, said Mr. Cohen, is at liberty to call upon the Motion Picture Theatre Owners for such volunteer service as may add efficiency to the functions of government.

Following the reading of the address, President Harding congratulated the motion picture theatre owners on the stand that they had adopted, and assured them that they could be of vast help to the government and that he wanted them to be. The President asserted that the screen of today was the greatest medium in the world for instillation of one hundred per cent Americanism, and that the theatre men could be the greatest power for the advancement of education and patriotism. The President then posed with the delegates for the news weeklies and staff photographers of the press.

The officers and committeemen were also received by Secretary of State Charles E. Hughes, Secretary of the Navy Denby and Secretary of Labor J. J. Davis. The delegates visited the Senate Chamber and Speakers' Room at the Capitol.

At each visit, President Cohen read the resolution adopted by the delegates calling for the display of vocational guidance pictures in the motion picture theatres of the country, pledged to the government officials the unswerving loyalty of the organization, and tendered the screens and services for the advancement of public welfare projects. In each instance, the response was unvarying in its enthusiasm over the steps taken by the exhibitors for the United States and its people.

The resolution on the showing of vocational guidance pictures was read into the Congressional Record in both the Senate and House divisions.

Secretary Davis told the delegates of some of the work being accomplished for vocational guidance training in Mooseheart at Aurora, Illinois, and invited the delegates to the National Convention to visit Mooseheart on their return as his guests. He also promised to attend the convention.

Secretary Hughes asserted that only lately were people beginning to realize the limitless opportunity for the advancement of education by visualizing new ideas on the screens of the country.

Secretary Denby thanked the members for their tender of the screens, and said the exhibitors could be of the same service in the future in bringing the navy and the public together as they were during the war.

Secretary Davis struck a responsive chord when he declared as the delegates departed: "I don't believe that Sunday 'movies' ever hurt anyone yet."

At the convention there will be laid before the delegates important facts relative to big reductions in insurance premiums which will save hundreds of thousands of dollars to the Motion Picture Theatre Owners of America, it is stated. There will also be brought to the attention of all present a uniform and more equitable contract which has been drawn up. The committee appointed came to New York after the session to meet with the producers and manufacturers in order to secure the putting into effect of the contract during the coming season.

The question of taxation was the subject of much thought and long discussion. An exhaustive study of the situation was made and the committee appointed to take up this matter in detail visited several congressmen and senators with regard to the matter of the film rental, seating and other taxes. This committee will report in full to the delegates assembled at the National Convention.

Congressmen were also visited by the committee on the burdensome music tax, and this report will also be made at the Minneapolis convention.

The special committe on exhibitor-producer relations is now meeting in New York preparing an exhaustive and special report on their findings. This committee is investigating every complaint brought against producers and manufacturers since the convention held in Cleveland last June.

A report was also received from the Committee of Nine appointed last September, relative to the pledges made to the exhibitors by Adolph Zukor.

The national officers present at the meeting were:

Sydney S. Cohen, of New York, president; E. T. Peter, Dallas, Texas, treasurer; Sam Bullock, Cleveland, Ohio, executive secretary; M. Van Praag, Kansas City, Kansas, recording secretary; C. C. Griffin, Oakland, California, first vice-president; Joseph Hope, Chicago, Ill., second vice-president; C. W. Gates, Aberdeen, South Dakota, fourth vice-president.

Members of the Executive Committee present were: C. L. O'Reilly, New York City, president of the Motion Picture Theatre Owners of New York; John S. Evans, Philadelphia, Pa., president of the Motion Picture Owners of Pennsylvania; H. H. Lustig, Cleveland, Ohio, president of the Motion Picture Theatre Owners of Northern Ohio; J. C. Collins, Rutherford, N. J., president of the Motion Picture Theatre Owners of New Jersey; J. C. Ritter, Detroit, Mich., president of the Motion Picture Theatre Owners of Michigan; A. J. Bethancourt, Houma, La., president of the Louisiana Exhibitors' Association; A. R. Pramer, Omaha, Nebraska, president of the Motion Picture Theatre Owners of Nebraska; Ralph Talbot, Tulsa, Oklahoma, president of the Motion Picture Theatre Owners of Oklahoma; M. C. Kellogg, Lead, South Dakota, president of the Motion Picture Theatre Owners of Wyoming; W. A. Steffes, Minneapolis, Minn., president of the Northwest Protective League; W. H. Linton, Utica, N. Y.; S. Kamter, Norwalk, Conn.; Henry Poke, Pittsburg, Pa.; C. E. Whitehurst, Baltimore, Md.; E. H. Bingham, Indianapolis, Ind.; Dr. H. Q. Alexander, Dayton, Ohio; W. D. Burford, Aurora, Ill.; Fred Seegert, Milwaukee, Wis.; Joseph Mogler, St. Louis Mo.; Chas. H. Burkey, Kansas City, Mo.; Glen Harper, Los Angeles, Calif.; Roland B. Hill, Greenboro, N. C., and Henry B. Varner, Lexington, N. C.

Wm. A. Brady Asks Police to Stop Showing

THE police authorities of Jersey City have been called upon by William A. Brady, President of the National Association of the Motion Picture Industry, to stop the showing of a film entitled, "The End of the Road," which is now being exhibited in the Strand theatre of that city. In a letter to Director of Public Safety John Bentley, of Jersey City, Mr. Brady, on behalf of the Natonal Association, has registered an emphatic protest against the continuance of the exhibition and requesting that the picture be suppressed.

¶ *An Important Summary of the Music Tax Questions—on Page 3417*

Coast Publicity Men Hold First Social Event

Publicity men of the West Coast—comprising the membership of the Western Motion Picture Advertisers—had their inning on May 18th, at the first social event of the organization since its recent formation, held at the Marion Fairfax studio in Hollywood.

Following a studio meal, served from the studio kitchen, the one hundred guests among whom were the critics of the Los Angeles dailies were disturbed as the coffee was being served by loud shouts and clattering of machinery behind a large, black curtain facing the diners. Many familiar sounds greeted the ears of the diners, such as the clicking of linotypes machines and typewriters; the shouts for "copy boy" and the clattering of printing presses. With the parting of the curtain a complete newspaper shop was revealed to the audience.

Following the sketch, motion pictures of the diners and the actors were taken, whereupon the critics changed places with the press agents on the stage and acted an impromptu sketch for the benefit of the camera and amidst the general cries and hoots of the spectators.

Special Convention Train for Illinois Exhibitors

The Motion Picture Theatre Owners of America, State of Illinois, are making final arrangements for a special train over the Burlington, which will carry delegates and members of the industry wishing to join the party at Chicago, to the national convention in July. The idea has been hailed with enthusiasm by Illinois exhibitors and a big crowd is assured.

William Sweeney, of the association, states that his arrangements with the Burlington line include a solid train of pullmans with ample dining car equipment and everything provided for the convenience and comfort of the crowd, who will journey north on this train.

The departure is scheduled for 9:45 in the morning, the day preceding the convention. Mr. Sweeney suggests that not only Illinois exhibitors, but those from the East and South who desire to travel to the convention on this special train, get in communication with him at the Motion Picture Theatre Owners of Illinois' headquarters, 845 S. Wabash avenue, Chicago.

Max Linder Guest of Honor at A.M.P.A. Luncheon

Max Linder, the well-known French comedian, was the guest of honor last Thursday at the luncheon of the Associated Motion Picture Advertisers of New York held in the banquet room of the Cafe Boulevard. The comedian's presence was the result of the efforts of mediation of Bert Adler, Chairman of the Speaker's Committee of the A. M. P. A. who also introduced the star to the members assembled.

Wire Briefs from Coast

A HEAVY rainstorm which began on Thursday night of last week and was still in progress on Monday of this week, has resulted in considerable losses to the industry and the ruining of more than a hundred thousand sets. Exterior activities had to be fully discontinued.

When Clara Kimball Young returns to the Coast on June 20 from her tour of personal appearances in the key cities of the Central West, she will begin production work on "What No Man Knows," an original photoplay written by Sada Cowan.

Charles Rogers, Robertson-Cole's general manager, and Newton Levy, the Pacific Coast representative of that organization, left for the East on Tuesday of this week.

Michael Klomtner, of New York, has leased cafe privileges in the Motion Picture Directors' Association Building, and he will operate a cafe there similar to the one established on the Amsterdam Roof, New York City.

Mary Anderson has signed a contract to appear as the star in the Spencer Productions under the direction of Scott Dunlap. The subject will be distributed by Associated Photoplays.

The first Marion Fairfax production, "The Lying Truth," has been completed. The cast includes Marjorie Daw, Pat O'Malley, Tully Marshall, Noah Beery, Claire McDowell, George Dromgold, Charles Mailes and Robert Brower. Rene Guissert was the cameraman. "The Lying Truth" is a small-town newspaper story written and directed by Marion Fairfax.

George Kern, producer of "The Unfoldment," has added a Biblical spectacle, "The Fall of Soden," which completes the filming of "The Unfoldment."

Adolph Zukor Back from European Trip

Adolph Zukor, president of the Famous Players-Lasky Corp., returned Friday of last week after a trip of several weeks in Europe, where he visited the principal centers of picture production, including the Paramount studio in London. Mr. Zukor expressed general satisfaction with the arrangements and organization of the London studio, but declined to discuss his trip further than to say that the picture industry in Europe seemed to be generally prosperous.

Paramount District Mgrs. Will Meet June 6th

S. R. Kent, general manager of the department of distribution of the Famous Players-Lasky Corporation, announced yesterday that the annual meeting of the district managers will be held in the home office during the week of June 6. All of the managers of the company throughout the country will be in attendance, and at the close of the convention the plans of the sales department for the coming season will be announced.

¶ The Equipment Field Covered Completely—Page 3455-3472

Picture Convention Proposed in Illinois Bill

With the Spence bill recommended for passage by the Illinois State Senate Committee on License and Miscellany awaiting action in the senate, and other measures being considered, another bill has been introduced in the Illinois house by J. H. Francis, providing for a state motion picture commission of three commissioners to be appointed by the governor.

The measure calls for the salaries to be fixed by the governor, not to exceed three thousand dollars for the chairman of the commission and two thousand five hundred for the members.

It provides that every film intended for exhibition in the state of Illinois shall be passed upon by the commission and licensed if satisfactory to that body. Every film passed by the commission shall have its official seal affixed.

Appeal to the Circuit Court of Sangamon County or other county where a branch office of the commission is located, is provided for any person injuriously affected by a final order of the commission, and the court is directed to try the appeal in not less than ten nor more than thirty days after the filing of the praecipe.

Penalty for violation of the act shall be a fine or not more than five hundred dollars or imprisonment in the penitentiary for not more than one year, or both, in the discretion of the court. In addition the film shall be confiscated.

Linton, of Little Falls, Buys Out Partner

W. H. Linton, of Little Falls, N. Y., has bought out the interests of his partner, D. R. Letson, in the Herkimer theatre, The Richmond, and will close it for a few weeks to repair and redecorate it.

By purchasing Mr. Letson's interest, Mr. Linton obtains sole ownership in the Linton Theatre of Little Falls and the Hippodrome Theatre in same place, and The Richmond Theatre, Herkimer, and Hippodrome Theatre in Utica. Mr. Linton is having plans made for a 1300 seat house in Little Falls. This will be an up-to-the-minute theatre and will be on the main street, in the very best part of the city. The cost will be about $125,000.

A. M. P. A. Strive to Stop Showing of Picture

Further evidence of the determination of leaders in the industry to clear filmdom of the few objectionable features is offered in measures now being taken by the Associated Motion Picture Advertisers, Inc., to prevent the showing of a certain picture. As the result of complaints received, the association has taken up with the National Association steps to prevent the showing of "The End of the Road," alleged to be objectionable, with special reference to showings before mixed audiences.

A Little Work for a Big Job

A Few Minutes Work Can Go a Great Distance in Helping the Industry in a Serious Matter

A PICTURE, called "In the Shadow of the Dome" is being shown at the Shubert-Belasco Theatre, a prominent legitimate house in Washington, D. C. The picture, apparently, is a disgraceful attack upon the morals of congressmen. The motion picture industry is blamed for the production of a picture which is, we are told, the sole enterprise of a man in the real estate business, and which has not been distributed by any motion picture concern, nor shown in any motion picture theatre.

The situation is a serious one, involving the best interests of this industry.

The Motion Picture Theatre Owners Association has taken the matter in hand in behalf of the exhibitors of the country. This full-page appeal is devoted to a resolution passed by the Executive Committee together with the copy of a letter sent to congressman. An urgent appeal is made that every exhibitor, whether or not enrolled in the M. P. T. O. A. write a letter similar to the one below to his congressman at once, emphasizing the fact that he has not exhibited and will positively not exhibit this picture.

We urge this action and also similar letters from distributors and producers.

The protest from the industry cannot be made too emphatic.

Washington, D. C., May 18, 1921.

Dear CONGRESSMAN:

A film called "In the Shadow of the Dome," has recently (May 8th) been shown in the Shubert-Belasco theatre, this city. This picture, a crude and cheap production, gives a false, ludicrous, and unpatriotic portrayal of our National Congress, dragging in the name of the National Capitol for advertising purposes. The Motion Picture Theatre Owners of America, comprising within their membership upward of three-fourths of all motion picture theatre owners, have informed every member and every other motion picture theatre owner to keep this offensive and misleading film out of their theatres.

Please note that this picture was shown in a house which is ordinarily devoted to the spoken drama; that it was not made by any of the well-known and reputable producers, but by an unknown director, with no apparent permanent office or studio. We cannot help believing that this film was inspired by artifice, trickery, fraud, misrepresentation, and with the object of prejudicing Congress against all motion pictures. This seems doubly probable in view of the fact, that it has not been shown elsewhere, so far as we know, and that every member of the House and Senate received a special invitation by mail to attend the performance in the Shubert-Belasco Theatre. We propose to conduct a searching investigation into the origin of this picture for purpose of discovering the sources of its financial support.

Executive Secretary.

Washington, D. C., May 18, 1921.

RESOLUTION ON FILM CALLED "IN THE SHADOW OF THE DOME"

WHEREAS, the Motion Picture Theater Owners of America have learned of the existence of a motion picture film called "In the Shadow of the Dome," and

WHEREAS, said film, a crude production, conveys a false, ludicrous, and unpatriotic impression of our National Congress, and

WHEREAS, said film was exhibited in a theater ordinary devoted to the spoken drama, i. e., the Shubert-Belasco Theater, in the City of Washington, D. C., and

WHEREAS, the alleged producer of said film has no apparent permanent place of business or studio,

THEREFORE, BE IT RESOLVED, that we condemn the said film as unfit for public exhibition by reason of its vicious, unpatriotic, and misleading portrayal of our National Congress.

FURTHER RESOLVED, that we believe this film to have been made and to have been shown in the City of Washington for the purpose of prejudicing Congress against motion pictures in general, and,

FURTHER RESOLVED, that the Motion Picture Theater Owners of America conduct a searching investigation and that in the meantime we warn all members of our organization and every motion picture theater owner in the United States against the showing of said picture.

Following are the members of the committee which attended to the resolution: SYDNEY S. COHEN, NEW YORK, N. Y.; E. T. PETER, DALLAS, TEXAS.; C. C. GRIFFIN, OAKLAND, CALIF.; GLENN HARPER, LOS ANGELES, CALIF.; CHARLES L. O'REILLY, NEW YORK, N. Y.; HENRY H. LUSTIG, CLEVELAND, O.; SAM BULLOCK, CLEVELAND, O.; C. W. GATES, ABERDEEN, S. D.; C. E. WHITEHURST, BALTIMORE, MD.

Two More State Organizations Join M.P.T.O.A.

Two more states have joined the ranks of the Motion Picture Theatre Owners of America, the new additions being Colorado and Iowa. Both of these states this week voted to affiliate with the national organization and have endorsed the principles and policies of the M. P. T. O. A.

The new Colorado branch of the national organization is off to a good start. About one hundred out of approximately two hundred and forty exhibitors of the state attended the meeting called by Tom Vickroy, of the Tabor theatre in Denver, held Wednesday afternoon at the Savoy Hotel. Another meeting will be held in Denver May 26 for the accommodation of those exhibitors who were unable to attend last Wednesday.

The meeting Wednesday was presided over by Hon. S. I. Berman and Senator Walker, of New York. The aims, purposes and working plan of the national organization and its affiliated state branches as outlined by the gentlemen from the East were heartily approved by every one of the exhibitors present. The organization was completed in less than two hours.

The following officers were selected to guide the affairs of the organization for the first year: President, Tom Vickroy, Denver; first vice-president, Tommy Tompkins, Colorado Springs; second vice-president, Max Kohn, Trinidad; third vice-president, M. C. Gerhart, Fort Collins; secretary, John Broughton, Denver; treasurer, Max Schubach, 201 Masonic Temple, Denver.

The members of the executive board are Orson Adams, of Denver, chairman; Mrs. E. Z. Hunt, Montrose, and Messrs. Marquard, of Longmont, and Kreier, of Walsenburg.

In Iowa, the exhibitors of the state met at the New Savery Hotel in Des Moines on May 24, and an active unit was organized with the following officers:

President, Harry Heirsteiner, Des Moines; vice-presidents, J. C. Duncan, Sioux City; M. R. Tournier, Mason City; E. Metzer, Creston; treasurer, B. R. Van Dyke, Des Moines, and secretary, George B. Flint, of Boone.

Gillstrom Leaves for Coast

Arvid Gillstrom, well known in the field of comedy production, left New York for Los Angeles on Tuesday of this week. On his arrival he will start work on the series of Jimmie Adams Comedies, which, in association with Louis Gasnier, will be produced for Educational release.

Gillstrom's most recent activity was the production of "Such a Little Queen" for Realart, with Constance Binney in the featured role. Previous to that he was active in independent production following a long period in the Fox fold and with the Sennett organization.

Beecroft Is Honored

FRED J. BEECROFT, advertising manager of Motion Picture News, was, at last Friday's meeting elected to the chairmanship of the Fifth Division, National Association of the Motion Picture Industry. The newly-elected chairman has been active in the affairs of the National Association since its start and during the past year served ably as a member of the Vigilance Committee. He succeeds Tom Wiley, as chairman of the Fifth Division.

Massachusetts Censor Bill Signed by Governor

Governor Cox, of Massachusetts, signed the motion picture censorship bill on May 25, and hereafter pictures in that state will be under the supervision of the Department of Public Safety. All films exhibited must be formally passed upon.

Stating that in his belief the measure was much fairer to producers of pictures than bills passed in other states, Governor Cox said, "Massachusetts has not attempted censorship in the strict sense of the term, but has prescribed certain standards of regulation and a right of appeal to the courts in case of unreasonable decision. So far as public sentiment has found expression, it was overwhelmingly in favor of the sort of regulation which is hereby created.

Last year the Governor vetoed a censorship bill as unconstitutional, but believes the objectionable features have been eliminated in the new measure. He expressed the view that, far from injuring the industry, the bill would help in a great measure, in that it would protect producers of good pictures from competition of low order.

He repudiated the insinuation that the measure was the first step in direction of general censorship of theatres and newspapers.

Famous Italian Actress Directed by Amato

In our publication of last week the MOTION PICTURE NEWS referred to Carlos Amato in Ernest Shipman's letter from Rome, stating that Amato was one of the major producing units of the U. C. I.

Since then it has been learned that Signor Amato is the guiding spirit and managing director of the famous Italian actress, Pena Menichelli who has produced a series of modern screen dramas and is now engaged in the making of Zola's "A Page of Love," with Pinero's "The Second Mrs. Tanqueray" to follow.

According to Shipman, this actress is not only one of the foremost artists of Italy, but of all Europe, depicting as she does a mature woman in one play and a schoolgirl of sixteen in another, with the credit of absolute artistry in each. This company will sojourn in England for the benefit of English atmosphere and value of technical co-operation.

Mr. Luiseppe Barattalo, the president of the U. C. I., contemplates a visit to America in June.

Paramount Eastern Studi Ball Great Success

The Fellowship Club of Famous Play ers Eastern studios gave its second annua ball in the Grand Ballroom of the Commo dore Hotel, New York, last Friday eve ning, to a large and appreciative attend ance. The studio officials did themselve proud in seeing to it that everyone ha a good time. As the patrons assemble they were requested to march before th camera in order that their impression might be registered. Toward the conclu sion of the dance the picture was shown o a screen to the delight of the happy throng Various shades of emotion were caught b the camera and it is safe to say that goodly number screened well.

Max Fischer's orchestra played with th fox-trot featured as the favorite dance Among the film celebrities who attende were Wallace Reid, who showed his ver satility by appearing as the cameraman i a satirical sketch of the movies and play ing in the orchestra. Wally can mak sweet music with the saxophone. Other who shared the spotlight were Constanc Binney, Reginald Denny, George Fitz maurice, Hope Hampton, Jules Brulatou Tom McNamara, Tom Geraghty, Jac Meador, Frankie Mann, Elsie Fergusor John Emerson, Anita Loos, Eve Unsel Earle Foxe, Wallace McCutcheon an Jesse Lasky.

A vaudeville entertainment preceded th ball. Refreshments were served. Ca riage checks were given up to the starte and taxicabs were hailed at the zero hou A good time was reported by all.

New Sales Plan Formed a Goldwyn Convention

Goldwyn's sales convention ended la Sunday when the last of the special trai load of film folk were deposited in th far east of the United States. For nin days the convention was held at the Gol wyn Studios in Culver City, Californi.

Many things were accomplished at bot business meetings and banquets. A d finite and new idea in methods of sal will result, and the exchange of ideas c the part of the executives and manage was most vital to the health of the Gol wyn Company. The advance pictures c the Goldwyn Fifth Year list were revie ed and applauded by the men who hav to get the contracts.

The round-up affair of the conventic was the banquet at Ambassador Hotel c Thursday night. Senator James J. Wall er of New York was a special guest ar in the course of his speech, he emphasize the importance of the Goldwyn get-t gether at the studios. Other speech were made by F. J. Godsol, Abraham Leh A. S. Oronson, Alfred Weiss, and J. Hawks.

Men in Field See Business Revival

Result of Interesting Questionnaire Is Specific Promise of Better Times

GENERAL business revival, which will have its reflection in motion picture theatre box offices, is definitely in sight. It will be national in effect and will get under way immediately after the summer solstice.

Existing conditions in those theatres which show business off considerably in volume from that of last year, are due almost entirely to the general slump and, therefore, may be expected to rebound from the present low level with the resumption of industrial activity.

Reopening of coal and metal mines, advance orders to Western factories, brilliant prospects for cattle and wheat, bonus in gold and silver output, laying in of raw material and settling down of the new national administration are the tangible arrows pointing a swift return to normal.

Based on these indications, exhibitors generally will hold to their present admission prices, although in some isolated cases there may be slight reductions to meet readjusting wage scales, new theatres projected or under way in virtually every section of the United States and Canada; film rental prices should hold generally firm, although concessions may have to be made to exhibitors operating in the backward districts, and there is small likelihood of increases.

In the matter of attractions, exhibitors show a tendency to big specials and longer runs, although in only a few sections has the regular feature been seriously affected by the special.

The proposed $2 circuit of A. H. Woods, which is planned to play superpictures for long engagements, is not a menace to the regular motion picture theatre, but on the contrary is regarded an actual aid to the latter, enabling exhibitors to maintain their present admission scale through comparison.

This summary of the existing situation and future outlook for the film business is the net result of a survey made by Associated First National through the medium of a questionnaire submitted to exchange managers at their convention in the Hotel Astor, New York, May 16-20.

The questionnaire, embracing nine distinct subjects affecting the picture business internally or externally, was voted upon by 31 delegates, representing as many sections of the United States and Canada.

Fresh from the field, under no illusions or delusions as to market conditions or the problems confronting sellers and buyers of film product, these men responded frankly to the nine questions which were presented to them by the home office of Associated First National the questions and composite replies from the 31 individuals being:

1. General Industrial Conditions—Better or Worse than 6 Months Ago?

The consensus was that conditions are worse at present than last Fall. This, however, is attributed in every instance to unsettled labor and industrial affairs—facts patent to everyone in the industry—and proof of it is found in the statement printed by Dun's Agency that there are at present 2,000,000 unemployed workers in the United States.

2. Outlook for Next Season—On What is Your Opinion Based?

Virtually unanimous optimism, only five votes indicating any doubt as to the outlook. Vancouver and San Francisco foresee labor unrest, Oklahoma is dubious about prices of oil and cotton, Charlotte, N. C. and Atlanta, Ga., question crop outlook. On the bright side of the question, there are numerous specific reasons given for optimism. Cincinnati for instance, reports big advance orders arriving at factories, Pittsburgh reports plants stocking up with raw material, Buffalo quotes industial executives pledging general resumption of full-time operations. Utah mines, as well as Pennsylvania coal mines, are to reopen soon. Colorado cattle and mining prospects are fine, and crop prospects in the Minneapolis, Omaha and Des Moines agricultural areas are most promising.

3. Will Rentals Go Higher. Remain Firm or Go Lower? Why?

General impression here is that rentals will hold firm, though it is admitted some exhibitors in the less favored sections may have to be granted reductions until local conditions in their territories better themselves. This particular phase of the investigation reveals that most exhibitors are willing to pay fair prices for films that promise adequate returns on their investment, and the impression gathered is that there will be little change, unless it be temporary.

4. Will Admission Prices Remain as They Are or Decline?

Opinion here about evenly divided, it appearing that exhibitors in the key centers will have no difficulty in maintaining their present scales of admission, although in some of the smaller houses and in rural districts, due to local conditions, shading of prices may become advisable. The impression is conveyed, however, that most exhibitors will stand pat on admissions, holding to the theory that a difference of two, three or even five cents one way or the other will not materially increase or decrease attendance at the theatre. This would appear as the logical view for them to take, because a man who can afford to pay 17 cents for his family to see a picture could also afford to pay 25 cents, and if he could not pay 25 cents, he could no better afford 17 cents.

5. What is the attitude towards longer runs in your Territory?

"Favored," "Gaining Favor," "Longer Runs Coming," are some of the replies to this question, on which the positive votes were in a majority. The key to the situation would seem to lie in the return from Kansas, which reported that "exhibitors gladly extend runs where justified." This expression would point to a desire on the part of exhibitors to change their programs as infrequently as possible, but it is obviously impossible for the man with a small population to draw from or to adopt the policy and reports on these one-day houses so stated. The saving in gross advertising and exploitation expense in a year, as the result of longer runs, is a strong argument in favor of the plan and many houses of limited seating capacity are reported going in for it.

6. Are new theatres being planned in your territory? Emphatically "yes" in 28 out of the 31 districts represented, a tally which would seem to epitomize the general optimism conveyed by the First National's survey as a whole, Louisville apparently is displaying the greatest amount of building activity, at least 20 new theatres being projected or in course of construction. That the builders of these houses as well as those in other sections of the continent, are putting their money into amusement structures may be accepted as a guarantee of better times ahead. Real estate values, cost of labor and building material are even now too steep for investors, many of them practical showmen, to put their wealth into properties of questionable earning power.

7. How does volume of business at theatres compare with last year?

In carrying proportion, it is off in many areas and in every case is laid to the economic slump which, happily, is nearing its end. It would be a paradox if, when millions are idle and industry crippled, the theatre did not feel the pressure. But right here let it be said the picture houses have suffered far less in proportion than the legitimate theatres of the country. The "road" during the passing theatrical season has been a tragedy for legitimate show producers and probably will be recorded as one of the worst in the history of the business, with more companies stranded than ever was known in a single season before. The money lost by the legitimate theatres is dead, but with the favorable prospect confronting the picture houses it is reasonable to suppose they will be able to strike their normal profit ratio within a short time.

8. How far has the big special affected booking of the average feature attraction?

Majority opinion holds that exhibitors want big specials at equitable rental prices whenever possible, but that the average feature has not suffered to any great extent. In one instance, it asserted the big pictures have helped business, and from another source comes the suggestion that they be limited to one a month.

9. Will the $2.00 circuit projected by A. H. Woods and the Shuberts affect the regular motion picture theatre?

The answers were unanimously in the negative, opinions generally being that the Woods' chain will not be able to get any better product, usually, than the regular houses and that the latter would benefit through comparison of attractions and admission prices.

Summed up, First National's investigation has produced a document on which the industry may base hope for the future. Past troubles and existing difficulties are concrete facts apparent to everyone in the industry. But the specific promise of better times also is something tangible for us to work with, especially as this promise rests upon assurance of what may be accepted as uniform prosperity in agricultural, mining and manufacturing sections.

Clara Kimball Young to Return to Stage

Clara Kimball Young, who spent a few days in Kansas City last week, confirmed the report that she is to return to the stage. Miss Young said she would spend next fall in Italy and Southern France, where she is to make a film. After that she will be in London temporarily to look for a stage play, which, she says, probably will be produced there.

Music and the Picture

The Story of Pagliacci

By Charles D. Isaacson

SOME time ago I ran an opera story or two for use by the theatre managers, whether as program notes in their accompaniment of operatic medleys or for general publicity. I had many requests to run other such stories; many indicating the opera they desired to have told. The most popular opera from these requests seemed to be "Pagliacci," the one-act score by the Italian Ruggiero Leoncavallo. "Pagliacci" has been played more than any other modern opera, and is perhaps better known through its "Ridi pagliacci," its "Prologue," and its "Balatella," which almost everybody knows.

The point in the use of these operatic stories is that they will aid the audience to understand the meaning of the music. Some theatres reprinted my stories and gave them out as souvenirs when the overture or medley was played. Some induced their local newspapers to run the story with the line, "The opera medley will be played at Blank theatre all next week." I personally have used this story many times before huge audiences with good success. I wrote it for the popular mind, desiring to know "what the opera's all about."

THE STORY OF PAGLIACCI

It is during the feast of the virgin; in a little village of Calabria. If you will construct in your imaginations the scene I now paint for you, you will better understand. It is open country; here is the meeting of two cross-roads. To the right of our stage is a traveling theatre, and now, as the curtain rises, we behold the troupe of actors arriving with their properties. They are met by the villagers, who hail them; a play's a thing to be welcomed.

Nedda, the woman of the cast, the wife of Canio, is lying in a gayly painted cart, which is drawn by a donkey, led by Beppe, the harlequin. Canio is beating the drum for all he is worth. Tonio, the clown, who has arrived ahead of time, is lying in front of the theatre, and is rather embarrassed by the crowds. Shouting, whistling, the boys poking fun and throw things.

But everybody is happy; everybody is glad at the arrival of the entertainers; in fact, they demand at once the beginning of the play. Canio tries to speak, but they are insistent in their demands. So he beats the drum and gets attention. "A word, a word, I pray. Tonight at seven the play begins and I invite you. You will see the troubles of poor Punchinello and the vengeance he wrecked on the treacherous fellow; Tonio, the clown, with his silly ways. Come, at seven, at seven."

Nedda is about to alight from the cab; Tonio goes forward to take her down, but the husband boxes his ears and lifts her out. This little by-play scarcely escapes the crowd, who laugh at the clown's discomfort. And Tonio is angry.

Canio is invited to go to have a drink; Beppe joins him, but Tonio stays behind. "To clean the donkey," he says. "To court your wife," says a game villager. "Look out, good master."

Canio says, "You think so? Up there, on the stage, if Tonio or any other made love with my wife, I'd preach a sermon. Note the difference between the stage and real life. Down here, if Nedda deceived me; well, there'd be a different ending. Such a game isn't worth the playing." Canio makes this speech half in jest, half seriously.

Nedda is troubled. Surely Canio does not suspect anything. Indeed not, that could not be.

Canio changes his clothes and goes to the village, the chorus singing, "The Shadows fall, come one, come all, away, away, beware, beware, in the twilight love is told. Beware of Shadows."

And so Nedda remains alone.

"I am worried; how he looked at me," she says; "and I hung my head thinking, too true, of my lover. My brutal husband, if he should know, what would he do? I know not what I think, my heart soars, I rise above this ordinary, monotonous life. Like you beautiful song birds, flying forever. Fate leads them, on they go. Beautiful birds, like my thoughts and desires." Thus she sings her Ballatella, and is interrupted by the clown Tonio.

"Your song bewitched me, dear one. I could not leave you. You laugh; you think I have no heart. Ah, dear Nedda, you know not how I suffer and how I love you."

"Fool. Wait until the play and tell me then. Why bother me now——"

"No, Nedda, the fool, the clown loves you; has always loved you. My heart is breaking for you——"

"Would you have a thorough whipping, fool? Must I call Canio to you?"

"Not till you have kissed me——"

"Hands off. Leave me, or by—this whip I strike you; take that. How do you like that, fool."

Tonio is hit, and moans with pain.

"I'll be revenged, Nedda. I swear it by the Holy Virgin. I swear it."

"Ah, you fool; a heart as foul as your body, fouler still."

And even as the sounds of Tonio's footsteps are still to be heard, a voice in a whisper over the wall——

It is Silvio. At this hour such madness.

"No danger, dear. I left your husband at the tavern drinking."

She says, "A moment sooner and Tonio would have caught you."

Silvio laughs and scorns the fool, little knowing what mischief he is brewing, but growing jealous when Nedda tells how even that moment he tried to kiss her in his mad desire.

"Nedda," pleads Silvio, "my life is in your hands; we must flee tonight; give up this roving life. I know it sickens you; fly with me, dearest."

"Oh, Silvio, do not tempt me. Pity me; say good-by and pity me. 'Tis best to part. I shall dream of thee and never forget thee."

"You do not love me——"

"Ahhhhh——" the fool has caught them. He watches them as they kiss and listens to this:

"You must come with me. Tonight, will you come?"

Nedda, sick and weary of all her like and knowing the wealth of her lover and his devotion to her, finally says "yes." So arm in arm they move toward the wall. Nedda promising, "Tonight; yes, love, tonight."

And think of it, think of it. Along comes Canio. Tonio the devil has told him, and, rushing up to find the wife with

(*Continued on page* 3471)

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The Music Tax—Its Stipulations and Scope

Courts Have Upheld Right of Society of Composers to Charge Tax—

FIRMS WHICH DO AND DO NOT CHARGE FOR USE OF MUSIC IN THEATRES

RECENTLY we have been having many inquiries concerning the "Music Tax," the imposition of which seems to be a brand new question to many theatre men and one which is causing trouble to others. Therefore at this time we wish to set forth the facts exactly as they are without expressing any theories, as they are misleading and cause so much misunderstanding.

In the first place the whole question is one which must be settled by law and in no other way, therefore arguments and howls against the condition as it exists are absolutely futile.

The American Society of Composers, Authors and Publishers is an organization made up of musical composers and music publishers.

This organization determined that they should charge a tax wherever any music controlled by them was played, providing this playing was a part of an entertainment which was being operated for profit and to which admissions were charged.

This included Motion Picture Theatres.

The courts decided that the Society had and has the right to charge the tax whenever music controlled by the Society is played in connection with an entertainment operated for profit. This is a Fact.

The tax is charged at the following rate:

The American Society of Composers, Authors and Publishers states:

"Answering your inquiry as to the license fee for motion picture theatres, we would say that the charge is 10 cents per seat a year and must be paid by the proprietor of the establishment."

Every theatre in the country playing music controlled by the Society is subject to this tax unless the courts set the present law aside. The courts, therefore, are the only recourse.

Publishers of Music on which TAX IS CHARGED as of April 1, 1921:

Berlin, Irving, Inc.
Broadway Music Corporation
Chappell-Harms, Inc.
Enoch & Sons
Feist, Leo, Inc.
Fisher, Fred, Inc.
Forster, F. J. A.
Goodman & Rose, Inc.
Gordon, Hamilton S.
Harms, T. B., Company
Harms, T. B. & Francis, Day & Hunter
Harris, Charles K.
Kendis, Brockman Music Co., Inc.
Marks, Edward B., Music Co.
McKinley Music Co.
Mills, Jack, Inc.
Pace & Handy Music Co., Inc.
Paull, E. T. Music Company
Remick & Co., Jerome H.
Richmond, Maurice, Inc.
Ricordi, G. & Co., Inc.
Shapiro, Bernstein & Co., Inc.
Skidmore Music Company, Inc.
Stark & Cowan, Inc.
Victoria Publishing Company
Von Tilzer, Harry, Music Pub. Co.
Waterson, Berlin & Snyder Company
Witmark, M. & Sons

Other Music

The way out of the difficulty is simple enough, providing proper care is taken.

Play music of publishers who are not members of the Society and who feel that for certain definite reasons the taxing of music in theatres is unjust.

Publishers of NON-TAXED Music:

Boston Music Company
Carl Fisher
Oliver Ditson Company
Belwin, Inc.
Sam Fox Music Publishers
Hawkes & Sons, London
*G. Schirmer, Inc.

*The compositions of a few composers handled who are members of the Society whose works are taxable.

Difficulties

There are certain points upon which the theatre men who do not want to pay the tax should be warned:

1st. Absolute instructions should be given to those in charge of the theatre music as to just whose music should be made use of and that if there is any doubt the music should not be used until the facts are known.

2nd. Cue sheets and scores offered for sale or distributed should not be used by those who do not wish to pay the tax unless the statement is made and guaranteed that the music recommended is not subject to tax. Where scores are sold or rented a guarantee should go with each copy that all liability is assumed by the publisher should trouble arise.

3rd. Every theatre man not wishing to pay the tax should see that his library of music contains only selections which are issued by those companies whose music is tax free and are non-members of the Society.

4th. When those in charge of the music supply the music for the theatre the Theatre Owner should instruct and demand that non-taxable music only should be played, and when cues are supplied see to it that the musicians substitute non-taxable music wherever taxable music is specified. The Theatre Owner is liable if this is not done.

Trouble and lawsuits may result from the use of music inadvertently used which is taxable, therefore too much care cannot be used. Spotters may be in the audience or other methods used for locating houses using taxable music.

Some houses believe that the tax is so small that it is better to pay it than fight and go to the trouble of inspecting all music. This is an open question to be settled by each theatre owner individually or by the united action of the Theatre Owners organization. If the tax is to be fought it must be done by united action of Theatre Interests.

A warning should be given to every maker of cue-sheets and every maker of scores that he owes it to the theatre to label every cue—stating whether or not it contains taxable music and if so each of the selections should be so labeled.

In conclusion we might say that those who are not members of the Society control most of the old and modern standard selections and that the Society controls most of the popular Broadway hits of the day, and that with proper musical management any theatre can prosper without the use of taxable music.

E. K. Gillett.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Deception—
Wonderful picture — Biggest crowds since extended run policy inaugurated. Packed all the time. (East.)

Played to capacity for week and held for second seven day showing. Received enthusiastic reception at every showing. (East.)

Pleasing picture—box office did fine. (East.)

The City of Silent Men—
Well made and interesting picture that did very good for me. (West.)

A very good picture that drew satisfied crowds. (East).

Too Wise Wives—
Picture was shown in conjunction with old time feature, made in 1908, with Mary Pickford and Mack Sennett, and the combined attraction went over great. A good house all week. (Middle West.)

Very Poor. Fell down badly in every way. (West.)

The Love Special—
Great picture, went over like a house afire, with thermometer at 80 and over. (East.)

What Every Woman Knows—
A repeat that didn't draw very well. (East.)

The Faith Healer—
Good picture but did very poor business with it.

Fighting Kentuckians—
Did a big busines but is only a fair production. (East)

The Education of Elizabeth—
Nice picture that drew good business. (West.)

Buried Treasure—
Colorful, with good action, but box office results way below average. (East.)

Sacred and Profane Love—
Just a fair attraction that drew Miss Ferguson's usual fans. (West.)

The Traveling Salesman—
Went big with us although we always play to capacity. (West.)

Proxies—
Splendid picture—poor title—receipts fair. (East.)

The Idol of the North—
Dorothy Dalton pleased in this story of the north although it was not generally considered equal to our previous pictures along the same line. Did good business. (Middle West.)

The Gilded Lily—
One of Mae Murray's best. It gets away from the hackneyed plot, and has a real surprise ending. Featured by good acting and the usual elaborate scenes. Drew big. (Middle West.)

Midsummer Madness—
Drawing well on a two week run, a good plot, with a very capable cast. (Middle West.)

FIRST NATIONAL

The Passion Flower—
Got over in good shape and box madge's. (West.)

Man, Woman, Marriage—
Did S. R. O. business after a two week run on the same street. (West.)

Bob Hampton of Placer—
Very good picture that did a little better than average business. (West.)

The Woman in His House—
Good picture that satisfied our audiences. Average box office receipts. (West.)

Sowing the Wind—
Got over in good shape and box office receipts were satisfactory. (West.)

The Old Swimmin' Hole—
Not much of a plot, but the picture is interesting as a novelty, as it has no subtitles. The action gets across well without them. A good box office attraction. (Middle West.)

Lessons in Love—
Held up in excellent manner for week run. Constance prime favorite here. (East.)

REALART

The Outside Woman—
Not a knockdown by a long shot and business was about as good as the picture. Wanda Hawley is not a very big drawing card. (East.)

Ducks and Drakes—
Went over very nicely. Audiences seemed to like it fine. (West.)

Two Weeks With Pay—
Another of Bebe's that they liked. Drew well for week. (West.)

The Magic Cup—
Shown in conjunction with "Blue Sunday," a comedy, and played to a good house all week, the comedy proving the superior attraction, (Middle West.)

Plaything of Broadway—
Pleasing picture—Brought fine receipts. (East.)

Two Weeks With Pay—
Right nice little show. Fair business. (East.)

GOLDWYN

An Unwilling Hero—
Audiences liked this one and it drew the usual Will Rogers crowd. (West.)

Hold Your Horses—
Tom Moore is always a good drawing card here and he lives up to his reputation in this production. Good business for the week. (Middle West.)

Milestones—
Good picture. Poor receipts. (East.)

Prisoners of Love—
A good picture but business was only fair. (East.)

VITAGRAPH

Black Beauty—
Played this two weeks to satisfied audiences and good business. (West.)

Black Beauty proved a powerful box office attraction and we did way above average business with it. It is an especially good puller for people who have children and hundreds of parents came with their youngsters to see the famous Black Beauty on the screen. (M. W.)

Mistress of Shenstone—
Robertson-Cole. A very good picture attracting fair business. (East.)

UNIVERSAL

Reputation—
Very big. Stood 'em up for the entire run. (West.)

Best picture Priscilla Dean has ever had. Did good business considering the time of year. (East.)

The Wallop—
Big business. Carey is the best at our theatre. This is among his best pictures. (East.)

UNITED ARTISTS

Through the Back Door—
Good Picture. Rather hasty ending. Receipts not even average. (East.)

Best Pickford picture which we have seen for sometime and pleased our audiences very much. Business was best we have had for several weews. (M. W.)

They liked this right well and we did a big business for full week. (West.)

A "cute" picture according to newspaners. Attracted excellent business. (East.)

Dream Street—
First rate picture. Receipts not all good second week. (East.)

The Nut—
Did fairly well with this one. (East.)

STATES RIGHTS

Courage—
Courage is a splendid feature which appealed strongly to our patrons and we did excellent business during the week of its run. (M. W.)

Some Wild Oats—
Played with the endorsement of the health department and shown at separate performances for men and women only, proved a big drawing card. We are holding it over for a second week. (M. W.)

The Clodhopper—
As good as the average. Fair business. (East.)

Straight from Paris—
Excellent picture. Fine audience picture. Capacity at all performances. Personal appearance of Miss Young all week. (East.)

A mediocre picture with a good title and a good star that drew only fairly well. (East.)

The Servant in the House—
Poor picture for our audiences. No box office value either. (West.)

The Midlanders—
Did a fair business. Picture rather pleasing. (East.)

Hush—
A capacity house during the first part of the week, Clara Kimball Young making a personal appearance at each performance, but the attendance fell off the last three days, due perhaps, to the star's departure from town. (Middle West.)

The Call of Youth—
A bad picture that brought poor returns. (East.)

When Dawn Came—
Strong picture, but not for the summer. Medium attendance (East.)

Jesse James Under the Black Flag—
This picture appealed to a certain class, and I had a good house all week, principally because of the

(Continued on page 3421)

PROGRAMS FOR THE WEEK OF MAY 28TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Overture—Selectons from "Maytime."
Rendered by the orchestra, the Capitol ballet corps and a mixed quartette with a special stage setting provided.
Current Events—Capitol News.
Scenic—The Sacred City of the Desert—Prizma.
Special—Sascha Jacobson, violinist playing "Gypsy Airs."
Feature—Snow Blind—Goldwyn.
Ballet—Polka Pizzicato.
Dancing soloist, Mlle. Gambarelli.
Comedy—She Sighed by the Seaside.
Next week—The Black Panther's Cub.

Rialto Theatre—
Overture—Capricco Italien.
Cartoon—Jungle Vaudeville.
Vocal—Tim Rooney's at the Fightin'. Sung by George Richardson, baritone.
When Eyes Meet Eyes.
Sung by Lotta Miles, soprano.
Feature—Two Weeks With Pay—Bebe Daniels.
Comedy—The Bakery—Vitagraph
Organ—Invitation to the Dance.

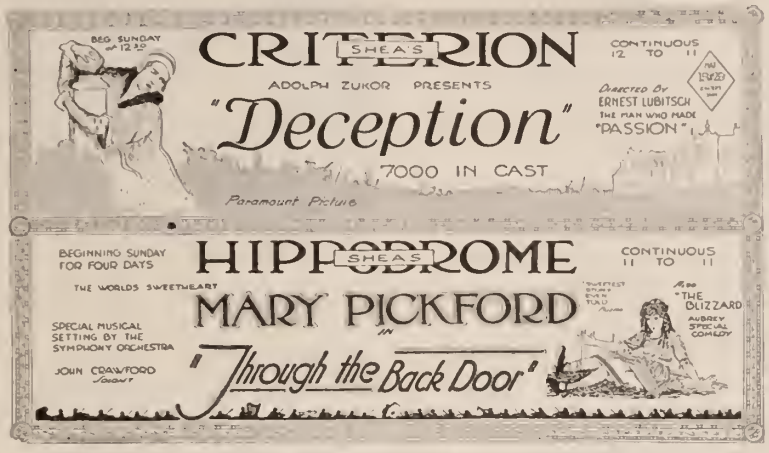
Mark Strand Theatre—
Overture—Naughty Marietta.
Current Events—Strand Topical Review.
Vocal—You Are Free.
Sung by Walter Vaughn and Ethel Best with special atmospheric stage setting. The number serves as a prologue for the feature.
Feature—Scrambled Wives—Marguerite Clark.
Comedy—The Bakery—Vitagraph.
Organ—Minuet.
Next week—Scrap Iron.

Rivoli Theatre—
Overture—Oberon.
Current Events—Rivoli Pictorial.
Scenic—An Indian Idyll—Post—Post—Paramount.
Special—"From the Land of the Sky Blue Water" is sung by Mary Fabian, soprano and Georges Du Franne tenor attired in Indian costume and provided with a stage setting suitable for the number.
Feature—The Woman God Changed—Cosmopolitan—Paramount.
Orchestra—Selections from "The Merry Widow."
Comedy—Blue Sunday—Pathe.
Organ—Toccata from "Fifth Symphony."
Next week—Not announced.

Criterion Theatre—
Indefinite engagement of "The Lost Romance."

SEATTLE

Blue Mouse Theatre—
Overture—To a Wild Rose.
Current Events—Fox News.



Two of the Shea theatres, Buffalo, displays in this week's papers. The Criterion is playing "Deception," and the Hippodrome "Through the Back Door"

Novelty—Catching a Timber Wolf.
Educational—Pathe Review.
Feature—Through the Back Door—Mary Pickford.
Next week—Same bill.

Liberty Theatre—
Overture—Nola.
Current Events, Jensen and Von Herberg Local News.
Comedy—Slicker.
Scenic—Post Nature release.
Feature—Peck's Bad Boy—Jackie Coogan.
Next week—"Among Those Present" and "The Home Stretch."

SAN FRANCISCO

California Theatre—
Overture—Coax Me.
Current Events—California Topical Review.
Orchestra—"Southern Rhapsody" and "Somebody's Mother."
Novelty—Topics of the Day—Pathe.
Organ—The Old Refrain.
Educational—Pathe Review strips.
Special—California male quartette in popular numbers.
Feature—Sacred and Profane Love—Elsie Ferguson.
Next week—What's Your Reputation Worth?

Imperial Theatre—
Current Events—Imperial Screen News.
Orchestra—"Merry Widow" and "Now and Then."
Comedy—The Rent Collector—Universal.
Vocal—The Harmony Duo offering popular selections.
Feature—The Little Fool.
Next week—Deception.

Tivoli Theatre—
Comedy—Red Hot Love—Christie.
Orchestra—Selections from "The Bohemian Girl" and "Jolly Robbers."
Vocal—"Santa Lucia" and "My Mammy."
Sung by The Strolling Troubadors Quartette.
Feature—Peck's Bad Boy—Jackie Coogan.
Next week—Man—Woman—Marriage.

Rialto Theatre—
Current Events—Rialto News Review.
Cartoon—Gumps release.
Comedy—Why Marry?—Billy West.
Feature—Gilded Lies.
Next week—What Women Will Do.

Frolic Theatre—
Second week of "Reputation."
Next week—The Blazing Trail.

Strand Theatre—
Second week of "Through the Back Door."

LOS ANGELES

Clune's Broadway Theatre—
Overture—"Echoes of the Sunny South."
Educational—Ford Weekly No. 20.
Current Events—From Kinograms and Selznick.
Comedy—Sweet Revenge—Christie.
Organ—Wyoming Lullaby.
Special—Child singer appearing in costume.
Feature—Don't Call Me Little Girl—Mary Miles Minter.
Next Week—The House that Jazz Built.

Symphony Theatre—
Overture—"Lucia."
Current Events—Fox News.
Cartoon—Mutt and Jeff—Gathering Cocoanuts.
Organ—"Some Sweet Day."
Feature—Without Limit—Metro.

California Theatre—
Organ—"Nautical Fantasy."
Novelty—Topics of the Day—Pathe.
Special—Local news weekly pictures.
Organ—"Sicily."
Scenic—Journey to Kaieteur Falls—Chester.
Special—Musical number entitled "At Churchills" in which a girl's orchestra of five pieces and a pair of Spanish dancers present a diversified program.
Feature—Wet Gold—Goldwyn.
Cartoon—A Close Shave—Bray.
Next—Salvage—Pauline Frederick.

Kinema Theatre—
Overture—"Pagliacci."
Current Events—From International and Kinograms.
Special—Sam Nelson playing "Wyoming" while spinning rope.
Novelty—Golf—Educational Slow Motion.
Vocal—Baritone solo.
Scenic—Hunting the Wolf—Bruce Educational.
Feature—One Man in a Million—George Beban.
Mr. Beban appearing in person and giving his vaudeville playlet "The Sign of the Rose."
Next Week—Peck's Bad Boy.

Superba Theatre—
Third week of Reputation.

Mission Theatre—
Third week of Through the Back Door.

Garrick Theatre—
Third week of Modannas and Men.

Alhambra Theatre—
Current Events—International News.
Cartoon—Gathering Cocoanuts—Mutt and Jeff.
Comedy—Hard Luck—Buster Keaton.
Feature—The Swelling Place of Light—Hodkinson.

Miller's Theatre—
Current Events—International News.
Instrumental—"Kiss Me Again."
Rendered as violin solo.
Scenic—The Message of the Flowers—Prizma.
Given with a prologue with a Persian garden setting and the projection in minature of a rosebud opening while a soprano sings "Rose in the Bud."
Feature—A Certain Rich Man—Hodkinson.

Tally's Theatre—
Overture—"Sounds from England."
Current Events—Kinograms.
Organ—Rachmanionoff's Prelude in "G. Minor."
Special—Local Current Events.
Feature—Hearts Are Trumps—Metro.
Next Week—Puppets of Fate.

Grauman's Rialto Theatre—
Second Week of Buried Treasure.

Grauman's Theatre—
Current Events—Pathe Weekly.
Organ—"Make Believe."
Novelty—Topics of the Day—Pathe.
Special—Song and dance number with ten professionals billed as "Contest Solo Days of Old."
Feature—Sentimental Tommy—Paramount.
Next Week—Too Wise Wives.



A clever little ad, twelve inches double column, for "Made in Heaven" by the State theatre, Minneapolis

DENVER

America Theatre—
Current Events—International News.
Comedy—The Rent Collector—Larry Semon.
Feature—Made in Heaven—Tom Moore.
Next Week—Bob Hampton of Placer.

Rialto Theatre—
Current Events—Pathe News.
Educational—Paramount Magazine.
Novelty—Topics of the Day—Pathe.
Feature—Deception—Paramount.
Next Week—The Traveling Salesman.

Rivoli Theatre—
Overture—"Fra Diavolo."
Current Events—Fox News.
Feature—Skirts—Fox.
Comedy—Gathering Cocoanuts—Mutt and Jeff.
Next Week—Reputation.

CHICAGO

Tivoli Theatre—
Overture—"Rienzi."
Tivoli Topical Events.
Specialty—Mr. Thomas Conkey and Miss Edith Decker in "Sweethearts."
Scenic—Niagara Falls.
Organ Solo—"Spring time," "Dearest One," and "Just Like A Rose."
Literary Digest.
Specialty—Miss Lillian Rosedale and Miss Vivian Holt singing, "Don't You Remember the Time."
Feature—The Gilded Lily.
Comedy—Ladies' Pets.

Woodlawn Theatre—
Woodlawn Grand Organ—"Sounds From the South."
Woodlawn Pictorial Review.
Literary Digest and Topics of the Day.
Comedy—Big Game.
Overture—"March Slav."
Feature—Wanda Hawley in The House that Jazz Built.
Intermission—"Moonlight."
Coming Feature—"Cheated Love."

Barbee's Theatre—
Universal Weekly.
Pathe Topics.
Overture—"Orpheus."
Comedy—Here She Is.
Feature—Some Wild Oats.
Coming Feature—The County Fair.

Randolph Theatre—
Organ selections.
Comedy—Knighthood.
Feature—What Every Woman Knows.

Ziegfeld Theatre—
Incidental Music by orchestra.
Topics of the Day.
Literary Digest.
Pathe Weekly.
Comedy—No Children Allowed.
Feature—The Cabinet of Dr. Caligari. 3rd week.
Coming Feature—You Will Find It Everywhere.

Roosevelt Theatre—
Pathe Color.
News Weekly.
Specialty—Roosevelt Duo—Original songs and piano selections.
Overture—Selected.
Feature—Bob Hampton of Placer.
Specialty—Prologue with Princess Wanetah, soprano supported by nine full blooded Indians.
Organ Solo—Popular numbers by Edmund Fitch.
Coming Feature—Clara Kimball Young in Straight From Paris.

PITTSBURGH

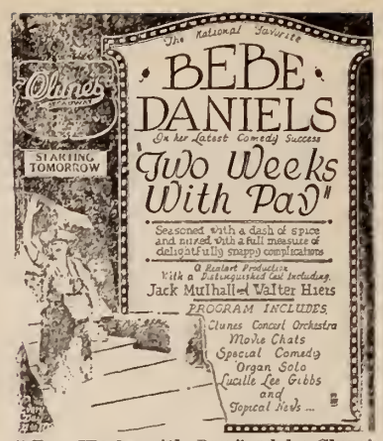
Blackstone—
Current Events—Pathe.
Scenic—Bruce.
Feature—Prisoners of Love.
Comedy—Blue Sunday.
Next Week—The Dollar a Year Man.

Loew's Lyceum—
Current Events—International.
Feature—The Little Fool.
Comedy—Wild, Wild Women.
Next Week—Uncharted Seas.

Minerva Theatre—
Feature—East Lynne.
Comedy—Adam and Eve.



Terminal theatre, Newark, N. J., display, eleven inches by four columns on "Hands Off" and "It Isn't Being Done This Season"



"Two Weeks with Pay" ad by Clune's Broadway theatre, Los Angeles, in size four columns by ten inches

Pitt Theatre—
Fifth week of the Four Horsemen of the Apocalypse.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Lessons in Love.
Comedy—Sweetheart Days.
Next Week—Sowing the Wind.

Liberty—
Current Events—International.
Novelty—Topics of the Day.
Feature—Through the Back Door.
Comedy—Sweetheart Days.
Next Week—Sowing the Wind.

Savoy—
Current Events—Fox.
Feature—Through the Back Door.
Comedy—Moonshine.
Next Week—Same Feature.

Regent Theatre—
Current Events—Kinograms.
Novelty—Pictoral Review.
Feature—Lessons in Love.
Comedy—Moonshine.
Next Week—Dollar a Year Man.

Olympic—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Sacred & Profane Love.
Comedy—A Dog-gone Mixup.
Special attraction added—Herbert N. Murray, present Duke Kamaka and his Hawaiian orchestra.
Next Week—Deception.

Cameraphone—
Current Events—Selznick News.
Novelty—Bruce Scenic.
Feature—Prisoners of Love.
Comedy—Hashers and Mashers.
Next Week—Double Bill—Headin' Home and The Magic Cup.

CINCINNATI

Walnut—
Current Events—Pathe 42.
Topics of the Day—Literary Digest.
Comedy—Hard Luck—Buster Keaton.
Feature—Love Special.
Next Week—Bob Hampton of Placer.

Strand—
Current Events—Pathe 43.
Comedy—Just in Time—Chester.
Feature—The Greatest Love.
Next Week—The Witching Hour.

Gifts—
Current Events—Fox 36.
Comedy—Hall Room Boys.
Feature—One Thousand to One.
Next Week—The Nut.

Lyric—
Comedy—Aside by the Seaside—Ben Turpin.
Musical Comedy Act—La Petite Revue.
Feature—A Slave of Vanity.
Next Week—The Cheaters.

Keith's—
Current Events—Pathe 43.
Comedy—It's A Boy—Sennet.
Feature—The Devil's Garden.
Next Week—Scrambled Wives.

Capitol—
Overture—"Zampa," Buel B. Risinger, conductor.
Capitol News Events Novelty.
Operatic presentation—Introduction and "Anvil Chorus," orchestra.
"Fierce Flames are Soaring," contralto.
"Home to Our Mountains," Duet.
"Love, Fly on Rosy Pinions," soprano.
"Miserere," chorus.
Capitol Travelogue—Topics of the Day, Literary Digest.
Solo, Paul White, Violinist—"A Dance," composed by Paul White. "Who Can Tell," from "Apple Blossoms."
Feature—Boys Will Be Boys.
Solo—"Somewhere Someone is Waiting for You," soprano.
Comedy—Playmates—Century.

Grand—
Current Events—Kinograms.
Comedy—Ladies' Pets—Chester.
Feature—What's Worth While.
Next Week—Isobel.

WASHINGTON

Metropolitan—
Overture—"Die Schone Galathea."
Current Events—Pathe News, Topics of the Day.
Comedy—The Skipper's Flirtation.—First National.
Feature—Lessons in Love—First National.
Next Week—Jim The Penman—First National.

Palace—
Overture—Home Sweet Home the World Over.
Current Events—Pathe News, Topics of the Day.
Comedy—Astray from the Steerage—Paramount.



The first display we have secured on "Reputation" the work of the Liberty theatre, Kansas City. In size the ad is four columns by thirteen inches

Feature—The Easy Road—Paramount.
Next Week—Black Roses (Robertson-Cole.)

Rialto—
Overture—"M'lle Modiste."
Current Events—Fox News.
Comedy — Southern Exposure—Christie.
Feature—Two Weeks With Pay—Realart.
Next Week—The Scarab Ring—Vitagraph.

KANSAS CITY

Newman Theatre—
Overture—"Espana," by Chabrier, Newman concert orchestra, Leo F. Forbstein, director.
Newman News and Views.
Vocal—"In a Spanish Garden," sung by Louise DeLara, soprano, and George Kadel, tenor. Special stage setting in connection with the feature.
Organ Selections — Q. Landwehr and G. Baker, organists.
Feature—The Passion Flower," with Norma Talmadge.
Next Week—The Woman in the House.

Liberty Theatre—
Overture—Selections from "The Bronze Horse" (Auber), by Liberty symphony orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—Bob and Bill.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Through the Back Door, with Mary Pickford.
Next Week—Uncharted Seas, and Among Those Present.

Doric Theatre—



Very simple but effective display on "Trust Your Wife," the work of Stanley Chambers, manager of the Palace theatre, Wichita, Kansas



Hand drawn display, five inches, double column, on "Beyond Price" and "The One Man Trail" by the Terminal theatre, Newark, N. J.

Overture—"Sally," by Doric orchestra, Sandor Kish, director.
News—International.
Comedy—Booth Tarkington.
Organ Selections—P. E. Stevens, organist.
Feature—Boys Will Be Boys, with Will Rogers.
Next Week—Without Limit.

New Royal Theatre—
Overture—To be selected.
Christie Special Comedy—Scrappily Married.
Vocal—Ray Ingraham. Special stage settings for this number in connection with the feature.
Royal screen magazine.
Organ Selections—L. Flint and Mrs. E. Bassford, organists.
Feature—Two Weeks With Pay, With Bebe Daniels.
Next Week—Small Town Idol.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
Screen magazine.
Feature—Kazan.

MINNEAPOLIS

State Theatre—
Overture—Suite from "Carmen" by Bizet.
Weekly — State Digest, includes Capital Travelaughs by Hy Mayer; "The River of Peace," Pathecolor, and Current Events composed of Pathe and International News strips.
Scenic—Burton Homes, travel picture, "Natures Contrasts."
Comedy—"Checkmated" and Earl Hurd cartoon.
Musical—"A Bit of Old Seville." Bernard Ferguson, baritone singing, "La Spagnola" by Vincenzo di Chiara and "Bolero" by Moszkowsy. Mildred Billert, danseuse, assisting.
Feature—Pola Negri in "Gypsy Blood."
Organ Solo—Arthur Depew playing Introduction to Act III, "Lohengrin" by Wagner.
Noon Day Organ Recital—Arthur Depew playing, "Humoresque" by Dvorak and "War March" from "Naaman" by Costa.
Next Week — "The Sky Pilot" with Colleen Moore and David Butler.

New Garrick—
Weekly — Cinema Periodical, includes: "Hunting the Sea Wolf," Kineto Review and Kinograms.
Comedy—"Ready to Serve" featuring Snookie the Humanzee.
Novelty — Edward J. Dunstadter, organist playing "Broken Moon" with the assistance of the Vox Humana.
Feature — Lionel Barrymore in "Jim the Penman."
Next Week—"The Oath."

New Lyric—
Feature—Dorothy Phillips in "Man-Woman-Marriage."
Scenic — "Some More Samoa," a Chester Outing Screenic.
Comedy—Silk Hat Harry Cartoon, "The Saw Dust Trail."
Next Week—Sir James M. Barries "Sentimental Tommy."

ST. PAUL

Capitol Theatre—
(a)—"Liberty Overture," Langey.
(b)—Capitol Digest, includes: Current Events; Pathe and International News.
(c)—"Felix's Fish Story," cartoon comedy by Pat Sullivan.
(d)—"The Sweetest Story Ever Told," Prizma.
(e)—Roy Dieterich, Tenor. Singing: "Laddie Buck of Mine," Ball, and "Pucker up and Whistle," Fisher.
(f)—"The Sky Pilot."
(g)—Organ Solo: "Polonaise Militaire," Chopin.
(h)—Organ Recital:
1. "The Lost Chord," Sullivan.
2. "The Answer," Wolstenholme.

CLEVELAND

State—
Overture — "Il Trovatore," with Maurice Schoen and Edith Fletcher singing the "Miserere." Special stage setting.
Current Events—Pathe News, Topics of the Day.



A novel, "Lessons in Love" display by the Regent theatre, Wichita, Kansas

COMMENCING SUNDAY



Four column by eighteen inch display on "Bob Hampton of Placer," the work of the State theatre, Minneapolis

Comedy — Edgar's Feast Day — Goldwyn.
Violin Duet—By Hyman L. Spitalny and Benj. Simon with harp accompaniment, rendering "Humoresque," and Beethoven's "Minute." Special stage setting.
Sport Pictorial—Fish and Totems.
Cartoon—Mutt and Jeff in Gathering Cocoanuts.
Solo—By Miss Edith Fletcher.
Feature—Wallace Reid in The Love Special.
Next Week—Thomas Meighan in The Easy Road.

Allen—
Overture—Potpourri of Melodies from Operettas by Franz Lehr arranged by Philip Spitalny.
Current Events—Allenette compendium of several news weeklies, arranged by Managing Director S. Barrett McCormick.
Comedy—The Hicksville Terrors—The Lee Kids.
Prologue—"Egyptian Night" color poem, stage and costumes, arranged by Zimerer.
Feature—Straight From Paris—With Clara Kimball Young.
Personal appearance of Miss Young at both matinee and evening performance all week.
Next Week—Dream Street—D. W. Griffith.

Stillman—
Overture—"Airs from Merry Old England," arranged by H. L. Spitalny.
Prizma—The Sweetest Story Ever Told.
Feature—Deception. Second Week.
Next Week—Deception, continued.

Park—
Overture — "The Garden Rose," sung by Jesse Van Camp, late with Mme. Schumann-Heink, accompanied by Ampico, and piano.
Theme—"Poor Me."

Current Events — Pathe News, Topics of the Day.
Scenic—In Holland—Educational.
Feature —Bebe Daniels in Two Weeks with Pay.
Next Week—Home Stretch, with Douglas MacLean.

Metropolitan—
Overture—"Raimond" by Thomas.
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—Toonerville Trolley comedy—The Skipper's Flirtation.
Feature—When Dawn Came.
Next Week—Bob Hamilton of Placer—Marshall Neilan production.

Strand—
Overture—"Tales of Hoffman."
Current Events—Ford Weekly.
Comedy—The Skipper's Flirtation, Toonerville Trolley comedy.
Feature—When Dawn Came.
Next Week—Bob Hamilton of Placer.

Knickerbocker
Overture—Selections from "Irene."
Theme—"Hay Foot, Straw Foot."
Current Events—Pathe Review—Fox Weekly.
Scenic—"In the Philippines" Chester scenic.
Christie Comedy—"The Three Jokers."
Feature—"The Clodhopper" Chas. Ray.
Next week—"Sentimental Tommy."

Standard
Current Events — International News.
Comedy—"Playmates" Century comedy.
Feature—Harry Carey in "The Wallop."
Next week—Priscilla Dean in "Reputation."

BUFFALO

Shea's Hippodrome
Overture — "The Old Timer's Waltz,"—Lake.
Vocal—"A Venetian Evening," a song reverie.
Sung by Ralph Brainard.
Feature—"Polly With a Past"—Ina Claire.
Comedy—"Now or Never"—Harold Lloyd.
Current Events—Hippodrome Review, made up of selections from the leading weeklies, Topics of the Day, hand-colored scenic.
Special—Prizma—"The Sweetest Story Ever Told."



Quarter page on "Deception" by Loew's Stillman theatre, Cleveland, O.



Rialto theatre, Omaha, display on "Through the Back Door." In size, fifteen inches by three columns

Next week—"Gypsy Blood"—Pola Negri.

Shea's Criterion
Overture—"Cavalleria Rusticana."
Feature—"Deception"—Held for Second Week.
Special—Prizma—"Danse du Ventre."
Next Week—Louis Weber's "The Lost Romance."

Mark-Strand—
Overture—"The Spring Maid."
Current Events — Latest Pathe News.
Feature—"Her Lord and Master"—Alice Joyce.
Comedy—"Hey, Rube!"—Christie.
Next week—"Peck's Bad Boy"—Jackie Coogan.

Palace—
Feature—Harry Carey in "The Wallop."

Olympic—
Feature—"Good Women"—Rosemary Theby.

PHILADELPHIA

Stanley—
Stanley News—Compiled from all the weeklies of the world by Stanley Co.
Prologue—Bonnie Scotland, set to appropriate music arranged by D. Sidney Lowenstein and played by the Stanley Concert Orchestra.
Comedy—The Tooth Carpenter, a Tony Sarg creation.
Feature—Sentimental Tommy—Paramount.
Next Week—Peck's Bad Boy—Jackie Coogan.

Stanton—
Prelude—Emerald Isle—Langey.
Feature—Dinty—First Nat'l.
Topical Review—First Presentation of unusual and extraordinary happenings selected from all weeklies of the world.
Comedy—Rocking the Boat—Prizma.
Topics of the Day—Literary Digest.
Cartoon—Mlle. Fifi—Mutt and Jeff.
Vocal numbers—Leo Moore, Soloist: (a)—Dinty—Vincent Rose. (b)—Just Keep a Thought for Me.
Next Week—Sacred and Profane Love—Paramount.

Arcadia—
Feature—Two Weeks With Pay—Realart.
Current Events—Pathe News.
Scenic—Burton Holmes travelogue.
Comedy—Edgar the Explorer.
Next Week—Sham—Paramount.

Palace—
Feature—Hold Your Horses—Goldwyn.
Comedy—Hard Luck—Keaton.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—The Traveling Salesman.

Victoria—
Feature—A Small Town Idol.
Overture—The Jardon dance.
Comedy—The Greenhorn.
Current Events—Pathe News.
Next Week—Not Guilty.

Regent—
Feature—The Great Day.
Scenic—Screen Snapshots No. 26.
Comedy—The Bank—Chaplin.
Next Week—The Heart of Maryland.

Capitol—
Feature—Bob Hampton of Placer.
Current Events—Kinograms.
Comedy—The Sneakers.
Topics of the Day—Literary Digest.
Next Week—Proxies.

BALTIMORE

Rivoli—
Overture—"High Jinks" by Friml.
Current Events—Rivoli News of the World.
Special—Walter N. Linthicum, Soloist:
(a)—"Thy Sentinel Am I" by Watson.
(b)—"Somewhere a Voice is Calling" by Pate.
Feature—Bob Hampton of Placer—Marshall Neilan's.
Comedy—Sneakers—Christie.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.



Nine inch by three column ad on "Boys Will Be Boys" from the Doric theatre, Kansas City

Next Week—Straight from Paris—Clara Kimball Young.

Century—
Overture—"Orpheus" by Offenbach.
Current Events—Pathe, Selznick and Kinograms.
Special—Opera—Blanche Marlboro and Joseph Sheehan, singers.
Novelty—Songs—C. H. McCauley and Fuller Van Horn.
Feature—Sentimental Tommy—Gareth Hughes.
Comedy—Dummy Love.

Ford's—
Black Beauty.

Parkway—
Overture—Lucia di Lammermoor "Sextette."
Current Events—Parkway Review and Special News.
Feature—Made in Heaven—Tom Moore.
Comedy.

New—
Overture—Italian Folk Songs.
Current Events—Pathe News and Review.
Special—"Moonlight on the Lagoon" by Friml.—H. A. Boheme, organist.
Feature—The Witching Hour—Elliott Dexter.

Wizard—
Overture—Popular and Classic Airs.
Current Events—Pathe News and Topics of the Day.
Special—Fairmont Magazine.
Feature—The Outside Woman—Wanda Hawley.
Comedy—Dummy Love.

Strand—
Overture—Classic and Popular hits.
Current Events—Kinograms.
Feature—A Small Town Idol—Mack Sennett's.
Comedy—Pathe.

Big Houses Say—

(*Continued from page* 3417)

fact that the picture was made by a local concern. (Middle West.)

SELZNICK

The Sin That Was His—

An excellent presentation of a religious theme well acted. One of the best of the year. (M. W.)

METRO

The Four Horsemen of the Apocalypse—

Still packing them in for the seventh week. Audiences full of praise. (East.)

HODKINSON

East Lynne—

A good picture but didn't do much business. (East.)

PATHE

Now or Never—

Without a doubt the funniest comedy ever shown in this town. Patrons convulsed with laughter and business increased each day. (East.)

This Week's Music Article Page 3416

Albright Obtains Great Results at Minimum of Expense



Another of H. A. Albright's lobby displays on "The First Born" when th is picture played the American theatre, Butte, Mont., recently

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Daytoo theatre, Dayton, O.
Edward L. Hymao, Strand theatre, Brooklyn.
Theo. L. Hays, Geo. Mgr. Finklestein & Robin. Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gnsdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.

Charles C. Perry, Capitol theatre, Winnipeg, Man.
W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Pattersoo, Criterion theatre, Atlanta.
E. B. Wilby, Straod theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleaos.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Straod and Jefferson theatres, Fort Wayoe, Ind.
A. H. Hilton, Paramoont theatre, Lewiston, Idaho.
George E. Carpeoter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Engeoe H. Roth, Califorola theatre, San Francisco.
J. A. Partingtoo, Imperial theatre, San Francisco.
Sidney Graoman, Graoman's theatre, Los Aogeles.
Louis K. Sidney, Maoaging Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksooville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



This cut shows a view of the prologue presented for "Forbidden Fruit" by E. R. Rogers, managing director of the Tivoli theatre, Chattanooga, Tenn.

Fine "Deception" Prologue

Broadway-Strand of Detroit Has Atmospheric Presentation Number of Exceptional Merit

"DECEPTION" is playing an indefinite engagement at the Broadway-Strand theatre, Detroit. Not the least of the appeal the attraction has for the Detroit fans is the prologue number which Director of Productions Francis A. Mangan has originated for the showing.

The prologue is arranged in two scenes. The number opens with the view of a garden as it would appear if looking through massive iron gates. A court jester is seen dozing on a bench around which several maidens are holding a Spring Festival. The Jester upon awakening hurriedly looks around for his King and upon finding him he beckons him to the fairest of the maidens. Upon seeing the girl the King hastily gathers her in his arms and rushes into the castle. The Jester follows, knowing that his presence may be needful to the Maiden. The great iron gates slowly close, shutting out the view of the garden. At this point "Thora" by Metcalf is rendered in Basso Voice, the maiden cowering in a corner during the rendition of the number and the Jester clawing at the massive doors trying to pry them open for her escape. He succeeds after a frantic endeavor and the girl escapes. The frivolous ruler finding that he has been thwarted pounds upon the doors and as they gradually open, they do so upon the screen instead of the garden which the audience had just previously seen. The picture screened is the Prizma opening of "Deception" enacted by two characters in ancient livery, tugging at the selfsame doors which previously had been real, but are now the opening scenes of the picture. The Broadway-Strand with the staging under the direction of Mangan has earned a reputation for the smooth manner in which prologues fade from the stage scenes to the picture, and make the connection impressive on the minds of the audience. There are no curtains between to separate the numbers, and in this particular instance, that of "Deception," the change with dimming lights from a prologue with characters in the flesh to a projection on the screen with characters in the selfsame costumes is admirably done. In exploiting the picture, the Broadway-Strand had the cooperation of the local Roamer automobile agency, who furnished a car, chauffeur and gasoline to tour the streets while a masked woman dressed in freak clothes occupied the back seat. The only sombre note was the dusky chauffeur. The car paraded the streets from 11 a. m. to 1:30 p. m. and from 4 p. m. to 5:30 p. m., thereby getting the crowds during the "peak" hours.

The Roamer tie-up was arranged by Paramount exploiter J. A. Lacy, and the Broadway?-Strand manager, Pril Gleichman.

Brooklyn Mark Strand Adopts New Summer Music Policy

With the season for grand opera having practically closed and with summer on the threshold, the Brooklyn Mark Strand has ceased temporarily its presentation of authentic scenes from the major operas this week and inaugurated a period of pre-summer light opera and operetta, the first light opera offering being several scenes from Flotow's "Martha," which is really a ballet-pantomime elaboration.

Against a blue neutral drop with a summer garden set of a trellis rose garden the duet number "Lost, Proscribed" was sung by Allan Ramond, tenor, and Walter Smith, basso, both garbed as courtiers from the court of Queen Anne. "The Good Night Quartette Number," by the Strand Mixed Quartette, was pretty with two men and two women in courtly attire, powdered wigs, knee breeches, etc. The women carried lighted candles and sang the good night parts delicately. Lillian Poli concluded the scenes from "Martha" with the favorite, "The Last Rose of Summer."

The Brooklyn Mark Strand proposes to give much of the dainty light opera scenes during the summer months.

Kalamazoo Kiddies Draw Pictures of "Black Beauty"

Getting the kiddies to compete for prizes with drawings of "Black Beauty," a favorite exploitation stunt in putting over the picture of the same name was used by Manager Walter Hoffman of the Fuller theatre, Kalamazoo, Mich.

Hundreds of school children drew pictures of the famous horse and the best of these were used in the lobby of the theatre prior to the awarding of the prizes. The accompanying cut will illustrate how the stunt went over. It also shows some of the amateur artists caught by a photographer as they were inspecting their own work and that of their school mates.



Just a view of the drawings which Kalamazoo youngsters drew for Manager Walter C. Koffman of the Fuller theatre, as told in the accompanying story



Closeup and full stage view of the stage setting and the dancers who presented a wooden shoe number as a prologue for "In Dutch," an Educational scenic presented recently by the Rialto theatre, Omaha, Neb.

David Improves Bag Stunt

Los Angeles Showman Gets Local Grocery's Aid in Boosting "Through the Back Door"

THAT perenially popular slogan, "Say it with Flowers," has been changed to "Say it with Groceries" by Harry David, manager of the Mission theatre in Los Angeles, where "Through the Back Door" is playing an indefinite engagement.

By tying up with the delivery department of the biggest string of grocery stores in the Angel City, David was able to invite about 375,000 prospective customers to his ticket window.

"As a scheme for telling 'em about it," said David, "this campaign developed into a world-beater. We followed the idea suggested in the press book almost to the letter and here's the way it worked out:

"Ralphs Grocery Company, with five big stores and sixty-three delivery trucks, making an average of two thousand deliveries to Los Angeles homes every day, was sold the idea of a 'Mutual Delivery Wagon Advertising Campaign.' We agreed to print cards advertising their goods and also our picture, with the understanding that the cards were to be inserted in every package delivered on the wagons as well as every package wrapped in the store for customers who made their purchases in person.

"In addition to the card campaign, Ralphs gave us a credit line in all their newspaper advertising which read as follows: 'The best goods come THROUGH THE BACK DOOR.'"

The details of the arrangements with Ralphs was worked out by John Howard, publicity director for the Mission. Howard estimated that at least 125,000 households in which an average of three prospective patrons lived were reached through this unique drive. Thus it can be seen that a possible patronage of 375,000 strong was reached by means of this simple expedient, all at a cost of Twenty Dollars.

The entire campaign was based on the slogan that "the things you need most in life come to you through the back door." The exact size of the cards was three by four inches, which enabled Graves to charge their automatic loading machines with them and thus shoot these ads into the package of sugar, coffee, beans, etc.

Novelty was added to the cards by changing the copy and the color of them after every run of 6,000, which contributed a week's delivery.



A "Gilded Lily" window obtained for the engagement of this picture at the Victory theatre, Kokomo, Ind.

New Haven Theatre Interests Yale Student in "Deception"

"Do your cramming at the Rialto theatre," was the advice given Yale University students when "Deception" opened at New Haven the week before examinations. The Rialto had booked the picture and the management linked it up with the Yale exams.

Showmen of New Haven have long since found out that examination time for both semesters is comparatively the dullest period of the year for them. This year the Rialto played on the fact that students of English history could learn their history of Henry VIII by witnessing the picture: students of periods and costumes could see authentic gowning in "Deception."



One of the several window displays arranged for the showing of "Forbidden Fruit" at the New De Luxe theatre, Utica, N. Y.



Atmospheric stage setting for a musical number staged by the Howard theatre, Atlanta, in connection with the showing of "Hold Your Horses"

West Interests Local Merchants in Cooperative Displays

Exhibitors and their publicity men have not been slow to take advantage of the excellent exploitation possibilities in the title of "Don't Neglect Your Wife." A. H. West, manager of the Babcock theatre in Billings, Mont., and his publicity director, H. M. Cady, got thirteen of the town's important merchants to go in with them on a double-truck advertising stunt in the Billings Gazette.

Mr. Cady solicited the ads from the merchants and prepared their copy, tying it up with the title of the photoplay.

Clear across the top of the two-page advertising section was run in 35 point black caps the following: "Are you a husband? If so, 'Don't neglect your wife.'" The ad for the photoplay at the Babcock theatre was a quarter page in size and occupied the top center of the double-truck.

Wendt Goes After Rural Business

Once again Harold F. Wendt, publicity director for the Rivoli theatre, Toledo, demonstrates that he is an astute publicist.

Mr. Wendt is conducting an "out of town" publicity campaign, the range of his activities in this direction extending over a radius of fifty miles.

Traveling by auto with a force of five men, all the towns are "papered" with one, three, six and eight sheets, while other men tack up all the available poles with cards. The newspaper in each town is visited and the advertising man is given an ad of either eight or ten inches. The rates are found to be very cheap, ranging from ten to twenty-five cents per inch. At the same time the editor is handed about two sheets of publicity which in nine cases out of ten he uses on the front page of his first issue. He is also given a number of passes and told to visit the theatre the first time he is in Toledo. This gets the good will of the paper and after the first trip it is an easy matter to mail the ads and publicity to get the desired results.

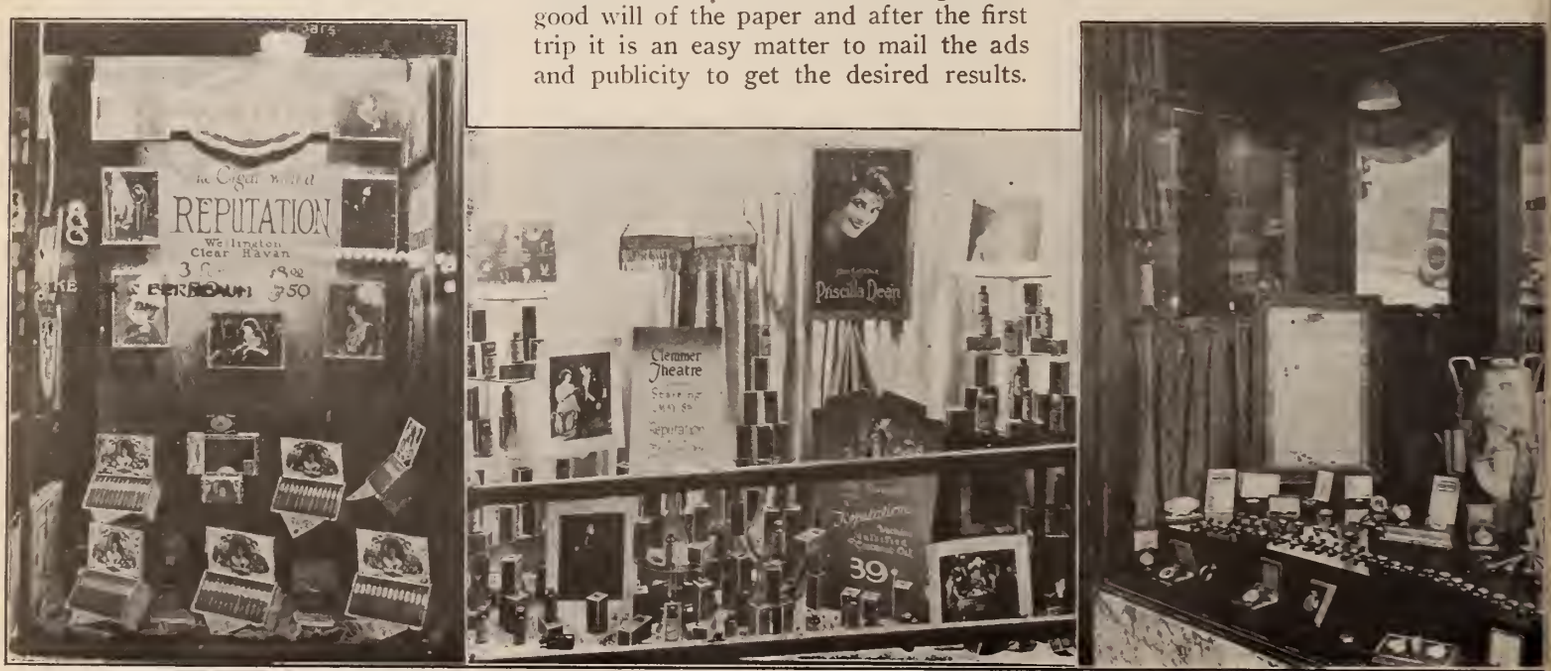
"Scrambled Wives" Prologue Presented by Hyma

The ban on the warm rosy lighting ef fects and heavy music went into effect a the Brooklyn Mark Strand theatre la week when the first summer days appeare and Managing Director Edward L. Hyma produced a prologue for "Scramble Wives" called "A Musicale in Dance land" in which Lillian Poli, the origina prima donna of "The Chocolate Soldier, appeared in numbers from the light sum mer operetta using effectively a gold cyclo rama behind which the Mark Stran ballet danced outdoor numbers against cool blue neutral drop.

Jackson Kinsey, baritone, sang "Beauti ful Lady" from "The Pink Lady," an a tiny lady in pink gauzy garments danc ing behind the gold scrim accentuated th lyrics. The usual dance number had th hackneyed touch taken away for with th outline or silhouette effect caused by th scrim the dancer had a cool far away ap pearance. Lillian Poli then sang he familiar "My Hero," while Ermini Mathews, dancer, clad in ballet costum danced behind the scrim. Florence Rogge dancer reproduced the noted "Merr Widow Waltz," following the rendition o the song by Jeanette Daniels, contralto.

The finale number of this original sum mer prologue was striking. It opened witl the Mark Strand Quartette appearing o the convert stage singing "Kiss M Again," from Herbert's "Mlle. Modiste." At the conclusion as if brought in on a cloud the Strand ballet group was seen dancing behind the gold scrim led b Grace Eastman. The effect was that o sunbeams or shadows dancing on a curtain.

The entire prologue was devised to re flect an atmosphere cheerful and light fo the Marguerite Clark film and also to ad a touch to the theatre which would lend a cool effect. The use of delicate neutra colors aided considerably.



Three attractive window displays on "Reputation" by the Clemmer theatre, Seattle, Wash.



A "Marooned Hearts" lobby display by Ralph Winsow, manager of the Star theatre, Portland, Ore.

Kaliska Favors Ballyhoo Advertising

EXPLOITING his comedy picture with as much enthusiasm as his feature picture, proved a wise experiment for Jack Kaliska, house manager of the Vaudette theatre, Atlanta, recently.

The Vaudette is a second-run theatre in the shopping district, catering particularly to women and children. So the exploitation, which took the form of "ballyhoo stuff" was confined to the two or three blocks which make up Atlanta's real shopping district.

The feature picture was "Paying the Piper," while the comedy was Buster Keaton's "Convict 13."

A tall, thin man, very homely, was dressed in a close-fitting suit made of red, black and white diamond-shaped patterns —the conventional "Pied Piper of Hamelin" type. The trousers practically amounted to tights, and flung across his shoulders was a gay little cape. He wore a peaked bonnet-like hat from which floated a tall peacock feather, he wore a wig that was bobbed and blond, and he played a little tune on a penny flute, such as can be bought at any five and ten cent store.

His companion was a convict, in the traditional stripes, with the number "13" prominently displayed on his back, and with a clanking ball and chain around his ankle.

This strangely assorted pair paraded the streets for the entire three day run of the two pictures—and their antics were wholly unrehearsed. A favorite stunt was for the convict to dash madly along the street, as if pursued by the Piper. When he came to a crowded place, or to the doorway of a shop, he would pretend to hide, and the Piper, with his funny little flute, would pursue him, capture him, and then lead him, crest-fallen and woe-begone, down the street.

They attracted considerable attention and, because they wore no signs or banners proclaiming the name of the theatre or the play-date, they interested people even more. When the Piper captured the Convict, he would declaim, in stentorian tones, "C'mon, now—let's beat it down to the Vaudette—swell picture on down there!"

Newark Theatre and Department Store Cooperate

Through an arrangement between the Bamberger Co., a Newark, N. J., department store, and the Branford, a Newark picture theatre, a novel and practical idea that works to the interests of both has been inaugurated.

For the convenience of the Branford patrons and the shoppers that buy in Bamberger's, that do not wish to carry their purchases around on their other stops before attending the Branford, they may have their parcels sent to the theatre, where they may be called for at the check room after proper identification. A special service has been started by L. Bamberger to deliver all parcels sent to the Branford at once, so that no one will be disappointed. A special check room has been fitted at the theatre for the packages arriving and the patron will simply show their sales checks to obtain their bundles. D. J. Shepherd, the managing director of the Branford, conceived the idea and received the hearty co-operation of the store officials.

"Man Eating Gorilla" Helps Schmidt on "Go and Get It"

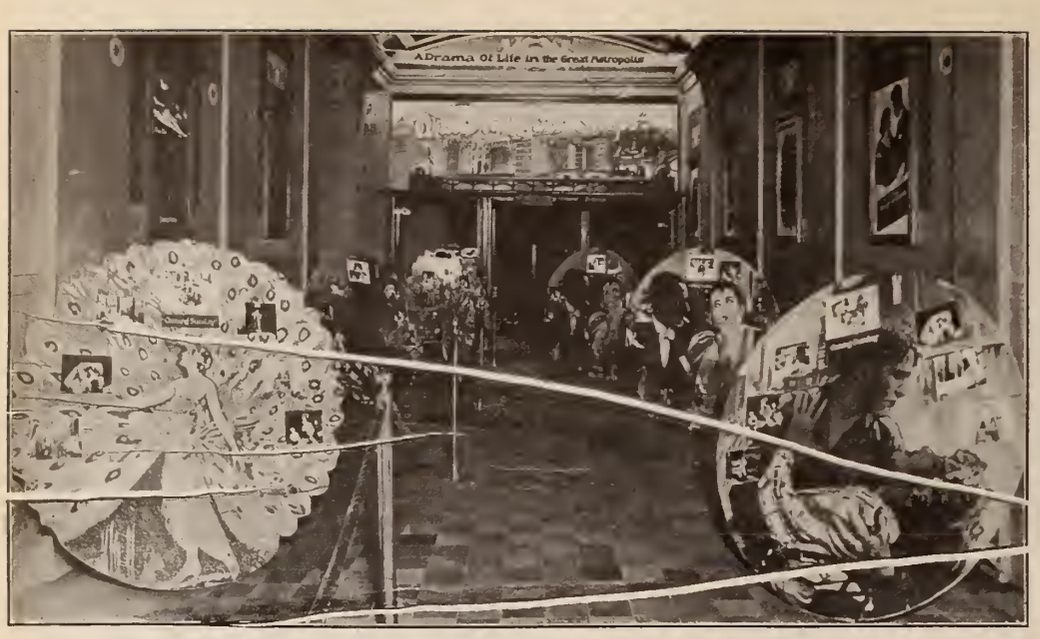
A life-sized cut-out, very well mounted, of a "man-eating gorilla," in a menacing attitude, facing an intrepid young man, across the lobby, helped George Schmidt, of the Alamo No. 2 theatre, Atlanta, to show the people of the city that he was playing "Go and Get It." The center of the lobby was occupied by a big lobby frame, containing clippings from newspapers of several months, retailing all the mysterious, un-explained murder mysteries and horrible accidents that had been unexplained. The banner across the front of the theatre, announcing the picture, was apparently lettered on the open pages of a newspaper.

The cut-out of the gorilla or "ape-man" was a horribly vivid thing, and the cut-out of the reporter, across the lobby, was equally "alive-looking."

Nothing else was added to the lobby, for anything more would simply have detracted from, rather than increased, the effectiveness of the display.



Some Canadian exploitation; a lobby display on "Outside the Law," playing recently at the Regent theatre, Edmonton



Attractive but inexpensive lobby decorations on "While New York Sleeps" used by Ascher's Merrill theatre, Milwaukee, during the recent engagement of this picture

Stock Company and Picture Theatre Join Forces

Out in Indianapolis, the bitterest of enemies in the show game, dramatic stock and the picture theatre, are getting together in a tie-up that has worked to mutual advantage.

The Murat theatre is the indefinite home of the Stuart Walker Stock Company, while the Circle is one of the first run picture houses.

The stock company presented "The Wolf" as its opening bill.

One of the rehearsals was held out of doors and movies of one of the big scenes, a fight between the hero and the villain, was taken. While the stock company was presenting the show the Circle ran the fight scene as a trailer, with an announcement that the actors could be seen in person at the Murat. At the Murat announcement was made on leaflets passed between the acts that the scene could be seen in movies at the Circle.

Result, more business for both houses, a lot of newspaper publicity for the two attractions and pleased patrons at the Murat and the Circle.

Local Talent Presents Artistic Prologue

As a prologue number for "The Fall of Babylon," Manager H. L. Swain, of Shreveport, Ala., was able to present a dancing number with all local talent.

Mr. Swain enlisted the services of the teacher of a local dancing school and persuaded her to lend him a number of the dancing school pupils for the prologue. The girls were from ten to eighteen years of age, and coming from prominent families of Shreveport their public appearance was a box office magnet of unparalleled importance.

Two acts in costumes appropriate to the picture, special dances originated for the occasion were given with great success.

Noted Dancer Used in Ben Ali's Prologue for "Kismet"

"Kismet" has again been put over in a big way by the Phoenix Amusement Co., of Lexington, Ky., where this attraction was recently booked for the Ben Ali theatre, one of the Phoenix company's string.

Newspaper advertising was relied on to a large extent in exploiting "Kismet," many page ads of attractive design being used but the most popular hit of the engagement was the prologue.

"Princess Owry," a noted classic dancer was secured and in an appropriate atmosphere presented Egyptian and Arabian dances that went big with the Lexington public.

The exploitation campaign was planned by S. B. Sparks, director of publicity.

Rental Prices Used for Exploitation Stunt

The management of Loew's Yonge street theatre, Toronto, displayed considerable originality in drawing up an advertisement for the week's offerings for the week of May 2 in comparing the producing costs of various film releases with the price of admission to the theatre. "What It Cost," was the "catch line" of the newspaper display in which the cost to the theatre for the film bookings was also listed. According to the advertisement, the cost of producing "The Offshore Pirate," was $180,000, and the booking of the feature for the week's run was quoted as $2,000. Likewise, the cost of producing the news weekly was estimated at $16,000, and the booking cost to the theatre was $100. A Sunshine Comedy cost $22,000 to produce, it was announced, and the rental for the week was $250. This was compared with the cost to the patron for admission of 25 cents for matinees and 45 cents for evening performances.

Hart Gets Great Results with Inexpensive Lobby Display

Something new and economical in the way of lobby display frames were hit upon by Manager Hart, of Ascher's Merrill theatre, Milwaukee in advertising Fox's "When New York Sleeps." Huge discs of cardboard were cut out for the still photos of the film. The effect was most unusual as the lithographs could be seen for some distance and the photos inspected at close range. The skyline of New York was represented scenically over the entrance to the theatre with a miniature elevated railway in the foreground. An electric toy train passed by at intervals proving a good eye catcher.



Managing Director Joseph Plunkett of the New York Mark Strand theatre presented a prologue for "Through the Back Door," the stage setting and characters being shown above



This is a picture showing the Chaplin and Jackie Coogan impersonators who helped H. L. Swain, manager of the Saenger theatre, Shreveport, Ala., put over "The Kid"

Style Show Gives "Gilded Lily" Big Boost

Just before the opening of "The Gilded Lily" at the Victory theatre, Kokomo, Ind., a style show was staged in the window of the leading women's ready-to-wear shop. Everything was taken out of the window and through the use of an electric fan turned upright, invisible silk thread, and balloons a funnel shaped net was made in which the balloons tumbled over one another propelled by the fan. This was a reproduction of a scene in the picture.

On the right side of this arrangement was a large and highly colored paper lily cut out of a one-sheet. A card was displayed for the picture and also announcing the following:

"The gowns that will be displayed in this window at two, four and seven-thirty o'clock are from our stock and similar to those worn by Mae Murray in 'The Gilded Lily,' which plays the Victory theatre, Sunday, Monday, Tuesday and Wednesday.

The newspapers estimated more than two thousand people saw the style show. The cost of the show to the Victory was $20 and the manager said "it was worth as much as all the twenty-four sheets you could plaster on the court house."

"Madonna" Gown Given Away at Los Angeles

In connection with the showing of "Madonnas and Men" at the Garrick theatre, Los Angeles, the T. W. Chatburn Enterprises, lessees of the theatre for this showing, have inaugurated a Madonna gown test which has created considerable interest and stimulated the attendance. In connection with a local store the Chatburn Enterprises are giving a beautiful gown and during the showing this is on display in the window of the store on Broadway.

Essays on the subject, "Is modern man in his pursuit of woman more cruel than was the cave man," entered into the exploitation scheme.

Live Horses Used in Prologue for "The Toll Gate"

Live horses and an atmospheric stage setting figured prominently in a prologue for "The Toll Gate" during the recent showing of this picture at the Regent theatre, Rome, N. Y.

Harry C. Swift, Paramount exploitation man from the Albany exchange originated the number.

As nearly as possible he reproduced a scene from the picture. A mountain exterior scene was used with a specially constructed cabin and a log gate across the center of the road. The two horses mounted were on either side the gate, making a tableau of the crucial scene of the story. The orchestra played appropriate music. The audience took to this method of ushering in the picture and greeted each presentation with applause. It brought the theatre word-of-mouth advertising.

Chaplin Imitators Parade at Shreveport

The good old reliable Charlie Chaplin imitation stunt in which thirty Charlie Chaplin and Jackie Coogan impersonators paraded the streets has been used with the usual success by H. L. Swain, manager of the Saenger theatre, Shreveport, Ala., in putting over "The Kid."

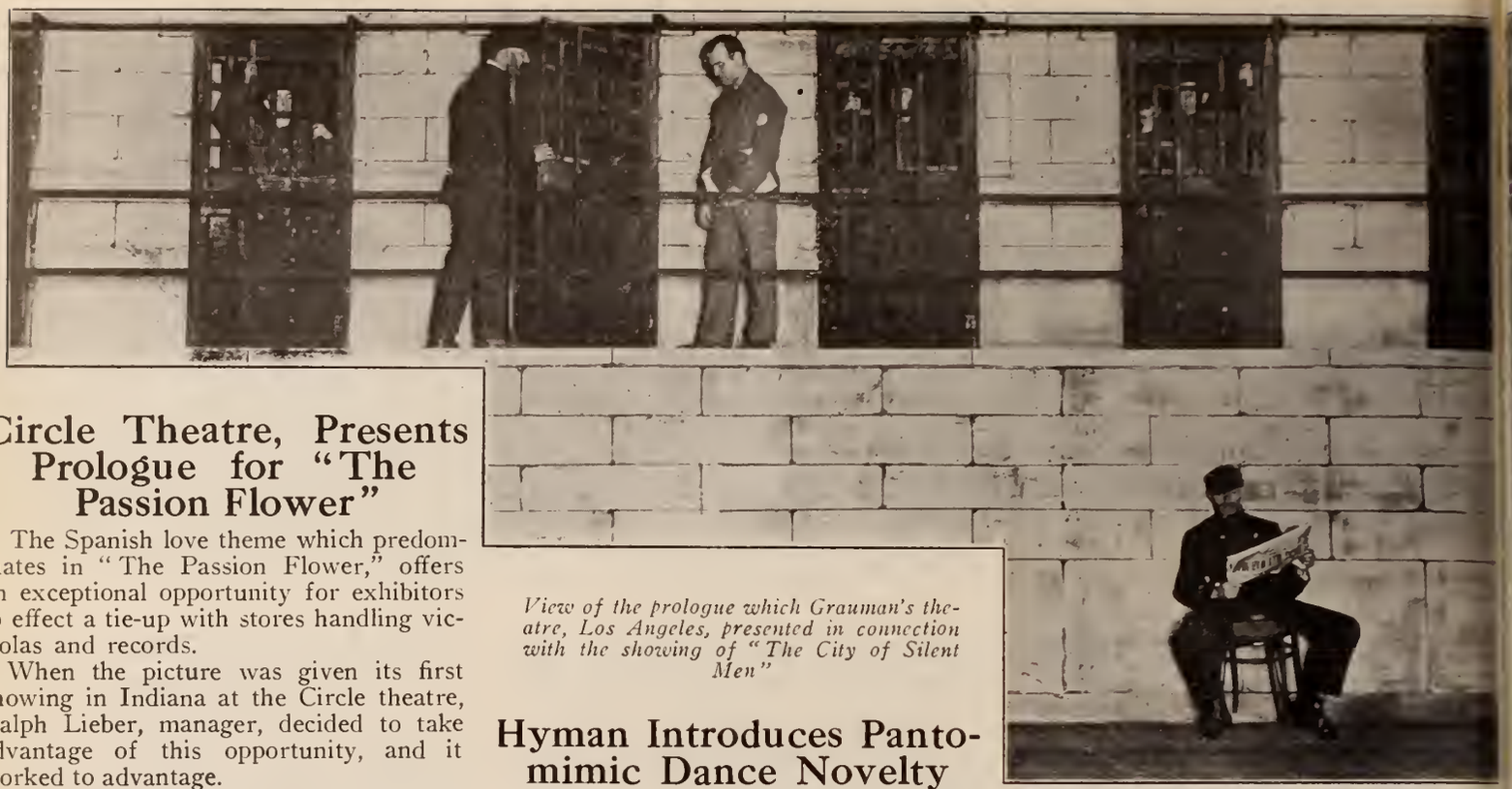
Mr. Swain sent his impersonators about the city singly and in consequence many phone calls came in asking when the parade was to be held.

Seventeen dollars in prizes were awarded to the best make-up artists and the newspapers carried front page stories about the stunt in several editions.

A double page of ads tieing up with "The Kid" was put over in conjunction with local merchants in which prizes were offered for the best answer to the question of "If you found 'the Kid' in an ash can what would you do?"



"Toll Gate," prologue number, staged by the Regent theatre, Rome, N. Y. Story appears on this page



View of the prologue which Grauman's theatre, Los Angeles, presented in connection with the showing of "The City of Silent Men"

Circle Theatre, Presents Prologue for "The Passion Flower"

The Spanish love theme which predominates in "The Passion Flower," offers an exceptional opportunity for exhibitors to effect a tie-up with stores handling victrolas and records.

When the picture was given its first showing in Indiana at the Circle theatre, Ralph Lieber, manager, decided to take advantage of this opportunity, and it worked to advantage.

A huge drop was made to cover the back of the window and the walls were draped with red and yellow, giving a real Spanish atmosphere. The drop suggested an old Spanish homestead with roses and vines covering the exterior.

A classic dancer was hired for the week and she stood in the window throughout the day, playing Spanish records, which could be heard by the crowds on the street. Whenever sufficient people gathered in front of the window the dancer, Miss Lucille Fuller, who has appeared at the Circle in numerous prologues, would entertain them with a Spanish dance.

Miss Fuller has aided exhibitors throughout the state on numerous pictures, working both on the stage and in an exploitation way.

Hyman Introduces Pantomimic Dance Novelty

King Henry VIII added spice to the motion picture program at the Brooklyn Mark Strand theatre when Managing Director Edward L. Hyman contrived a minute-and-a-half pantomime dance novelty in which he took characters from the period when comely shepherdesses ruled kings.

A quick flash of dancing before a red cyclorama was given, two girl dancers in fantastic Morris peasant costume presenting the popular Morris Dance. Side standing lamps added a deft color touch to the cyke. This dance consumed only a breathing space and was followed by a shepherd dance in which two girls as shepherdesses with crooks interpreted a shepherd dance. The drop was of a rural nature with sheep in the far background.

Grauman Presents Prologue for Meighan Picture

Probably the most realistic and convincing introduction ever given a picture in Los Angeles was staged by Sid Grauman at his Million Dollar theatre during the week of April 10 when he erected on the Grauman stage an enormous scene depicting some of the inside atmosphere of Sing Sing prison.

The scene was an exact duplicate of the doors to the prison cells where "lifers" are housed in the great New York bastile. The somber coloring of the prison's interior was carried out in every detail. When the prisoner was brought on the scene impersonating Thomas Meighan in the picture "The City of Silent Men," he was a young man who resembled Meighan very much.

When the prisoner arrived at his cell the other prisoners gave him a rather disquieting welcome. Then thinking better of their greeting they offered to sing a song of welcome, and this was cleverly staged with an aggregation of artists specially obtained for the scene by Sid Grauman.

When the gates had clanged and the doors had closed upon the inmates, the stage scene faded quietly into the title of the picture and the program proceeded with an acceleration brought about only by the realistic presentation in the prologue scene.

The musical score was prepared by Misha Guterson, conductor of the Grauman symphony orchestra, in such a way that it synchronized perfectly with the spirit of the play, especially the somber prison scenes. Other numbers on the program were arranged by Mr. Grauman with a view to harmonizing a perfect whole.



Very attractive lobby display on "The Money Changers" by the Liberty theatre, Salem, Ore.



Highly original lobby front for "Reputation" during its recent run at the Clemmer theatre, Seattle, Wash.

Boy Scouts Help Put Over "Bob Hampton"

Brooklyn Mark Strand Exploitation Gets Interest of Entire City

OVER five thousand young representatives of the Boy Scouts of America co-operated with Edward L. Hyman, managing director of the Mark Strand Brooklyn theatre, in putting over "Bob Hampton of Placer."

Two weeks before the picture opened at the Brooklyn Mark Strand, the press representative of that theatre lined up the chief executive of the Boy Scouts of America and explained the publicity possibilities in having the boy scouts greet Wesley Barry, enroll him as a scout in the best Brooklyn patrol. In addition to that, the stunt, it was explained, could be made nation-wide by presenting Wesley Barry with a letter from the head scout master of New York city and Brooklyn, carrying words of good-fellowship from the scouts in the East to their brothers in the West.

This suggestion was well received, and the individual scout patrols were instructed by a special letter to assemble outside of Prospect Park, Brooklyn the day "Bob Hampton of Placer" opened at the Strand, completely uniformed and carrying their scout banners. The ceremony was called for three o'clock, and at two-thirty it was estimated that over five thousand scouts were assembled in marching order.

A few minutes later, Wesley Barry rolled into the scene, sitting on the front seat of a big touring car, which had been filled at the Strand theatre with two local newspapermen, a cameraman from Kinograms, and the Strand press-man who brought his own motion picture camera to insure a screening of the event at the Strand.

Headed by Wesley Barry, riding in the auto, which was decorated with announcement streamers for "Bob Hampton," the boy scouts marched into the park. The rear of the parade was brought up by the six Indians, who, like everyone else, were carrying banners which stated that they had come all the way from Glacier National Park to appear at the Brooklyn Mark Strand theatre.

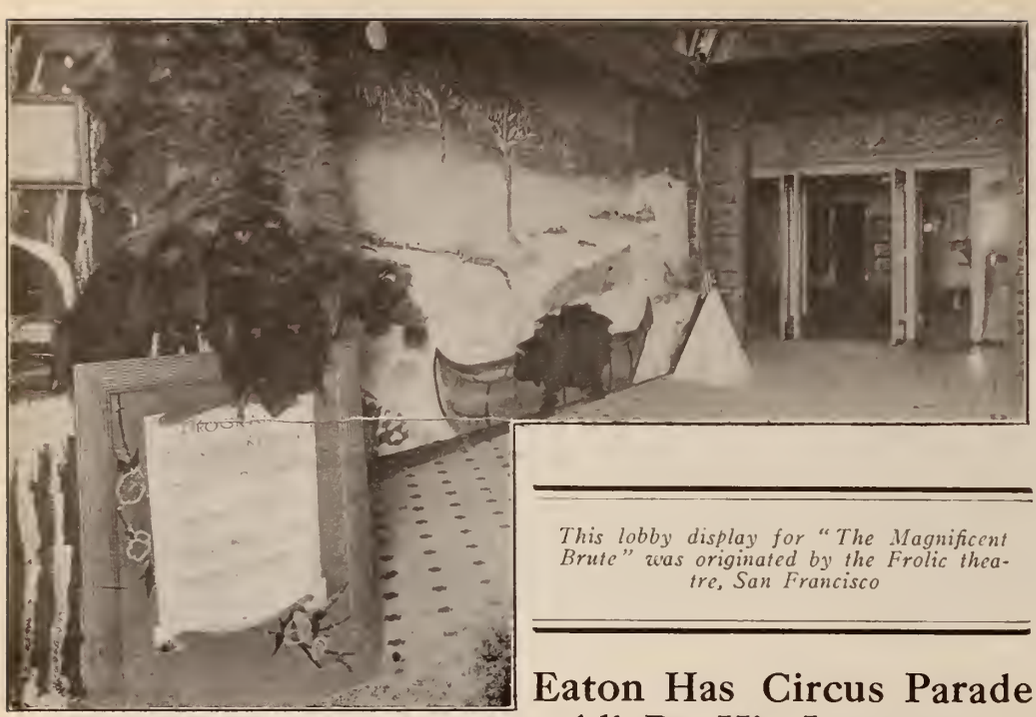
In the park Wesley was commissioned into the scout service and was given a letter to deliver to the scout master of Los Angeles.

The minute the ceremony was over, the six Blackfeet Indians began a song to tom-tom accompaniment which got a reciprocal yell from the boy scouts. While the yelling was going on, the Brooklyn Mark Strand party bundled the Indians into a taxi and got back to the theatre.

This stunt was capitalized to the utmost. Before it was pulled, announcements were made in all the papers that film news reporters would photograph the scene, and the pictures would be shown at the Strand. While the crowd was gathered in the park over ten thousand handbills were distributed by boy scouts detailed to give one to everybody in sight. The local boy scout weekly carried a story, every one of the five thousand scouts was a walking twenty-four sheet, and their parents were probably just as interested. The total cost of the stunt for the Brooklyn Strand will not be over five or ten dollars, and figuring the publicity as display advertising, at the usual newspaper rates, Hyman can show a net profit of over one thousand per cent.



Blackfeet Indians who helped Edward L. Hyman, manager of the Brooklyn Mark Strand theatre, exploit "Bob Hampton of Placer"



This lobby display for "The Magnificent Brute" was originated by the Frolic theatre, San Francisco

Strand Lobby Display Contradicts the Weather

"Midsummer Madness" played a second-run engagement at the Strand theatre, Atlanta, on the first three days of an unprecedented cold snap. Spring suits, straw hats and gingham gowns had given place to overcoats, furs, and blue noses; everybody was growling about "the funny weather for this time of the year"—and on the opening day of the picture's engagement at the Strand, the lobby scored, by very reason of its marked contrast to the weather.

A lattice-work of tiny white enameled laths had been built over the entire front of the theatre, giving the appearance of a pretty little summer house. Over this lattice work had been twined great clusters of purple wistaria, with its glossy green leaves—artificial flowers, but remarkably real and vivid looking.

About the center of the lobby, a white-painted bench, in imitation of marble had been placed, and seated on this white bench, were two cut-outs from a twenty-four sheet—Conrad Nagel and Lois Wilson. The cut-out showed Miss Wilson in an evening gown, with Nagel in evening clothes—and they were wrapped in each other's arms—while a luscious harvest moon peeped over a big white urn of growing plants, bathing them in its soft, warm-looking glow.

The whole effect of midsummer and young love was so vivid and realistic that it would have made an impression, even in August; but early in May, with everybody growling about the sudden "cold snap," it had all the tingle and excitement of an electric shock. Tall white French baskets of flowers placed at intervals about the lobby heightened the effect—and Mr. Walsh, the house manager, was kept busy accepting praise and congratulations all week.

Eaton Has Circus Parade All By His Lonesome

Noon-day shoppers in Kansas City last Friday halted in surprise and wondered if a circus could have come to town without their knowledge of the fact. Regulation circus animal cages were being drawn down the street and the procession had all the earmarks of a "circus day" event. But, a glance at the large lettered posters on the sides of the cages explained everything—"Miracles of the Jungle" at the Victor theatre.

S. N. Eaton, by a little inexpensive exploitation, won the curiosity of many a "dyed-in-the-wool" movie fan, who ordinarily would pass up a serial of the "thriller" type. Mr. Eaton drew a capacity house during the three days of the picture. Some lions, tigers and leopards were obtained at a local zoo, along with circus cages. These, with a set of chimes to create a little noise, constituted the "personnel" of the parade.

Deardourff's Campaign for "Madonnas and Men"

Small wonder that "Madonnas and Men" made a clean up in Lima, Ohio, last week, where it played at the Sigma theatre, for a person had to be either blind or deaf not to have been aroused to curiosity by the extensive and elaborate advertising campaign that Manager C. C. Deardourff of the Sigma theatre prepared for it.

Ten days before the playing date, Deardourff ran a succession of teaser ads in the Lima newspapers. This was followed by the use of 150 one-sheets, 24 sheets window cards, street car hangers, and a big half page spread in the paper on the opening Sunday. Eight store windows in the shopping section of Lima carried paintings and cut-out displays from "Madonnas and Men."

But the big punch of the campaign was the chariot driven all about town by a driver in full Roman regalia. This outfit created a veritable sensation.

Not content with outside advertising, Deardourff also used his lobby advantageously. All around the marquee he hung circular cut-outs which attracted attention. And over the marquee, he had an elaborate set made, expressive of the picture. The display was favorably commented upon by everyone, and created a lot of mouth-to-mouth advertising.

Moore Uses Full Page Display on "The Kid"

The Oneonta theatre, located at Oneonta, N. Y., spread itself in exploiting "The Kid."

The Oneonta is one of the O. S. Hathaway string and managed by Edward R. Moore. Regular newspaper space is three columns by seven inches, but for "The Kid," Mr. Moore grabbed a full page for his selling talk and a decorative mat design.



Cut showing a view of the prologue under the title of "Castilian Caprices" staged for "The Passion Flower" at the Tivoli theatre, Chattanooga, Tenn.

Univeasal Exploiter Stages Some Good Stuff

EXPLOITATION for "Reputation" put over by M. Lowell Cash, Universal exploiter, got the attention of a large part of the theatre-going public of Kansas City during the recent run of this picture at the Liberty theatre.

One of the characterizations played by Miss Dean, in the picture, is that of "the London Flame," a popular and notorious actress whose penchant is gaudy clothes and an elaborate, flaming hat of red ostrich feathers.

This flamboyant character was reproduced with colorful exactitude. In cooperation with the management of the Liberty theatre, the exploitation man obtained the services of a young woman, who, dressed in the ornate hat heretofore described, and wearing a gown of rich purple, strolled through the busiest streets of Kansas City and through all the big stores, hotels and restaurants.

Following her at several yards was a small boy distributing cards announcing the fact she was "The London Flame," as portrayed by Priscilla Dean in "Reputation," and giving information as to the theatre and play-date.

"The London Flame" made a hit in Kansas City. Crowds followed her and congregated around her when she stopped. More than fifty persons followed her through the lobby of the Baltimore Hotel on the Saturday afternoon before the opening.

The exploitation campaign in Kansas City for "Reputation" also profited greatly by a tie-up with a local restaurant.



This lady all dolled up in a red gown and red hat paraded the streets of Kansas City recently at the instigation of M. Lowell Cash, in the interests of "Reputation" playing a week's engagement at the Liberty theatre

"Twilight Baby" Stunt Gets Atlanta's Attention

EVERYBODY in town knew it when George Schmidt, of the Alamo No. 2 theatre, played "A Twilight Baby." Or if they didn't know it was because they stayed home during the three day run.

First of all, the arched dome of the Alamo is very tall indeed—yet across its very top, for all the world to see, was a huge yellow banner, lettered in green, reading "Have you ever seen 'A Twilight Baby?'" Leading from the banner, and pointing down into the lobby of the theatre, was a jagged yellow arrow, flash of lighting-like, also lettered in green, reading "Then, take a look." The tip of the arrow came to rest over a baby-carriage, all white wicker, and fluffy ribbons. The top of the carriage was raised, so that it was necessary for one to go close, stoop, and peep under it. Sounds like a rather undignified proceeding—but you would be surprised to see how delightfully informal and undignified Atlanta people were that day.

And after you looked under the hood, you saw a life-sized baby-doll, in the finest of lacy, frilly clothes, resting comfortably in a froth of downy baby-pillows.

Flanking the carriage on either side were tall yellow cards, mounted, lettered in green. One was headed, "A Twilight Baby's Platform," the other "A Twilight Baby's Mission in Life." Under the former were lines from the "Better Babies" campaign literature, some rather "snappy" phrases from the sub-titles of the picture. "A Twilight Baby's Mission in Life," according to the card, was "To make the country safe for sweethearts. To furnish a reason for moonlight, a country lane and the fragrance of flowers," and so on. Some of these lines were original, each card carrying fourteen lines, as the "Fourteen Points," and some of them were suggested by titles from the picture.

The lobby was distinctly colorful, and the exploitation was successful from every angle.



This window display for "Brewster's Millions," secured by Harry Swift, Paramount Exploiter, for the showing of the picture at the Congress theatre, Saratoga Springs, N. Y.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

The American Film Company has disposed of the rights for Northern Illinois and Northern Indiana on its series of ten reconstructed two reel western pictures, to the Blackstone Features of Chicago. The Crescent Film Company, of Indianapolis, has taken over the rights to the series for the balance of Indiana. Frank Borzage, Jack Richardson and William Stowell are featured in these two reelers.

Selected Films Exchange has taken over the state rights on "The Hope Diamond Mystery," Howells Sales Company, Inc., big serial, and will market this spectacular picture in Illinois and Indiana.

W. D. Burford, secretary of the Motion Picture Theatre Owners of Illinois, and Joe Hopp, have returned from Washington, where they attended the meeting of the executive committee of national organization. Mr. Burford reports a splendid meeting and a large amount of business gotten through. One of the important matters decided upon was the change in the date of the national convention at Minneapolis to June 27, 28th and 29th.

H. J. Reynolds, president of the Renco Film Company, was in Chicago this week. Mr. Reynolds is making a tour of the key cities in connection with the exploitation of "Lavender And Old Lace." After a few days spent in New York he will return to the coast where he states he expects to resume production. It is his opinion that the present lull in production activities will cause a decided scarcity of feature pictures of merit during the Fall and early Winter and believes that producers should take steps to see that exhibitors are supplied with adequate high-class productions.



Larry Semon in his new Vitagraph comedy, "The Bakery"



Wanda Hawley, T. Roy Barnes and Walter Hiers in Realart's "A Kiss in Time," Miss Hawley's new feature

Chicago's first opportunity to see "Deception" was at the Drake Hotel last week, where this spectacular imported feature was shown under the auspices and for the benefit of the Service League For The Handicapped. A large committee of Chicago's leading society women acted as patronesses, and the ball room of the Drake was filled to capacity with an audience which paid five dollars a seat, excluding war tax, and the picture made a decided hit.

Dorothy Herman, widely known to Chicago exhibitors as booker at Universal Exchange, where she has held the position for several years, has left for California, where she will also be employed by Universal. She is accompanied by her sister, Ray Herman, and both of them were recipients of handsome gifts from the staff before departing.

A large number of theatres in Chicago and surrounding territory, including many of the chain houses, have cut down their orchestras for the Summer and many also have disposed entirely with orchestras for the hot season, and are getting along with organ music. The torrid weather the early part of the week had a bad effect on the attendance, as was to be expected, and exhibitors generally report very poor business. They, however, expect to see an improvement after the crowds become accustomed to real Summer temperature.

W. D. Russell, of Russell's Productions, is pleased by reports received by him from the coast studios of his concern that the fifteen episode serial now being made, is progressing rapidly and that five episodes will be fully completed in less than six weeks from date. This serial, which he describes as a really big production, is being made at the Russell and Russell Studios on Sunset Blvd., Hollywood.

Manager Bob Lucas, of Robertson-Cole, reports that the approach of the Dempsey-Carpentier fight is creating a strong demand for "The Wonder Man," the feature starring the French battler, and that his salesmen are meeting with great success in booking this picture. From the reports so far he hopes that a Chicago salesman will win one of the two prizes offered by Robertson-Cole for the largest total business on this features, and will have the privilege of seeing the Frenchman battle Dempsey for the heavyweight championship of the world.

Ed Laemmle, who, since his return from Borneo, where he filmed the widely exploited cannibal pictures, has been directing two-reel westerns for Universal, is vacationing in Chicago. He expects to return to the coast within a week, where, he states, he will direct special feature pictures for Universal.

Harry Spanuth, although he has been conducting the Commonwealth Pictures Company Exchange only for a comparatively short time, already has lined up a large number of feature releases and short subject series. The first of the features, which he is releasing in this territory is "You Will Find It Everywhere," featuring Catherine Calvert and Herbert Rollinson based on the Saturday Evening Post story, "The Gipson Upright," which will open at the Ziegfeld theatre next week. Other features for which he has obtained the Illinois rights are "Daughter Of Eve;" two Norma Talmadge features, "Jeanette of the Chorus" and "A Daughter's Inheritance;" "World And The Women;" "Aching Hearts," with Catherine Calvert, and "His Enemy's Daughter." The short reel subjects include six Charlie Chaplin one reel cartoons, the Newlywed series of one reelers and Spanuth's Vod-A-Vil movies, which Commonwealth has been releasing for several years and others.

J. L. Friedburg to Make Comedy Series

Believing that a demand exists for clean comedies, Joseph L. Friedburg, well known in the film export field, has become a comedy producer. Mr. Friedburg, after considerable investigation of the market, will produce a series of high-class two-reel comedies on the order of those made by Mr. and Mrs. Sidney Drew a few years ago.

To this end he has secured the services of Mr. and Mrs. Jack Raymond, who are typical of the characters established by the Drews. Mr. Raymond has had extensive experience in pictures.

Stories of the type of the Drew comedies are now being prepared and Mr. Friedburg expects to have his company start shooting in a few weeks. Members of the former Drew organization will comprise the personnel of the new comedy productions, which will be known as the Mr. and Mrs. Jack Raymond Comedies.

Mr. Friedburg also will announce a releasing medium shortly.



A scene from the Reginald Barker production, "Snowblind," released by Goldwyn

European Film World Active—Current News Views

THE motion picture as the recorder of history is fast becoming the recognized essential of modern times and nowhere maybe more than in France is greater care taken to see that the records of present-day events are preserved for posterity through the medium of the screen. The most striking example of this method of writing down history was undoubtedly the filming of the great Allied victory procession under the Arc of Triumph in Paris and along the luxurious avenue of the Champs Elysees. Never shall I forget the thrill I experienced as I caught sight of the first ranks of Uncle Sam's contingent as they emerged from beneath the great Arch, big, stalwart figures in khaki and shining helmets, marching with the perfect rhythm and precision of the United States infantryman, magnificent specimens of youth and strength, typical of the great land which sent them forth to do battle in its cause! From the pinnacle where I viewed the great pageant, the splendid bearing of these American troops called forth a spontaneous burst of admiration from the watchers, hardly any of whom had ever seen the land from which they came. To one who had but recently worn the same uniform the spectacle was doubly thrilling, and I recall wondering at the effect which such a picture would be likely to have on the other side when it should be reproduced on the screen, but I would be still more curious to see the effect it would produce on later generations to whom the great war will be just history. Before these lines appear in print France will have spanned the history of a century by means of the motion picture. On the 28th of this month, to the sound of 101 guns fired simultaneously in Paris and St. Helena, there was ushered in the great national celebrations in honor of the 100th anniversary of Napoleon's death, and among the items on the official program was the first showing of the picture entitled "The Agony of the Eagles," a series of views of events in the life of the great soldier, reproduced photographically and forming a photoplay that is as interesting as it is technically perfect and historically correct. This film, of which mention has already been made, represents something unique in the art of the motion picture. It may be regarded as an historical drama, based on actual events, and in which the greatest care has been taken to obtain the correct atmosphere by strict attention to detail in the matter of scenes and properties. The great scenes from which the picture derives its name, for example, were actually taken at Fontainebleau Castle, with special permission of the government. The scene depicting Napoleon emerging from the castle and descending the famous circular stairway to the court below, where his bodyguard of veterans with their battle-scarred "eagles" or standards were drawn up to bid a last farewell to their imperial master, is a wonderfully realistic piece of work. The same may be said of the other scenes taken within the castle, where Napoleon held his court and where the Napoleonic splendor shone at its brightest. The exact reproduction of the costumes and uniforms in this picture will not fail to be noticed as one of the most striking characteristics of the producer's work. At a recent visit to Fontainebleau I was assured by one of the former guides, a veteran of the Franco-Prussian War who knows his Napoleonic history backwards, that the scenes he witnessed while the film was being taken were something he had never thought to be able to see. He might have been transported back to the Emperor's days so realistic did everything appear. The picture contains in addition scenes from the military life of Napoleon, including a magnificent charge at the battle of Wagram, the retreat from Russia, the departure for St. Helena and the Emperor's death. As previously stated, the role of Napoleon is played by the famous French actor, Severin Mars. The film is founded on a novel of the period by Georges D'Esparbès and produced by Bernard Deschamps. America will not fail, I feel safe in predicting, to reserve a warm place for this example of French motion picture progress when it is released there, as assuredly it will be before long.

The French government does not, however, confine its film repertoire to pageants and displays. It may surprise many to learn that with praiseworthy method and consistency most of the events comprising present-day history are being carefully preserved by the motion picture camera. Even such occurrences as the gloomy and wearisome meetings of such bodies as the League of Nations and the Reparations Commission are frequently filmed and docketed for preservation in the archives of the state.

Considerable quantities of ink have been spilt latterly around the proposal to save the Paris State Opera from financial ruin by introducing motion picture programs into its repertoire. All kinds of schemes have been suggested and numerous reports propagated, including one to the effect that Adolf Zukor was negotiating for the contract to produce films in the famous house. The latest rumor, which has yet to receive official confirmation, is that a French company has been formed to purchase what are termed "great lyrical films" whose subjects would be worthy of the splendid traditions of the national Temple of Music, and which could be accompanied by all that is best in the world's musical repertoire. These films would be known exclusively as "Opera Films" and already the famous work of Abel Gance, "J'accuse," is being mentioned as one of the first that could be projected on the future screen of the Paris Opera. Should the proposal be adopted there is no doubt that for the production of these "lyrical screen works" the producers would have placed at their disposal the entire collection of costumes, scenery and effects which comprise the property of the Opera.

The interest of the French press in the motion picture is daily becoming more apparent. There is scarcely a newspaper now that does not devote space to film news, and the reading matter that is provided is daily growing brighter and more detailed. While most of the large Paris dailies have long had their own film news items, the *Journal*, one of the greatest has for various reasons been content with occasional and spasmodic accounts of motion picture events. From now on, though, the *Journal* will devote a special weekly column to film news, with announcements and discussions of artists and films and anything relating to the art and the industry of the motion picture. In making this announcement, the *Journal* recalls that before the war when paper was more plentiful and less prohibitive in price, it devoted an entire page to the film and its progress and was the first of all the French press to recognize and grasp the importance and the development of the idustry. Today, states the *Journal*, the premières of motion pictures should be reported and impartially criticised just as carefully as the premières of the legitimate theatre. And suiting the action to the word the *Journal* straightway inaugurates its renewed service by stating that during three days this month over 70,000 feet of American film have been offered to French exhibitors against only 35,000 feet of French film. The French production, mourns the *Journal*, is thus the victim of foreign competition. But, it might have added, the public seems pretty well satisfied and after all it is the public which pays!

The highly important problem of providing suitable music for films, which has been so consistently advocated in America by the MOTION PICTURE NEWS, has long been occupying the attention of French exhibitors, who realize the tremendous advantage that a good and appropriate musical program means from a box office point of view. It is well known that many of the better class picture theatres of Paris beguile the same patrons week after week as much by the choice of their musical numbers as by the actual films, which only too frequently are of ancient vintage and either painfully dull or supremely stupid. In the choice of pictures the French exhibitor has very little leeway, owing to the ridiculous bloc system of bookings which prevails in France, and by which the same old-timers are dumped arbitrarily by the agencies on all theatres at the same time. The system satisfies unquestionably the agencies, enabling them to get rid of any kind of film, no matter what its quality or its date, but it lacks interest for the individual exhibitor, especially if he is enterprising and would like to put out something different from his competitors to stir the appetite of a jaded public rendered indifferent by the same posters and billboards all along the boulevards. But no exhibitor should be excused for failing to provide a bright and attractive musical program with which to embellish and even aid in the interpretation of his pictures by creating the necessary atmosphere.

It is not often that the venerable and illustrious French pioneer of the motion picture, Charles Pathe, rushes into print, but when he does he usually says something worth while. His most recent utterance was made last week in the pages of a bright and fashionable Paris weekly devoted especially to the arts. "The motion picture," he declares, "will become the theatre, the newspaper and the school of the future." And so convinced is he of the future development of the screen that he affirms his belief that the motion picture will rapidly be recognized as the universal language, ousting for the masses the printer's art, which has until now been confined to the world of culture. As a means of educating and instructing children, he states, the motion picture has revolutionized conditions in our schools. The modern child becomes familiar with the habits and conditions of the nations of the world at an age when its parents were struggling along laboriously with the alphabet and the rule of three, and its young and impressionable brain retains easily and without effort a vast store of facts and ideas which are never afterwards effaced. The motion picture as the universal educator, and as the disseminator of ideas and knowledge throughout the world, states Pathe, may be compared to the printing machine in the same way that the modern railroad, the automobile and the aeroplane are compared to the old-time horse-drawn coach as a means of transport.

The Association known as the French Syndicated Film Directors is getting after the government for the maintenance and establishment of their rights and dues. At a recent meeting at which 300 of their members were present a long list of resolutions were adopted in the interest and defense of the French motion picture industry in general, and of the producers and exhibitors in particular. Among these vindications which are to be brought to the notice of the government by their accredited parliamentary representatives whenever occasion presents, the following may be noticed: Equal rights and privileges as a properly constituted body in the state; a fairer system of taxation; suppression of all absues and taxes tending to retard the film industry; recognition by the government of the motion picture theatre as a part of the legitimate theatre whose special privileges it should share; reduction of the tariff imposed for the maintenance of public order in picture theatres and the suppression of the fire-brigade service; organization of benevolent societies for the benefit of members of the profession, etc. In the event of the government refusing to consider the revised system of taxation which has been drawn up with the approval of the majority of the industry, the members again threaten the country with the closing down of the theatres until satisfaction is given them.

FRANCIS J. TUCKFIELD.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

"Snowblind" Finds Favor with N. Y. Critics

Goldwyn's latest released Reginald Barker Production—the firm's second adaptation of a Katherine Newlin Burt novel to the screen—"Snowblind," had its first New York showing at the Capitol Theatre this week. Reviewers on the New York daily press found many excellent qualities about the story, the direction and the acting.

The New York American said, among other things, "Snowblind," like most of the Goldwyn productions, brings sturdy plot and splendid acting to the screen. It is a story that holds one's interest. The acting is fine." The Herald: "Patrons are bound to like Reginald Barker's latest photodrama." The Times: "Has a story of dramatic possibilities. Good frozen-north photograph, and the acting for the most part is good."

Paramount Sales Class Opens June 13th

From more than 650 applicants, S. R. Kent, general manager of distribution of the Famous Players-Lasky Corporation, and Fred F. Creswell have selected forty men who will be students in the next Paramount Sales School which will open the morning of June 13 in the Paramount Home office for a four-week course. All of the forty students have been chosen from outside the ranks of the Famous Players-Lasky organization.

Washburn Appears in Person at Circle

Bryant Washburn, star of the Associated Exhibitors' production, "The Road to London," is making a personal appearance this week at the Circle theatre, Indianapolis, where the picture is being put on for a pre-release showing. Early reports indicate that records are being smashed by this combination of a star's personal appearance at the first public showing of his picture.



Carmel Myers, Universal star, in "Cheated Love," a Universal Production



A scene from Allan Dwan's "A Broken Doll," to be distributed by Associated Producers, Inc.

Universal Shaping Policies

Specials to Be Increased; Marie Prevost and Hoot Gibson Starred

THE recent conference of Universal's sales managers at Chicago was made the occasion of an interchange of ideas on the part of the field forces and the representatives of the exchange offices. These ideas have been tabulated and are now being considered by Carl Laemmle, H. M. Berman, P. D. Cochrane and Irving Tholberg, in a series of daily conferences at the Universal headquarters in New York. It has been definitely settled that the policy of 52 special attractions a year will be added to for another year. The exchange managers at their Chicago meeting pledged themselves to a 20 per cent. increase in the special attraction business on the new Universal schedule.

It is announced that there will be several changes next year in the list of special attraction stars. While negotiations are not entirely completed ,two new stars who will be on the special attraction program have already been announced. They are Marie Prevost and Hoot Gibson. Miss Prevost has signed a long-term contract and has left for the West to begin work on "The Butterfly," by Percival Wilde.

Hoot Gibson's first feature production will be "The Mascotte of the Three Star," written in novel form by J. Allen Dunn. Jack Ford will be the director, and the supporting cast will include. William Robert Daly, J. Farrell MacDonald, Francis Ford, Clara Horton, Dorothy Wolbert, Buck Conners, Charles Newton, Jim Corey, Ed Jones and Byron Munson.

"Rider of King Log" Is Shown in Boston

The Fenway Theatre in Boston was a scene of one of the most notable gatherings ever brought together in a Massachusetts city to attend a motion picture show on Wednesday of last week, when a private showing of the Associated Exhibitors production. "The Rider of the King Log" was held. At the conclusion of the entertainment the picture is reported to have met with an unusual display of condemnation. According to General-Manager Williamson of the Holman Day Productions, the picture was actually applauded for more than twelve minutes.

"The First Born" Given Premiere on Coast

"The First Born," with Sessue Hayakawa in the star role of "Chan Wang," from the play by Francis Powers, directed by Colin Campbell, played first run in Los Angeles in the Ambassador Theatre, which is located in the Ambassador Hotel, the new $2,000,000 hostelry built only a short time ago, in the high-class residential section of that city.

Letters Commend Rothacker Service

W. A. Carlson, of the Chicago Carlson Studios, wrote the following letter in regards to the commercial developing and printing department of the Rothacker Film Company:

"I want to thank you for your speedy service in developing our negative and giving us a print at one o'clock the same day it was delivered to you, thus saving "The Gumps" from falling down on their release date.

The new Rothacker-Aller Laboratories in Los Angeles were commended by Donald J. Bell, an authority on laboratory technique, in the following language:

"This laboratory is a monument to intelligent effort, and throughout there is evidence of Rothacker thorough attention to details and scientific research."

The expression of this opinion followed a visit to the Rothacker-Aller Laboratories by Mr. Bell.

Claims Beat for Kinograms News Service

While many of the news-reel services were awaiting the arrival of the Crown Prince of Japan at London, the Paris Kinograms office rushed representatives to Gibraltar where the visitor was scheduled to make his initial landing in Europe. Result, declares a statement from the Educational headquarters, was that Kinograms was able to show on the screen the prince's arrival at the Mediterranean port and the attending ceremonies at a time when other competing news-service agencies were just getting their first camera views of the royal visitor.



A scene from "The Cave Girl," offered by Inspiration Pictures, Inc.

Two Ass'd Exhibitors' Franchises Bought

Announcement is made by the executive committee of the Associated Exhibitors that Eddie Horn, Toledo, Ohio, has acquired the Associated franchise for the Temple Theatre in that city, assuring himself first run on all Associated products.

Another franchise announcement of importance made this week by the Associated Executive Committee is the acceptance of the application of James Beatty for Associated franchise in San Jose and Fresno, California. Mr. Beatty will use the Associated franchise for his Liberty theatre at Fresno and the Liberty and Jose theatres in San Jose. His franchise also will cover his new theatre, the American, now being erected in San Jose.

Welfare League Prolongs Film's Run

An unusual compliment was payed to Vitagraph's "The Heart of Maryland" when the executive committee of the Women's Welfare, League of Washington, D. C. selected this picture as the main attraction at Tom Moore's Garden theatre during the two weeks that the theatre is being run for the benefit of the league. It was originally planned to run "The Heart of Maryland" or some other picture for one week's time.

Not only did the committee of prominent women decide that the picture was an unusually worth while production, but Mr. Moore himself stated that his executive staff considered this picture one that the public would appreciate and one that should have full support.

Hodkinson Caption Was Incorrectly Stated

In the May 28th issue of the NEWS, on page 3323, a photograph of the new Irvin V. Willat studio is shown. The caption states incorrectly that the group in the photograph are watching the filming of scenes for the "Ave Maria." The production which the spectators are interested in is Irvin V. Willat's "The Face of the World," from Johan Bojer's story. Both these subjects are scheduled for release by Hodkinson.



A scene from "Wedding Bells," the Constance Talmadge picture, for First National release

Cosmopolitan Prod. Entertains

Fifty N. Y. Exhibitors Visit Company's Studio

FIFTY exhibitors of New York City, with their wives and friends, recently visited the International Film Studios at 127th Street and Second Avenue to see Cosmopolitan Productions in the making. The exhibitors are all members of the Theatre Owners Chamber of Commerce and were marshalled by William Brandt, president of that organization.

An invitation was extended to the exhibitors by Cosmopolitan Production because it was felt that the men who exhibit pictures would be interested in seeing them made. On their arrival at the studios the guests were ushered into one of the projection rooms where "The Woman God Changed," the latest Cosmopolitan Production, was shown. This picture, directed by Robert G. Vignola, was adapted by Doty Hobart from the story by Donn Byrne.

The unusual quality of the picture brought forth commendation from the guests. After seeing "The Woman God Changed" they assured executives of International Film Service Co. that the picture was assured of great success wherever it is shown.

After the screening the guests were escorted to the stage floor where they were grouped in a setting and their photograph was taken. After the still cameraman was finished a motion picture machine was set up and the group was "shot" in animated discussion.

Everyone was eager to see motion pictures made so the guests were taken to a set where Frank Borzage was directing Seena Owen and Matt Moore in "Back Pay," a Fannie Hurst story. Mr. Borzage was introduced as the director of "Humoresque" and was vigorously applauded.

The party was taken all over the studios to see the carpenter and modeling shops, the cutting rooms, the wardrobe and the technical department. The exhibitors expressed great surprise at the completeness of the studios, the equipment and the system with which everything was run.



An artistic scene from "The Woman God Changed," made by Cosmopolitan Productions, for Paramount release

Those present included: William Brandt, president of the Theatre Owners Chamber of Commerce; Charles Goldreyer of the Concourse and University Theatres; Irving Rothenberg, Pictorium Theatre; Hi Gainsborg, Flushing Theatre; Mr. and Mrs. Louis Blumenthal, of the Harring and Blumenthal Theatres; Jack Hatteu of Varieties, Marcy, St. Mark's and Orpheum Theatres; Mr. and Mrs. Sol Brill and Miss Brill, Strand Theatre, Far Rockaway, Sumner, Globe, Central and Bay Ridge Theatres, Brooklyn; Bernard Grob, U. S. Theatre; Benjamin Knobel, Valentine, Manhattan and Bushman Theatres; David Weinstock, City Hall Theatre; Harry Brandt, Parkside, Bunny and Carlton Theatres; Bernard Edelherts, Metropolis, Wonderland, Colonial and Coleman Theatres; Hyman Rachmil, Stadium Theatre; Samuel Rinzler, Stone Theatre; George Trilling of the B. S. Moss Theatres; M. E. Bloch, Orpheum Theatre, Manhattan; W. A. Landau and William Bach of the Heights and Classic Theatres; Mr. and Mrs. John Manheimer, Park Theatre, Brooklyn; J. W. Brandon, Olympia Theatre; H. J. Kelton, Moorish Garden Theatre;

Mr. and Mrs. B. Forma, Windsor and S. and F. Theatres; E. R. Behrend, Park Theatre, Corona; Lester Cohn, Arcade Theatre; Harry W. Doniger, Capital Theatre. Paterson; G. Elpern, Crescent Theatre; A. J. Wolf, Adelphi and Symphony Theatres; Fred W. Faulkner, Strand Theatre, Newark; H. H. Busbaum, manager, and C. H. Babb of the New York Exchange of the Famous Players-Lasky Corporation.

A. P. to Hold Big Sales Drive

PLANS for the launching of a sales drive have just been completed by General Manager Al Lichtman of Associated Producers, Inc. This drive, which in scope of quality of pictures offered and territory embraced is of unusual proportions, is scheduled to begin June 12 and continue for a full week. Covering the entire United States and Canada, it includes in its operations every branch office maintained by Associated Producers, Inc., throughout this country and the dominion.

Advices received by Mr. Lichtman at the Home Office in New York are said to indicate that the various branch managers and their staffs are on their toes waiting for the send-off signal.

Home-office officials express the opinion that some new sales records will be hung up by the various Associated Producers exchanges.

Backing up the sales forces in their drive will be such productions as "I Am Guilty," a J. Parker Read, Jr., production, featuring Louise Glaum, already released; "Home Talent," a Mack Sennett special released May 22; "Mother O' Mine," a Thomas H. Ince production released June 5; "A Broken Doll," an Allan Dwan production, released June 12; "The Foolish Matrons," a Maurice Tourneur production with an all-star cast, released June 19; "The Ten Dollar Raise," a J. L. Frothingham production, released June 26; and two two-reel Mack Sennett comedies, "Made In The Kitchen," and "She Sighed By The Seaside."

"These productions represent a high standard of artistic and commercial values," said Mr. Lichtman. "Each one is a powerful box-office attraction and I consider it a distinct privilege to be able to offer such unusual pictures to discriminating exhibitors. Aside from their artistic quality these pictures have remarkable exploitation angles and possibilities for novelties in stage presentation, giving the live exhibitor opportunities for exploiting these pictures along original lines.

"Consider J. Parker Read's 'I am Guilty,' starring Louise Glaum. This picture is one of the best that Miss Glaum has ever appeared in and shows a new phase of her distinctive talent. Thomas H. Ince's 'Mother O' Mine' is a tremendous subject, big and fine in its treatment and poignant in its human qualities.

"Mack Sennett's 'Home Talent' is a sure-fire attraction, a comedy that typifies the genius of this greatest of all comedy makers. 'The Broken Doll,' an Allan Dwan production, is representative of this producer's genius for combining artistic excellence with commercial re-

(Continued on next page)

Strong Supporting Cast in "Peter Ibbetson"

Paramount announces a strong array of players for the supporting cast of "Peter Ibbetson," in which Wallace Reid and Elsie Ferguson play the stellar roles. The picture has already been started at Paramount's Eastern studio under the direction of George Fitzmaurice. Elliott Dexter, Montagu Love, George Fawcett, and Paul McAllister play the principal male roles outside the title part, which Reid will have. The two feminine parts next in prominence to the "Duchess of Towers," which Miss Ferguson will do, will be played by Miss Barbara Dean and Miss Vivian Oakland.

"Man of the Forest" Is Booked for "Grey Week"

The newest booking on "The Man of the Forest," the Benjamin B. Hampton-Zane Grey production which is being released by the W. W. Hodkinson Corporation is the Circle theatre of Indianapolis, which will show the picture during Zane Grey Weew.

Harper Brothers, Grossett and Dunlap and the Curtis Publishing Company are co-operating in Zane Grey Week. Altogether more than one hundred theatres will show "The Man of the Forest" during this special drive.

No Subtitles in Hugo Ballin Production

Hugo Ballin, who is making pictures for Hodkinson release, has taken a radical step in the making of his newest picture, tentatively titled "Ave Maria," which will shortly be released by the W. W. Hodkinson Corporation.

Mr. Ballin has produced a picture of approximately seven thousand feet without a single subtitle from beginning to end. The W. W. Hodkinson Corporation privately viewed "Ave Maria" and each and every official of the organization is enthusiastic in his praise of it.

Robert Gordon Engaged for "The Rosary"

Robert Gordon has been engaged for the leading role in "The Rosary," under the direction of Jerome Storm, and has departed for Los Angeles, where he will start working in the picture immediately upon his arrival. It will be Mr. Gordon's first work in a West Coast studio in almost three years, having been under contract for one year for J. Stuart Blackton productions, followed by a number of pictures of independent production.

T. L. Tally Closes for Hodkinson Releases

Messrs. Vogel and Mechan, Hodkinson district managers on the West Coast, have closed a deal with T. L. Tally under the terms of which Hodkinson-released productions will have a first run showing at Tally's Broadway theatre, Los Angeles, Cal. The first picture to be shown will be "The Man of the Forest," which opens there on May 28 for a two weeks' engagement.



A scene from "Appearances," a Donald Crisp production presented by Famous Players-Lasky British Pro. Ltd., as a Paramount picture

Gets Exclusive Views of 23d Reg. Review

AN exceptional news feature of the Number 67 issue of Fox News, Vol. 2, are pictures of President Harding reviewing the 23rd Regiment at its armory in Brooklyn last week. This review was filmed exclusively by the Fox News, the Fox home office declares, and marks the first time that any news reels has secured exclusive pictures of the President.

The picture turned out very well, due to the arrangements made by the Fox News staff for their taking. Ten 7-arc lamps, four huge spots and the entire studio equipment were transported to the armory, which is nearly as large as Madison Square Garden. With this added illumination the big armory was made as bright as day, and is declared to have drawn from President Harding a pleasing comment on the arrangements. Six cameramen shot the pictures, and the news reel reveals that the historic incident has been faithfully preserved.

Associated Producers' Service Is Lauded

The policy of "service to the exhibitor" inaugurated by General Manager Al Lichtman of Associated Producers, Inc., is beginning to bear fruit, states that company. F. C. Bonistall, manager of the Pittsburgh office of Associated Producers, Inc., received a letter from Otto C. Clinger, manager of the Main street theatre of Galeton, Pa., which speaks for itself. It follows herewith:

"I want to thank you very kindly for the nice print you sent of 'The Last of The Mohicans' for my use this week. It is certainly refreshing to be treated so nicely, especially since it was our first business dealing. Ordinarily I hesitate to deal with new accounts for the reason that, as a rule, they will send films that are in a deplorable condition."

First National Picture Changes House Policy

When a theatre which has not run a picture for more than one week during a period stretching over six years, suddenly finds an attraction that goes over so well despite present business conditions, that it decides to break its policy of six years and run the picture for two weeks, the incident is worth the careful attention of all exhibitors.

That is what happened in Cleveland, Ohio. The theatre was the Metropolitan. The picture, "Sowing the Wind," starring Anita Stewart, an Associated First National attraction.

Special interest is added to this run, by the fact that the Strand theatre, another one of Cleveland's big first run houses also ran the picture for two weeks simultaneously with the Metropolitan.

Novel Location Secured for Stewart Unit

Many of the scenes for Louis B. Mayer's next production for First National Release, titled "The Question of Honor," will be filmed in the Sierra Mountains sixty miles north of Belden, Cal. The reason for the selection of this location is the building at this point of a huge dam under the auspices of the state of California. The project will entail the expenditure of 25 million dollars. As the story of "The Question of Honor" centers around just such an enterprise permission was secured for the Anita Stewart company to film its scenes with this gigantic engineering project as the background.

Elsie Ferguson Favorite Star of Yale Seniors

In this year's annual poll of the seniors of Yale College, Elsie Ferguson, the Paramount star, was chosen the favorite actress of the day. The University took an active part in the birthday celebration of the Rialto theatre, New Haven, and the management, acting on the request of the students, booked Miss Ferguson's latest Paramount picture, "Sacred and Profane Love."

Big Scene Is Taken for "Wallingford" Film

George Randolph Chester, in company with Mrs. Chester, is preparing to start back East after having completed the final big scene for his special production, "The Son of Wallingford." This scene is declared to be one of the most mammoth ever attempted in any production, and it is predicted that it will set new standards in this respect. The scene, according to Vitagraph, shows a real lake of boiling oil, with the hero and the heroine of the story trapped in the center of it in a small boat. The scene is said to be a fascinating one to watch on the screen, and weeks were required for its preparation.

Sennett Seaside Comedy at Capitol

Mack Sennett's current two-reel comedy, "She Sighed By The Seaside," distributed by Associated Producers, Inc., proved a sensation at the Capitol Theatre, New York's largest playhouse, last week, according to an announcement from Associated Producers.

In the leading roles in "She Sighed By The Seaside," there are to be found Ben Turpin, James Finlayson, Charlie Conklin, "Tiny" Ward, Bert Roach, Marie Prevost, Charlotte Mineau, and all the dimpled beauties of the sea-going brigade known the world over as the Mack Sennett Bathing Beauties.

Houdini Producing New Feature Subject

Houdini has finished the interiors of his first picture for his own producing company, Houdini Picture Corporation, and has left New York to make exterior scenes.

The picture, which is being directed by Burton King, bears the working title of "The Far North." It is of special feature dimensions. Under the production program he has mapped out for himself, Houdini will produce four special features a year.

A. P. Sales Drive

(Continued from preceding page)

quirements.

"Maurice Tourneur's 'The Foolish Matrons' upholds the remarkably high standard he set with 'The Last of the Mohicans.' Besides possessing a title of undoubted commercial value it is a perfect example of the highest form of motion picture art and any showman, no matter what local conditions may be, ought to effect a clean-up with this picture. 'The Ten Dollar Raise,' a J. L. Frothingham production, is a superior feature whose potentiality as a box-office winner should recommend it to every exhibitor. It is a comedy drama of every-day life and its appeal is universal because it deals with a subject closest to the heart of humanity. Sennett's two-reelers have proven value and deserve the best position on any bill.

Reinforced by such a line-up of pictures as these the week of June 12 should prove our banner week and I am looking forward to it with a great deal of anticipation."



Richard Bennet, famous actor, who has been studying screen technique at the Lasky studio, Hollywood, with a view to becoming a director of Paramount pictures

New Alice Brady Picture

Star Seen as Immigrant Girl in "Land of Hope," a Realart Picture

ALICE BRADY in "The Land of Hope" is the billing for the Star Franchise production to follow "A Kiss In Time." Keeping in mind Miss Brady's interpretation of the role of an immigrant girl in her former stage success "Anna Ascends," Realart determined to depart from the society drama in which she has appeared recently and offer a series of productions which would give full scope to her great versatility.

In "The Land of Hope" Miss Brady appears as Marya Nisko, a young Polish immigrant who comes to America to wrest the fortune which her own country had withheld from her.

Frederick and Fannie Hatton and Robert Milton collaborated in the writing of "The Land of Hope" for Miss Brady and Fred Myton adapted it for the screen with the assistance of the Hattons.

E. H. Griffith, who directed "The Land of Hope," has also produced "Scrambled Wives" and "Three Women Who Loved Him."

The supporting cast includes such players as Jason Robards, a graduate of the American Academy of Dramatic Art, who appeared in "Turn to the Right" and with Frank Bacon in "Lightnin'" and was last seen in "The Gilded Lily;" Ben Hendricks, Jr., who has a long stage career and has appeared as leading man in many successful productions; Schuyler Ladd, who accompanied Sir Herbert Tree on tour and played Daffydil in the "Yellow Jacket" and was seen also in "Nearly Married;" Larry Wheat, from "The College Widow," "You're in Love," "Oh Lady, Lady!", and others; Martha McGraw, Betty Carsdale, and Fuller Mellish.

Gilbert Warrenton photographed "The Land of Hope."



A scene from Buck Jones' new picture for Fox release, "Get Your Man"

Mary Anderson to Make Feature Series

MARY ANDERSON, who has completed her work in "Rip Van Winkle," has, it is announced, signed a contract to star in a new series of comedy-dramas for Spencer Productions, Inc., to be handled by Associated Photo-Plays, Inc.

Miss Anderson will star in six pictures for Spencer Productions, Inc., all of which will be based upon carefully selected stories and interpreted by a splendid cast.

Start New Pickford Picture

"Little Lord Fauntleroy" Will Be Most Lavish Film Star Has Made

AFTER four months of preparatory work, Mary Pickford has started production on her picture, "Little Lord Fauntleroy." Mary's film version of the famous Frances Hodgson Burnett story will be her fifth contribution for United Artists release and by far the most extravagant photoplay she has ever undertaken, it is announced. It is expected that she will be working well into the summer on this feature, and it is hoped that the production will be ready for its New York premiere the early part of September.

Hiram Abrams, president of the United Artists Corporation, who has just returned from the Coast where he was in conference with Miss Pickford and Bennie Zeidman, her production manager, regarding an extensive advertising and selling campaign in connection with this feature, declares:

"I am sorry that the words 'Lavish,' 'stupendous' and the phrase 'no expense is being spared' have been used so often in describing picture sthat they are now trite, for it leaves me without suitable words to tell you about Miss Pickford's new play. All I can say is that this little wonder lady of the screen is spending more money and exercising more care on this producing than ever before—in fact, as much money as she has spent on several productions combined in the past. It can be referred to in all truth as a 'Million Dollar Picture,' and Miss Pickford's one dream is to make 'Little Lord Fauntleroy' a celluloid masterpiece."

Educational Release at Benefit Performance

Educational officials feel that a special compliment has been extended the Educational organization by the selection of one of its Christie comedy releases as one of the two attractions at a movie benefit show in Washington, given by the Lafayette Unit of the American Women's Legion.

Mrs. Warren G. Harding, wife of the President, headed the list of patronesses for the benefit, which was given at the Knickerbocker Theatre. The proceeds are to be used for the Lafayette Unit's work with soldiers.

"Miss Hobbs" Shown at Benefit Performance

Mrs. Warren G. Harding headed the list of patronesses for the benefit of the Lafayette Unit of the American Women's Legion which was recently held in Washington, D. C., at the Knickerbocker theatre, for the aid of the sick and disabled soldiers of the World War. The feature picture of the program was Realart's "Miss Hobbs" in which Wanda Hawley is starred.

"One a Minute" Is Due for Early Release

Final cutting and editing was commenced this week on "One a Minute," Douglas MacLean's next Thomas R. Ince comedy scheduled for Paramount release at an early date. Ince is in active charge of the work and is being assisted by Louise Milstone. "One a Minute" is a humorous satire on the patent medicine trade, adapted to the screen by Joseph Franklin Poland from the stage play of the same name by Fred Jackson. Marian DeBack is cast in the leading feminine role.

Victor Nurnberg with Reelcraft Pictures

Victor Nurnberg, familiarly known as "Vic," is now advertising and publicity director of the Reelcraft Pictures Corporation. Mr. Nurnberg has been attached to the theatrical writing and publicity business for a number of years.

27 St. Louis Houses Run Sport Pictorials

The Arrow Film Corporation, in stressing the popularity and quality of their Sport Pictorial releases, announces this week that there are twenty-seven theatres in St. Louis running these one-reel subjects. These take in practically every first run theatre in that city and include all of the Paramount houses.

Robertson-Cole First Runs

Beban Picture in Kinema in Los Angeles; "Salvage" at California

AMONG the important bookings reported by Robertson-Cole this week on its pictures are "One Man in a Million," written and directed by George Beban, who plays the star role, in the Kinema theatre, Los Angeles, for a week run beginning May 21st. The Kinema is a first-run house of Gore Bros. and Sol Lesser's circuit, which also owns the First National franchise. Mr. Beban appears in person throughout the week.

"Salvage," a story of mother love, starring Pauline Frederick, and directed by Henry King, is booked to play at the California theatre, Los Angeles, the week beginning May 29. The California theatre is owned by Goldwyn Pictures Corporation.

New first run bookings in towns of more than 10,000 population reflect widespread exhibitor interest in Robertson-Cole super-productions, it is announced.. "If Women Only Knew," the J. W. Naulty and Gardner Hunting subject distributed by Robertson-Cole, has been booked for first run by the Drury Lane theatre of Detroit. "Good Women," one of the notable productions of the Gasnier series, has been booked for the initial run by the Strand theatre of Detroit, and the Rialto of Newark.

"What's A Wife Worth?" a Christy Cabanne special which has been widely heralded as one of the most powerful subjects ever produced by this enterprising young director, has been booked for first run by the Hurst Brothers of Reno, Nev., for their Grand theatre of that far-Western community, and by Ackerman and Harris for Loew's Hippodrome at San Jose.

New Sport Pictorials Ready for Release

THE second series of one reel Sport Pictorials which Arrow Film Corp. recently announced they had acquired, is now ready for release, according to a statement from Dr. Shallenberger, president of Arrow, this week.

The first of this series is titled "Modern Mariners," and is an interesting study of life at the Annapolis Naval Academy. The second release is titled "When Good Fellows Get Together," and it shows a day spent with the students of Dartmouth College on one of their snowshoe and skii hikes through the Green Mountains. The third "Make or Break," is a reel of actually hard fought contests by college athletes on track and field.

District Managers at Reelcraft Meeting

Among the Reelcraft district managers who attended the conference called by President R. C. Cropper in New York recently were Carl Harthill, district manager of Chicago, Milwaukee, Indianapolis, Minneapolis, and Kansas City; George Wilson, district manager for Ohio, Kentucky and Western Pennsylvania territory; George West, territorial sales manager for territories where there are no Reelcraft branches, and Julius Singer, manager of the Greater New York territory.

Report Heavy Bookings for "Blue Sunday"

The Universal home office reports that the bookings on the Lyons-Moran two-reel comedy, "Blue Sunday," have assumed heavy proportions. The Imperial Theatre in San Francisco, operated by Roth and Partington, changed their usual policy this week of not running a comedy in suport of their feature bill, according to Universal, and engaged "Blue Sunday." This comedy is also billed to play at the California Theatre, San Francisco, and has been heavily booked throughout the rest of the state. The Universal publicity department is issuing a special four-page folder containing exploitation material for this subject.

Pathe Releases Feature on 5th of June

Pathe announces for release on June 5th a six-reel feature, titled, "The Heart Line." This is an adaptation of the novel by Gelett Burgess and was produced by the Leah Baird Film Corporation. The background presents considerable variety including scenes of the slums, a picturesque Bohemian restaurant, a clairvoyant's studio, and a rendezvous of high society. In the cast are Leah Baird in the featured role, Jerome Patrick in the leading male role, Mrs. Charles C. Craig, Ivar McFadden, Philip Sleeman, Ruth Sinclair, Frederick Vroom, and Martin Best. Frederick Thomson directed.



A big scene from D'Annunzio's photoplay, "The Ship," acquired by Goldwyn for distribution

"Wonder Man" Shown at Training Quarters

According to a statement from the Robertson-Cole home-office, Georges Carpentier, who is now training at Manhasset, L. I., for his fight with Jack Dempsey, has had rigged up near his training quarters a miniature motion-picture theatre on the Mathews estate. "For a few hours each evening Carpentier treats his guests to a good time and the chief feature of his nightly entertainment is the showing of 'The Wonder Man,' the Robertson-Cole production," declares the statement from the Robertson-Cole headquarters.

Geo. Beranger to Direct Johnny Hines Features

It became known this week that Director George A. Beranger, for over six years with the Griffith forces and later with Fox and other producers, has been signed by C. C. Burr, President of Mastodon Films, Inc., to direct the forthcoming series of Johnny Hines feature productions. The first of the series has been tentatively titled, "Burn 'em up Barnes," to star in which Johnny temporarily deserts the role of Torchy in Torchy Comedies.

Items of Interest on Pathe's Serials

The Pathe headquarters announces several items of interest in connection with its chapter-picture activities. Beginning June 19th, Pathe will release "The Yellow Arm," in which Juanita Hansen is starred, with Marguerite Courtot and Warner Oland prominent in the support. Bertram Millhauser directed the production at the George B. Seitz studio. "The Yellow Arm" is a story of old China and is described to be "distinctively a picture of American society and China itself." "House of Alarms" is the title of the first episode.

Lucy Fox has been signed to play leading parts in Pathe serials. Miss Fox is now working with Charles Hutchison in "Hurricane Hutch" which is under production.

Ruth Roland is busy on her new chapter-picture, "White Eagle," destined for Pathe release. Production work on this serial is now in progress at the Hal Roach studios under the direction of W. S. Van Dyke. The story by Val Cleveland abounds in Western atmosphere and plays up the Indian element strongly, according to Pathe. Earl Metcalf is Miss Roland's leading man.

Does Big Business wit Remade Features

Blackstone Pictures, Inc., Chicago, are reported to be doi big business on a series of reco structed features produced by t American Film Company. The are declared to be bona fide ne prints of the William Russel, Ma Miles Minter, and J. P. McGow successes. The most recent bool ings are on "From The West "Quick Action," "The Virtuo Outcast," "Sally Shows The Way and "The Moonshine Menace which are being shown in repr sentative Chicago houses.

Charlie Conklin an In dependent Producer

Charles Conklin, who, wit Charles Murray and Ben Turpi formed the Mack Sennett comed triumvirate, has entered the produc ing field and hereafter will mak productions under his own banne Mr. Conklin, whose studio is lo cated in Los Angeles, already ha completed several of these inde pendent pictures. The first will b called "Married 'n Everything. The series, made up of twelve two reel comedies, will be released a the rate of one each month by th newly organized Mount Olympu Distributing Corporation, New York.

Marshall Neilan Signs with Donn Byrne

Marshall Neilan has closed nego tiations with Donn Byrne, the fam ous Irish author, for the picturiza tion of the well-known novel— "The Stranger's Banquet."

Mr. Byrne last week visited th producer at his New York studi to make preliminary arrangement for the handling of this adaptation Since writing the book, Mr. Byrn has had two years to study the conditions that followed in the turn of public events and which have somewhat changed conditions he brings out in his story.

In collaboration with Mr. Neilan the noted author will rewrite his story for picturization, bringing it up to date with the idea of making it a daring story of conditions that exist in this country at the present time.



Two views of the new Whitman Bennett studios, formerly the Triangle studio, in Yonkers, N. Y.

Three Christie Comedies Completed

The first three of the new series of Christie Comedies distribution of which through Educational has recently been arranged for another twelve-month period, are under way with many prominent comedy players featured.

The first of the new Christie comedies "Nothing Like It" includes Dorothy Devore, who is featured, with Eddie Barry, Earl Rodney, Helen Darling, Ward Caulfield, Eugene Corey and others. This comedy has already been practically completed under the personal direction of Al Christie.

The second picture in the series has just been titled "Oh Buddy" and features Neal Burns, under the direction of Beaudine. The third picture will be put into production soon by Al Christie and will feature Viora Daniel, who made her debut with Christie in "Let Me Explain" one of the late successes in the first series of 24 Christie comedies through Educational exchanges.

Eddie Polo - Universal Serial Due May 30

Beginning on May 30th, Universal will release in eighteen two-reel episodes the Eddie Polo serial recently made in Cuba. The original title was "The Seal of Satan," but this has been changed to "Do or Die," under which title the serial will be released. Many picturesque "shots" of Havana and its environs, including Morro Castle, San Juan Hill and Cabannes Castle, were taken in filming the background for the various episodes in the chapter-picture. Almost three months were spent in Cuba by the Eddie Polo company.

The company which made up the expedition to Cuba comprised Eddie Polo, Inez McDonald, Magda Lane, J. P. McGowan, Jay Marchant, Jean Perkins, Cecil Myers and Anthony J. Coldewey. Mr. McGowan acted not only as director but as chief villain of the piece.

"Now or Never" Scores at the Capitol

Harold Lloyd registers one more Broadway success to his credit with the showing of "Now Or Never" at the Capitol theatre during the past week. The picture is reported to have gone over big with the public and has been hailed as one of the best of the Associated Exhibitors star's production. It is the first of his Associated comedies to be played on Broadway and will be soon followed by "Among Those Present."

Alice Joyce Begins New Vitagraph Feature

Alice Joyce, who only recently completed "The Scarab Ring," already has begun a new Vitagraph production. It is based on a novel by Charles Caldwell Dobie, but is as yet without its final screen title. Edward Jose is in charge of the forthcoming production. The cast includes Holmes E. Herbert, Pedro de Cordoba, John Webb Dillon, Mrs. De Wolf Hopper, Jane Jennings, Josephine Whittell, and Grace Barton.



Alice Brady as an immigrant in "The Land of Hope," her newest Realart picture

Fine Reports Received on "Love Flower"

Highly favorable reports are being received on Griffith's "The Love Flower," according to advices from the home-office of the United Artists which is distributing this picture. At least two attendance records have been broken with this feature, and many other testimonials of fine business done with the picture have been sent to officials of the "Big Four" organization. The two theatres where the presentation of "The Love Flower" was attended with record-breaking attendances are the Howard Theatre, Atlanta, Ga., and the Criterion Theatre, of Chattanooga, Tenn.

The following comment from Manager Warrick of the Beaux Arts Theatre, Palm Beach, Fla., is presented as typical:

"'The Love Flower' is a fine picture—one of the few I wanted to see twice. Business immense and everybody pleased."

Bert Lytell on Screen Version of "Liliom"

While the New York public and the critics are welcoming the presentation of "Liliom" which had its Broadway debut Wednesday night at the Garrick theatre, a screen version of this play from the pen of the Hungarian playwright, Franz Molnar, is being made by Bert Lytell and his company at the Hollywood, Cal., studios of Metro. The screen title will be "A Trip to Paradise." The leading woman is Virginia Valli.

Chinese Famine Shown in Fox News

Joseph Darling, Fox Film Corporation's staff representative in China, has obtained what is said to be the first motion picture to reach America showing the famine-swept districts of the interior of China.

These pictures appear in the current issue of Fox News, Vol. 2, No. 59. The picture as shown in American theatres, announces Fox, is suited to all classes of audiences, the element of horror being minimized by careful editing and titling and the general impression is one of tragic beauty.

Universal Buys Rhodes' Story for Carey

John C. Brownell, Universal scenario editor, announces the purchase by Universal of "Bransford of Rainbow Range," a popular Eugene Manlove Rhodes novel of several years ago. It will be used as a starring vehicle for Harry Carey and will be produced as one of that star's early Universal-Jewel pictures.

The story is said to be one of the author's best works. It appeared serially in the Saturday Evening Post.

Jimmy Aubrey Renews Vitagraph Contract

Jimmy Aubrey, Vitagraph comedian, has just signed a new contract with that company for a series of two-reel subjects. Aubrey has been with Vitagraph for several years, but it was within the past year that a growing demand for his two-reel comedies impelled Vitagraph to engage a special continuity writer for him and put out the Jimmy Aubrey comedies. Aubrey's latest, "The Tourist," is being shown at the Rialto theatre, on Broadway, New York, this week.

Goldwyn Buys Rights to Noted Swedish Drama

Goldwyn announces that it has acquired the world motion-picture rights to Henning Berger's famous play, "Syndafladen," the English equivalent of which would be "The Sin Flood." "Syndafloden" is one of the most famous Swedish dramas of the century. An adaptation of it was produced on the speaking stage in New York by Arthur Hopkins in 1917 under the name of "The Deluge." It has been acted in all the important dramatic centres of Europe.

"Rip Van Winkle" Near Closing Scenes

Ward Lascelle, who is making "Rip Van Winkle" for Hodkinson release, reports from the West Coast that work is progressing admirably and that camera work will shortly be completed. Thomas Jefferson is playing the stellar role. In Mr. Jefferson's support are included Daisy Robinson, Francis Carpenter and Max Ascher. "Rip Van Winkle" is scheduled for release in the near future by the W. W. Hodkinson Corporation.

First of New "Torchy" Series Announced

"Torchy's Promotion" is announced as the title of the Torchy Comedies produced by Master Films, Inc., under its new contract to supply Educational Film Exchanges, Inc., with a two reel comedy from the stories of Sewell Ford and starring Johnny Hines each month. Dorothy Leeds remains as Hines's leading woman. The cast also includes Frank Monroe, who appears in the cast of "Three Live Ghosts" at the Nora Bayes theatre, New York; and Robert Kenyon of "Potash and Perlmutter" fame.



A poster on "Carnival," a foreign picture acquired by United artists

Has Played Most Big Cities in 15 Days

In a statement just issued from Universal's home-office it is announced that "Reputation" starring Priscilla Dean has been seen on the screen in most of the important cities throughout the country in the fifteen days since its release. Without a single exception the newspaper critics have accorded it the highest praise," says Universal.

"Showed Priscilla Dean as an actress of unexpected power," says the "New York Evening Telegram."

"The entire feature is as impressive as it is entertaining," says the Cleveland Ohio, News.

"Can be classed as a real photoplay achievement," says the Tacoma Washington, Ledger.

"A terrific photo-dramatic damnation of evil, with the cyclonic emotional star of 'Outside the Law' in the leading role," says the Los Angeles, Calif., Examiner.

Reid in East to Film "Peter Ibbetson"

Wallace Reid has arrived from the Coast at Paramount's Long Island studio to begin the filming of Du Maurier's story, "Peter Ibbetson." Mr. Reid will play the titular role opposite Elsie Ferguson. Montagu Love is cast for the part of Col. Roger Ibbetson. Elliott Dexter will also take a prominent part in the cast for this production. George Fitzmaurice is to direct the subject.

Abraham Lincoln Story a Holiday Attraction

With Memorial Day approaching, reports from the Select branches throughout the country prove concretely the interest in "The Highest Law," the latest Selznick Abraham Lincoln picture, as a special holiday attraction. Many contracts for the exhibition of the feature during the week of May 29 (which includes Memorial Day) have been signed and many exhibitors who have booked the attraction are preparing to put the picture on with its complete accompaniment of prologue and special music.



A group of Goldwyn branch managers in convention at the Culver City studio of their company

Metro's Coast Units Busy

Three Companies Now at Work and George D. Baker to Start Shortly

ADVICES from Metro's New York headquarters report that three of its Coast units are hard at work on new productions, while a fourth under the direction of George D. Baker is expected to start the filming of "The Hunch," featuring Gareth Hughes, this week. The directors now at work are Rex Ingram, who is producing the Balzac story, retitled "The Conquering Power;" Dallas Fitzgerald, who is directing Viola Dana in "The Match Breaker;" and Maxwell Karger who is filming "A Trip to Paradise," in which Bert Lytell is being starred. Bayard Veiller is also reported to be preparing a new special production, the title of which has not yet been announced.

In the filming of "The Match Breaker," Metro states that Dallas Fitzgerald is striving to make as many of his scenes as possible "under sunshine" in order to avoid artificial studio lighting effects. In this respect, Metro states Fitzgerald's new picture will prove an unusual offering.

Of Rex Ingram's work on "The Conquering Power," Metro has the following to say: "Artistic picture sets with a finish never before attempted in a film production have served as a background for Rex Ingram's newest production for Metro, "The Conquering Power."

"All of the story unfolded before the camera is laid in a locality in or near Paris—the France that Balzac knew. In the telling of the story the most picturesque structures are required. For them Mr. Ingram sought the aid of Rudolph Barton, poster artist, magazine illustrator, formerly a fellow art student with the youthful director.

"Together they have studied Balzac, consulted innumerable authorities on French architecture and styles and worked out a series of settings that would bring joy to the master of fiction whose story is being interpreted for the screen.

"Sentimental Tommy" Is Released

FOLLOWING a long run at the Criterion theatre, New York, where it won the commendation of the New York newspaper critics, "Sentimental Tommy," John S. Robertson's production of Sir James M. Barrie's famous book, was released this week as a Paramount picture.

John S. Robertson directed the production. The title role is played by Gareth Hughes. Mabel Taliaferro has the part of "the painted lady" and May McAvoy appears in the part of the painted lady's child. Others in the cast are George Fawcett, Harry L. Coleman, Leila Frost, Kempton Greene, Virginia Valli, Kate Davenport, Alfred Kappeler and Malcolm Bradley.

In connection with the release of this production, Paramount has launched a big advertising and exploitation campaign.

Film Editor to Leave for Coast Studios

After spending a few weeks in New York attending conferences and looking after personal business, James Wilkinson, chief film editor for Robertson-Cole, will leave in a few days for the company's studios at Hollywood, California. Mr. Wilkinson, though old in experience, has the distinction of being one of the youngest film editors in the motion picture industry.

Mr. Wilkinson's most recent important work was done on the Pauline Frederick specials produced and distributed by Robertson-Cole, "Salvage" and "The Sting of the Lash."

11 Paramounts Are Coming

Hollywood, Eastern and London Studio Units Are Hard at Work

PARAMOUNT this week had eleven productions either in work or about to begin in its three studios in Hollywood, Long Island and London.

With the arrival in New York of Wallace Reid, George Fitzmaurice began work on "Peter Ibbetson," in which Elsie Ferguson and Mr. Reid will co-star. Elaborate sets made of brick, stone, mortar and wire reinforcing work have been built in the Long Island studio.

Thomas Meighan's company which, under the direction of Tom Forman, is making "Cappy Ricks," a picturization of Peter B. Kyne's famous Saturday Evening Post stories, is now in Boston, where scenes will be taken in and around Boston Harbor. Later a big shipwreck scene will be filmed off the coast of Maine. Agnes Ayres is Mr. Meighan's leading woman.

Reports from London state Donald Crisp has begun work on filming "Beside the Bonnie Brier Bush" in Scotland, with a cast including some of the best known film and stage players in England. Paul Powell, who also is working in the London studio, is about to begin on a production which has not yet been titled.

Plans for Gloria Swanson's second Paramount star picture have been altered and this week she started to make a screen version of "The Shulamite" at the Lasky sudio in Hollywood. "The Shulamite" was originally a novel by Alice and Claud Askew. It was later made into a three act play by Edward Knoblock and Claud Askew, and is now being scenariozed by J. E. Nash. Sam Wood has again been assigned to direct Miss Swanson.

With a carefully selected cast and a story by Rita Weiman, as yet untitled, William DeMille has started his new Paramount production in a setting representing the back stage of a metropolitan theatre. Every feature familiar to the actor behind the scenes is shown, and the stage is really practical in every respect. Jack Holt, Lila Lee and Charles Ogle play the leading roles. Others in the cast include Shannon Day, Carleton King and Ruth Miller.

George Melford's production of E. Phillips Oppenheim's "The Great Impersonation," now in work, will be notable for the remarkable settings which have been provided. These include the Storeroom of Moloch, wherein the former Kaiser was supposed to have kept his plans and models for war implements; Dominey Hall, a handsome interior modeled after a castle in England and scenes in the East African jungle. James Kirkwood, the featured player, has a dual role and Ann Forrest is leading woman.

Future Hodkinson Pictures

High Class Directors Film High Class Stories for W. W. Hodkinson

NATION-WIDE interest has been aroused in the Hodkinson organization by the various announcements concerning forthcoming productions which have emanated from that company. Some of the productions released by Hodkinson are as folows:

"'Keeping Up With Lizzie'—the first of Irving Bacheller's typically American stories to reach the screen. Under the direction of Lloyd Ingraham, the splendid cast headed by Enid Bennett, has created a clean, fine, laughing comedy.

"'A Certain Rich Man'—Benj. B. Hampton's picturization of William Allen White's novel, Mr. Hampton has said of this picture, that it represents his greatest work thus far.

"'Lavender and Old Lace'—adapted to the screen from Myrtle Reed's novel. This is a picture which has won enthusiastic praise from every reviewer. A clean, sweet, fine, wholesome production, wherein the smile is never far removed from the tear.

"'Ave Maria'—Hugo Ballin, one of the master artists of the screen, has made a production which will stand out as one of the truly striking pictures of the year.

"'Rip Van Winkle'—Ward Lascelle is completing on the West Coast this, his first picture, for Hodkinson release, and he has promised to make it a remarkable one. In the stellar role will be seen Thomas Jefferson, son of the famous Joe Jefferson who created the part upon the speaking stage.

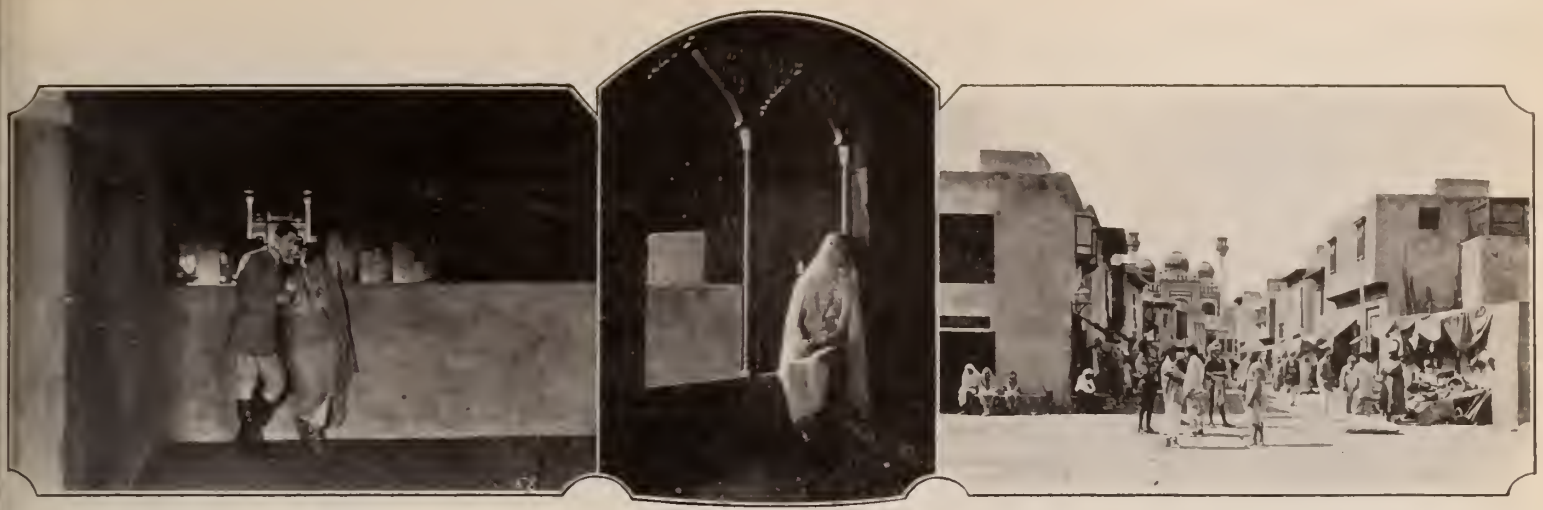
"'The Light in the Clearing'—This is a Dial Film Company Production of an Irving Bacheller story being made under the direction of T. Hayes Hunter, whose work as director of "Earthbound" will never be forgotten.

"'The Face of the World'—Irvin V. Willat's picturization of the greatest story which Johan Bojer, the international novelist, has thus far given to the world.

"'The Foreigner'—A Winnipeg productions picture adapted to the screen from Ralph Connor's novel. Made under the direction of Henry McRay, this picture offers to theatre patrons everywhere entertainment of the highest order. The

Cosmopolitan in Tie-Up for "Proxies"

Cosmopolitan Productions has arranged an advertising tie-up with the Cosmopolitan Magazine, whereby the exhibitors showing Cosmopolitan Productions derive considerable publicity. A window card in two colors, one-quarter sheet in size, has been printed and distributed to thousands of newsstands throughout the United States. In addition to being displayed on newsstands the card is being shown in shop windows. The card announces the coming of "Proxies."



Three scenes from "Without Benefit of Clergy," the first Rudyard Kipling picture produced for Pathe by Robert Brunton and directed by James Young

Kipling Feature Released July 3

"WITHOUT BENEFIT of CLERGY" will be released on July Third, announces Pathe in a statement just issued. Originally it was intended to issue the picture in May. This was found impossible, because of the delicate attention to detail required in the manufacturing of the prints, and in order that the fullest beauty of the technique of this great production might be established, declares the Pathe statement.

The new release date will bring the issue of "Without Benefit of Clergy" virtually into mid-summer, but Pathe is so confident of the appeal of the production and story, that it declined to withhold release until the fall, as had been suggested.

James Young, who directed "Without Benefit of Clergy," and Robert Brunton, who produced the story for Pathe, are reported to have performed a wonderful task. This is Young's supreme achievement, not excepting "The Devil" with George Arliss, says Pathe.

In a statement issued from the Pathe headquarters Robert Brunton had the following to say about the new production:

"In pictures, Rudyard Kipling, of course, is an unknown quantity. He is new, different. All depends on atmosphere and treatment. The producer finds his familiar tools inadequate, his familiar opportunities lacking. For example, in the story of 'Without Benefit of Clergy' there are character, atmosphere and beauty, but no 'conflict,' no 'suspense'—those elements ordinarily so necessary in a picture; perhaps I should say, necessary in an ordinary picture. 'Without Benefit of Clergy' is not an ordinary picture, and was not to be made by using ordinary methods. We had to invent new ones—at least, a new sort of general treatment. But I can assure you that the result spells Kipling. Lovers of Kipling's books will like it. Lovers of the things that Kipling loves will welcome it.

"A production of this kind, in fact this Kipling picture, is one of the best things that can happen in the interest of the motion picture art and industry. It will attract picture patronage from a class of people who up to the present time have given little attention to the screen. These are readers of the best literature, patrons of the best drama produced on the stage.

"In producing 'Without Benefit of Clergy' we were fortunate in having a continuity of exceptional quality. It bore evidence of Kipling's most careful attention to the resources commanded by the picture producer. He, in his turn, was fortunate in having the advice and technical assistance of Randolph Lewis. The result was a continuity that was Kipling plus all that an expert could contribute. We could go right ahead and 'shoot.' Nevertheless, this was an instance where the author's presence for personal supervision was especially desirable. Virtually we had this advantage, for, whereas Kipling was 6,000 miles away, his competent coworker and representative, Randolph Lewis, took an active part in filming 'Without Benefit of Clergy' throughout."

Robert Brunton Talks of "Without Benefit of Clergy"

Virginia Brown Faire plays the role of "Ameera" in the screen adaptation of the famous Kipling story. Other members of the cast are Thomas Holding, Evelyn Selbie, Nigel DeBruiler, and Otto Lederer of "Clergy."

Helene Chadwick in Her Ninth Goldwyn Picture

Helene Chadwick has an excellent role in "The Glorious Fool," he Mary Roberts Rinehart picture, announces Goldywn, which is releasing the picture.

Miss Chadwick began her picture career for Goldwyn by playing opposite Tom Moore in "Heartsease" and then played the leading feminine role in the first Rupert Hughes picture, "The Cup of Fury." She has also played in "Scratch My Back," "Cupid, the Cowpuncher," and "Godless Men." This is her ninth Goldwyn picture.

Barrymore Completes "Boomerang Bill"

Cosmopolitan Productions announces the completion of "Boomerang Bill" from the story by Jack Boyle in the Cosmopolitan Magazine. Lionel Barrymore plays the title role in this picture of a unique underworld character.

The next production that Tom Terriss, director of "Boomerang Bill," will direct for W. R. Hearst will be "Find the Woman" from the story by Arthur Somers Roche.

Nazimova Supervising "Camille" Titling

Nazimova left New York Thursday of last week for Hollywood, Calif., where she will complete cutting and the supervision of titling of her latest production for Metro, "Camille." She was accompanied by her husband, Charles Bryant, who has been in the East for the last several months, arranging for plans of the star after "Camille" is ready for the screen.

Priscilla Dean Starts New Production

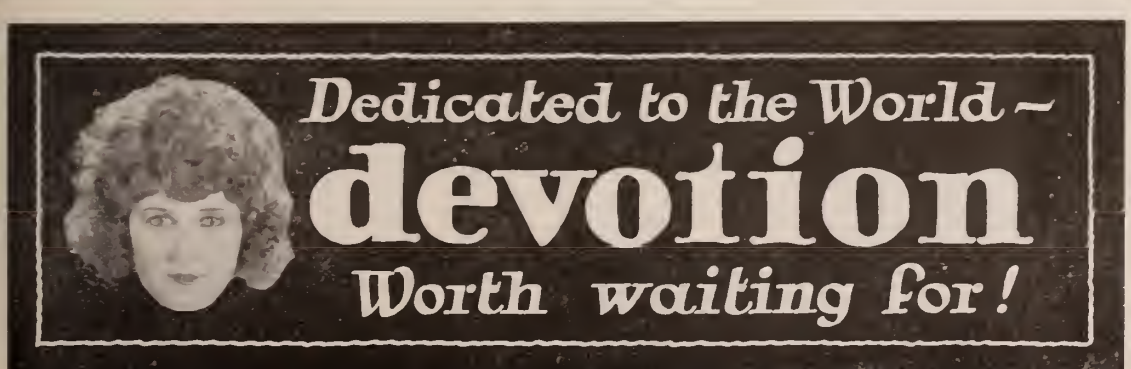
Priscilla Dean is on her way to the Oregon Woods to film "Conflict," the Red Book Magazine story which is to be made as a Universal Jewel super feature under the direction of Stuart Paton.

"Conflict" is a story of the lumber camps and will be filmed on actual locations of Oregon timber tracts. A crew of the best construction and technical men available are on the ground, erecting the settings which will be used in the production.

Herbert Rawlinson, who will support the star, and Tully Marshall, who plays the principal character role, are among the forty actors and technical men who accompanied the star and her director to the north.

"The Song of the Soul" Gets Loew Bookings

Messmore Kendall's production of "The Song of the Soul," from William J. Locke's novel, "An Old World Romance," released by Goldwyn, is showing on Loew's entire New York City circuit of theatres this week. This is the first screening of the picture in New York City aside from the Capitol Theatre booking some time ago. Other bookings in New York were held up for the Loew circuit screenings.



Wm. LeBaron's Play Opens in Washington

"Nobody's Money," the tenth Broadway production from the pen of William LeBaron, editor-in-chief of the scenario department of Cosmopolitan Productions, opened with much success at the Belasco Theatre, Washington, on May 16th. The Critics of the Washington newspapers greeted this latest work of Mr. LeBaron's favorably. Mr. LeBaron's new play is scheduled for a run in New York late the coming summer.

Pathe Announces June 5th Releases

PATHE EXCHANGE, INC., announces a novel assemblage of short subject features which have been scheduled for release the week of June 5. "The Crystal Prism" is the title of episode six of the new Seitz serial, "The Sky Ranger," in which June Caprice is co-starred with George B. Seitz. "On Perilous Ground" presents episode thirteen of the Pathe serial, "The Avenging Arrow," in which Ruth Roland is starred. The chapter is said to be filled with incidents of the most thrilling kind, showing the star in an automobile pursuing a fast freight train, and a daring leap from the machine to the train.

"Blue Sunday" is the title of the current Hal Roach comedy, featuring "Snub" Pollard. The offering is an amusing satire on the threatening Blue Laws. Pathe Review, No. 106, is the current issue of the screen magazine, presenting "Tigers of the Surf." "Out Where the Mud Boils," a Pathe color presentation in natural color tints showing a little trip to the wonderful mud-springs of Yellowstone Park; "The Dance of the Huntress," an Ollendorff art study interpreted by Mlle. Gapska, and "The Mountain Runners," a Pathe slow-motion study of the sure-footed big horn sheep.

Author Aids Director and Scenarist

An example of unusual co-operation between author and producer is given by Realart, which is making a Hecor Turnbull story starring May McAvoy, who made such an impression as Grisel in "Sentimental Tommy." Mr. Turnbull collaborated not only with Miss Eva Unsell, who wrote the scenario, but with Chester Franklin, who directed the picture.

The Turnbull picture, which Realart is to release as a Special Birthday production stars May McAvoy, who is supported by Kathlyn Williams, Ralph Lewis, Bruce Gordon and Llloyd Whitlock.

"Wild Goose" Discusses Divorce Question

Cosmopolitan Productions point out that their latest picture. "The Wild Goose" is based upon the divorce problem which is gaining the attention of the clergy and courts continually. They point out that a New Haven, Conn., clergy has recently staged a play entitled "The Divorce Question."

The Wild Goose" demonstrates the importance of the child in domestic life and offers an object lesson on divorce in the form of a dramatic story admirably cast. "The Wild Goose" was adapted for the screen by Donnah Darrell from Gouverneur Morris' novel, and was directed by Albert Capellani.

New Series for Educational

W. S. Campbell to Make Thirteen Animal Comedies for Educational

A SERIES of animal comedies is promised for the next year through a fortunate deal just closed by Educational Film Exchanges, Inc. W. S. Campbell, whose ability in directing animals before the motion picture camera was responsible for the success of the Chester Comedies, featuring "Snooky, the Humanzee," released by Educational during the last year, has undertaken to produce thirteen comedies during the coming season in which a large number of trained animals of all sorts will be featured.

Mr. Campbell has just returned to the Coast after a week of conferences with E. W. Hammons, president of Educational Film Exchanges, Inc., in which the policy to be followed in the new series was outlined. He will begin work at once on the first of the Animal Comedies. "Snooky, the Humanzee," will be by no means the only monkey in the new line of pictures. There will be a whole family of monkeys woven into the stories by Mr. Campbell, it is announced.

In this connection exhibitors will be interested in the fact that Educational has registered the name "Snooky, the Humanzee." This trade mark places Educational in such a position that no other producer or distributor of motion pictures can advertise or offer for distribution any pictures using the title "Snooky, the Humanzee."

Mr. Campbell is especially well fitted for the work he is beginning. The success of animal comedies depends entirely upon the construction of the scenario and the directing of the animals. In this difficult double task, Mr. Campbell stands alone. Beginning his work in the motion picture field several years ago as a writer of scenarios, he gradually increased his interest in the filming of the mute actors, and in directing their work.

The clever work of little Ida May MacKenzie in the "Snooky" pictures of the last year has convinced Mr. Campbell of the great value of the child actors in these plays. He is working now on a plan to pair the best available girl and boy, who would play "grown-ups" in children's dress.

Goldwyn Units Are Active

Two Features Almost Completed; Three to Be Launched Shortly

DIRECTOR FRANK LLOYD is now at Fort Bragg, in the Redwood country, picking out locations and superintending the building of a camp for his forthcoming production for Goldwyn of Katherine Newlin Burt's first story written expressly for the screen, "The Man from Lost River." Allan Forest has been selected for an important role. The only other member of the cast yet selected is House Peters.

Will Rogers will complete the photography on Edward E. Kidder's old comedy-drama, "A Poor Relation," this week. Clarence Badger is directing it.

E. Mason Hopper will also finish this week photography on the production he has been directing, "The Glorious Fool," an original scenario by Mary Roberts Rinehart, in which Helene Chadwick and Richard Dix have the principal roles.

Tom Moore is about ready to begin work on the new picture which Rupert Hughes wrote for him, "From the Ground Up."

Reginald Barker is preparing to begin photography on "The Poverty of Riches," by Leroy Scott. Mr. Barker was selected to direct this picture because of his masterful work in handling the mother love situations in Rupert Hughes' drama, "The Old Nest."

Ignace Jan Paderewski paid his first visit to a motion picture studio this week when he was shown through the Goldwyn plant by Rupert Hughes. He also spent half an hour in conversation with F. J. Godsol, chairman of the board of directors, and Abraham Lehr, vice-president in charge of production. Mr. Paderewski expressed amazement at the extent of the studios and the thoroughness and magnitude of their equipment. He said he is an ardent "movie" fan.

"Connecticut Yankee" Now at Central

The Fox special production, "A Connecticut Yankee in King Arthur's Court," has been moved from the Selwyn Theatre to the Central Theatre, New York. The Fox home office reports that the picture continues to play to big business.



Irene Tans, who will be starred in features known as Irene Tans Productions

Universal Organizes a Welfare Society

UNIVERSAL announces the organization of a welfare body to be known as the Universal Aid whose object will be to take care of the members of the sales and exchange forces of Universal Film in the United States and Canada, who may need assistance as a result of protracted illness. The plan grows out of the recent meeting of the Universal exchange managers in Chicago. H. M. Berman, general manager, is the sponsor for the idea. An organization committee has been appointed to perfect all the necessary details, and the various exchange offices are to discuss the plan and submit their suggestions. After the practicability of the idea has been demonstrated, it is intended to extend the plan to the home office, laboratory and studio forces at Universal City.

Announce Additions to Paramount Casts

Mahlon Hamilton has been engaged to play the leading masculine role with Gloria Swanson in her second Paramount star picture, "The Shulamite," which is to go into production shortly.

Mary Thurman will be Roscoe Arbuckle's leading woman in "Should a Man Marry," his next Paramount picture, directed by James Cruze.



JUANITA HANSEN
·IN·
"The YELLOW ARM"

WITH WARNER OLAND
AND MARGUERITE COURTOT

PRODUCED BY
GEORGE B. SEITZ, INC.



SHE looked up and there in the window was a face, a yellow face, and she knew it was the face of an enemy.

She turned and saw the portieres move; and she saw in the dim light a yellow arm appear from behind them!

"The Yellow Arm" is crowded with exciting incident, with suspense and with action.

It is a Pathe serial; therefore you know that it is a fifteen weeks' business-getter and friend-maker for your house.

Eight years of serial making are behind it; eight years of experience in giving the public what it wants.

It is yours for better business.

A PATHÉ SERIAL

A PATHÉ SERIAL

RUTH ROLAND

in

"The AVENGING ARROW"

by ARTHUR PRESTON HANKINS

Produced by Ruth Roland Serials, Inc.
at the Robert Brunton Studios, Inc.

WE TOLD YOU IT WAS A GOOD ONE!

Just take a look at some of the well known houses that are running it with big success:

Star, Boston	Champion, Birmingham, Ala.
Crown, Manchester, N. H.	Alpha, Atlanta
Bijou, Providence, R. I.	Princess, Birmingham, Ala.
Empire, Hartford, Conn.	Bonita, Chattanooga
Sheridan Sq., Pittsburgh	Strand, Knoxville
Majestic, Erie, Pa.	Orpheum, Ft. Worth
Opera House, York, Pa.	Mexico, San Antonio
Gem, Washington, D .C.	Royal, Dayton
Royal Strand, Elizabeth, N. J.	Strand, Lexington, Ky.
Palace, Passaic, N. J.	Colonial, Springfield, O.
Savoy, Newark, N. J.	Broadway, Muskogee, Okla.
Colonial, Newark, N. J.	Royal, Tulsa, Okla.
Keith's, Buffalo	World in Motion, Kansas City
Lubliner & Trinz Circuit, Chicago	Isis, Greenboro, N. C.
Palace, Minneapolis	Grand, Memphis
Rex, Omaha	Regent, Los Angeles
Majestic, Evansville, Ind.	Amuzu, Phoenix, Ariz.
Liberty, Muncie, Ind.	Colonial, Denver, Colo.
Lincoln Sq., Detroit	Cozy, Salt Lake City
Family, Des Moines	Empress, Spokane, Wash.
	Pantages, Portland, Ore.

When Successful Theatres Like The Above Make Big Money With It, You Can Too!



t.John, N.B., Conducts a William Fox Week

W. J. Melody, the Fox branch anager at St. John, N. B., re-ntly conducted a Fox week in that ty. As a result, the theatres of t. John, including the Queen quare, the Empress, the Unique, alace, Imperial, Star and Opera ouse played Fox productions. The st of simultaneous showings con-sted of Buck Jones in "Just Pals," Bride 13," Pearl White in "The ountain Woman," Shirley Mason "Girl of My Heart," Mutt and ff Comedies, and the current issue Fox News.

Vitagraph's superb produc-on of David Belasco's famous age play presents Catherine alvert in the stellar role. It as many advantages over its age predecessor, for it was ade in the exact locale de-ribed in the story, on a stage at is nature itself. The oken drama is limited in its ility to convey ideas that the lm visualizes in dramatic enes.

Depicting one of the most in-resting and intensely dra-atic periods in American his-ry, with a clean, sweet love ory interwoven in a back-round of war, the production as a theme that will appeal to ll. Great care and discretion ave been exercised in produc-g the picture. There is just ough of the war of the re-ellion to set the story, and ot enough to convey the orror of those stirring days. he camera work in these enes with the war back-round is remarkable. The ell scene, a spectacle for hich "The Heart of Mary-nd" will always be known, is andled in a capable manner, ut though this was the big ene in the play, the picture arries many of equal import-nce. All in all, the produc-ion grips the attention from he first and holds it through-ut. Pictures help to cover he lapses of time and change f place and some of the illus-rated titles are real works of rt.

Miss Calvert was never seen o greater advantage than as Maryland Calvert and her ork throughout is practically eyond criticism. Crane Wil-ur handles the role of Alan Kendrick in a masterly man-er, while Victoria White, Mar-uerite Sanchez, Jane Jen-ings, William Collier, Jr., Ben yon and Felix Krembs all leserve mention.

—Washington D. C. Post.



Pauline Frederick and Ralph Lewis in "Salvage," presented by Robertson-Cole

Pathe Has Fables Cartoons

New Series, Adapted from Aesop's Fables, Will Be Offered in June

PATHE EXCHANGE, Inc., announce that beginning June 19th, they will offer as a weekly release of a series of "Aesop's Fables Modernized," in the form of animated cartoons by Paul Terry. This is the result of an arrangement with Fables Pictures Inc.

The first Pathe release will be Cartoonist Terry's adaptation of the fable of "The Goose that laid the Golden Egg," which has an honored place in the popular literature of every civilized race and country. It will be followed at weekly intervals by other equally familiar Aesop subjects. The Pathe release schedule shows "The Goose that Laid the Golden Egg" followed successively by "Mice in Council," "The Rooster and the Eagle," "Ants and the Grasshopper," and "Cats at Law."

It is reported that when the Pathe Exchange authorities viewed the first half dozen or more of these "Aesop's Fables Modernized," they were of one mind with Fables Pictures, Inc., regarding their intrinsic screen merit and popular appeal. Many exhibitors and picture patrons will remember Paul Terry as the cartoonist of the "Farmer Alfalfa" series, which won speedy acceptance a few years ago; also the "Terry Burlesques," animated cartoon travesties of popular screen features.

Those who have been present at projections of Paul Terry's Aesop adaptations appear to agree that they are superior to anything of the kind heretofore produced. The comic action of the animal and bird characters is said to be so realistic as to cause the beholder to forget that it is all obtained by the animated cartoon process; moreover, that the modern exceedingly laughable dramatization in pictures and the force of the moral are just as Aesopian as in the immortal originals.

Rappe on Music Score Staff

Capitol Orchestra Leader a Staff Member of Music Service Corp.

MUSIC SCORE SERVICE CORPORATION announces that Erno Rappe, conductor of the Capitol theatre orchestra, New York, has been added to the staff of musical celebrities engaged in the compilation of synchronized music scores. The officials of that organization are enthusiastic over the acquisition of the Capitol orchestra leader

In announcing the acquisition of Mr. Rappe as a staff member the headquarters of the Music Service Corporation in New York has issued the following statement:

"In association with James C. Bradford, for seven years director of the Broadway Theatre Orchestra, and special musical editor for Famous Players and First National; Carl Edouarde, pioneer in present day de luxe musical settings for motion picture presentations and director of the Strand theatre Symphony Orchestra since the first day that popular house opened its doors; Dr. Hugo Riesenfeld, musical director of Rialto, Rivoli, and Criterion theatres, New York; and Joseph Carl Breil, famed for his scoring of many of the D. W. Griffith successes. Erno Rappe, at the very zenith of his career, to date, will lend his skill and that artistic touch which has done much to bring to the Capitol theatre the outstanding success it has achieved, and will personally supervise his quota of synchronized music scores."

Anita Stewart Denies Her Contract Expires

THE New York office of Louis B. Mayer Productions has issued a denial of the story published in a local paper under a Los Angeles heading to the effect that Anita Stewart's contract with Mr. Mayer expired after her next picture, "The Question of Honor."

Th error in the story probably arose from the fact that Miss Stewart had announced her intention of coming East after "The Question of Honor" is finished, which will be some time the latter part of June. But her trip East is purely for vacational purposes, and after passing about three months in her summer home at Bay Shore, L. I., she will return to Los Angeles to continue the making of pictures for Mr. Mayer and the First National at the Mayer studios.

Concert League Artists in Leading Houses

S. L. Rothafel, by arrangement with the New York Concert League presents the celebrated American violinist Sascha Jacobsen at the Capitol this week. S. Barrett McCormack has just assumed management of the New Allen theatre in Cleveland. He chose a New York Concert League artist, Emily Beglin, for his first prologue attraction.

In addition to Mr. Rothafel and Mr. McCormack, the New York Concert League reports that it has now on its lists such exhibitors as Francis Mangan, now of the Allen in Montreal; Phil Gleichman of the Broadway Strand in Detroit; Maurice Barr of New Orleans; Abe Fabian of New Jersey, and Edward Hyman of the Brooklyn-Strand.

New Emerson-Loos Photoplay

John Emerson and Anita Loos have completed the synopsis of their new original photoplay, "Good For Nothing," for Constance Talmadge, and are working on the continuity, it was announced yesterday. Mr. Emerson and Miss Loos will have the scenario ready in about a fortnight, when it will be produced under the direction of Victor Fleming.

The story deals with a small town girl who runs away to New York and, instead of experiencing the proverbial bitter struggle, has the time of her life.

Scouts are now touring New York State in an effort to find a town which approximates the "Main Street" of current fiction.

Reports from the Coast Hail "Over the Hill"

The William Fox headquarters in New York reports that a "flood of commendatory comment" is coming in from the Coast on the Fox special, "Over the Hill." This picture is now being given its initial Pacific Coast run at the Philharmonic Auditorium in Los Angeles.

Randolph Lewis Lauded as Kipling's Proxy

PAUL BRUNET before his departure for Europe issued an order to the effect that all prints of "Without Benefit of Clergy" are to bear the credit line, "Supervised for Rudyard Kipling by Randolph Lewis." This decision to give public recognition to not only the author but also the one appointed as the author's representative in the making of a film is an innovation, declares the statement from the Pathe headquarters, and emphasizes the current tendency to enlarge the author's authority in the making of photoplays.

Randolph Lewis was commissioned several months ago to go to Europe and collaborate with Mr. Kipling in the preparation of "Without Benefit of Clergy" for the screen. As a result of this trip Mr. Lewis came back equipped with Mr. Kipling's ideas as to the proper treatment of the story, its costuming, properties, and accessories, in fact, everything possible for an author to contribute to the work of producing his story.. And that Mr. Lewis has served as proxy for Kipling with surpassing success is maintained by Producer Robert Brunton, who has just come East with the first print of the new picture.

First Nat'l Has 12 Coming

Three Just Started, Four in Mid-Stages; and Five Nearly Ready

AN even dozen First National attractions are included in a big production "clean-up" involving as many producing units on the East and West coasts. Three of these were started last week, four are in the middle stage of completion and five are at the finishing point.

The new ones are "The Wonderful Thing," a Joseph M. Schenck production starring Norma Talmadge under direction of Herbert Brenon; "Man's Game," a Katherine MacDonald production featuring Miss MacDonald under direction of J. A. Barry; "Slippy McGee," an Oliver Morosco production featuring Wheeler Oakman under direction of Wesley Ruggles.

Charles Ray, Constance Talmadge and Anita Stewart are among the stars who are winding up work on their features.

Mr. Ray, besides playing the star role, is directing "The Barnstormer," by Richard Andre, and has been engaged on it for six weeks; Miss Talmadge's vehicle is "Woman's Place," a Joseph M. Schenck offering written by John Emerson and Anita Loos and directed by Victor Fleming; "The Price of Happiness" is Miss Stewart's latest appearance under the management of Louis B. Mayer, the feature being directed by Edwin Carewe.

"The Half Breed," first of the Oliver Morosco productions, with Wheeler Oakman in the title role and Charles A. Taylor its director, is the fourth in the list of pictures nearing the laboratory stage, while the fifth is John M. Stahl's special "The Child Thou Gavest Me," with an all-star cast including Lewis Stone, William Desmond and Barbara Castleton. Mr. Stahl is personally directing the story, which was written by Perry N. Vekroff and is to be presented on the First National program by Louis B. Mayer.

Charlie Chaplin is in the midst of "Vanity Fair" which, like "The Kid" was written by the comedian and has him for its star and director. Edna Purviance and an exceptional cast are working with him.

"Serenade," the R. A. Walsh production in which Miriam Cooper, George Walsh, Joseph Swickard and others are to be seen is another one at its working "peak" while Mr. and Mrs. Carter De Haven are in the fourth week of "My Lady's Friends," under direction of Lloyd Ingraham. Hope Hampton, in the Hobart Henley production of "Star Dust" also has passed her fourth week of work.

Titles for Educational Scenic Series Named

EDUCATIONAL announces that its plans for a series of "trip-around the world" scenics have been further perfected. E. W. Hammons, president of Educational Films, has announced the titles of the pictures which are divided into four groups.

Group A of this travel series will start with Spain and take the audience through Italy, Switzerland and Holland. The titles of the pictures are as follows:

New Wine in Old Bottles (Spain); the Man Who Always Sat Down (Switzerland); in Dutch (Holland); Lost—A Yodel (Switzerland); There Is No Santa Claus (Switzerland); Getting a Polish (Italy); the Quaint Isle of Marken (Holland); Seven League Booters (Switzerland); Pyrenees and Wooden Legs (Spain); and Wanted: An Elevator (Switzerland).

Group B will be a trip through Africa, India and the Orient and the Islands of the Pacific. The titles are:

South Sea Magic (Samoa); Putting Nature Next (Philippines); Pahs and Papas (New Zealand); Swat the Landlord (China); Syria, Land of Religious Hatred (Palestine); Beggars and Fakirs of India (India and China); Too Much Overhead (China); Some More Samoa (South Seas); Dreams Come True (China), and Pigs and Kava (South Seas).

Group C will show interesting places and events in Alaska, Canada and Northwestern United States. The pictures will be:

One Peek Was Plenty (Canadian Rockies); Something to Worry About (Yellowstone); Hides—and go Seek (Canada); Voices of the Sea (Pacific Coast); A Tale of the Far North (Canada); Crowning King Blizzard (Eastern Canada); Falling Waters (Rockies); Wanderlust (Pacific Coast); The Great Mirror (Rockies), and the Valley of Ten Thousand Smokes (Alaska).

Group D, which will take the movie fan through Southwestern United States into Central and South America and the West Indies, will include:

The Red Trail's End (Arizona); Water Trails (West Indies); The Isle of Desire (West Indies); Mad Hatters (Chile); Pipe the Penguin (Ecuador); Tropical Nights (West Indies); Collectors of Craniums (Philippines); The Castaway (West Indies); Iguazu, the Exquisite (South America), and Wooly Bits and Monkey Hits (South America).

Ibanez Lauds Filming of His Story

From Vincente Blasco Ibanez author of "The Four Horsemen of the Apocalypse," Richard A. Rowland, president of Metro Pictures Corporation, received this week a warm letter of congratulation upon the success of the Rex Ingram production of the story for the screen.

The celebrated Spanish author, whose masterpiece Metro has produced in picture form and which is now being shown in New York, Chicago, Pittsburg, Detroit, Boston and Los Angeles, gave tribute not only to the magnificence of the screen translation but also endorsed the picture for its value in carrying on the earnest message of the book.

Fox's Releases for June

Wm. Russell, Buck Jones and Eileen Percy on Next Month's Schedule

FOX FILM CORPORATION announces its releases for the month of June. William Russell is to be seen in "Children of Night," a mystery story from the pen of Max Brand. The story deals with the world-wide operations of an organized society of law-breakers who prey upon financial centres, guided by a mind so masterful and cunning that it seems for a time as though the evil-doers will never be run to earth. Their undoing is finally accomplished by a money king of Wall Street (played by William Russell) where by reason of his falling in love with a beautiful woman, a member of the gang, is brought to match his wits and strength against the gang's leader. Jack Dillon is responsible for the direction of "Children of Night."

Buck Jones will figure in the June releases in a picture made under the working title "The Mediator," written by Roy Norton and directed by Bernard Durning. The locale is in the West, and Buck is seen as a friendly and easy going westerner, who is called upon by circumstances to make peace by fighting for it, in various places and under varying conditions. He finally enters a battle royal with a mob of striking miners, where his peace-making proclivities are curtailed for a time by his being left unconscious upon the field. Of course the right girl accelerates his convalescence.

"Big Town Ideas," a photoplay built upon an unconventional theme, serves to introduce Eileen Percy among the June entries. "Big Town Ideas" uncovers a new matrimonial highway paved with flapjacks—the product of the girl's culinary skill—and a road over which bond thieves speed to their undoing.

The two Fox Sunshine Comedies for June are "The Hayseed," directed by Al St. John, and "Three Good Pals," for which Director Watt is responsible.



HALLROOM BOYS
COMEDIES
FEATURING
SID SMITH
NEWEST RELEASE
"CIRCUS HEROES"
A LAUGH A SECOND
DISTRIBUTED BY
FEDERATED
FILM EXCHANGES of AMERICA, INC.

Experiencing Biggest Demand of Career

Reports received from manage in convention at the Culver Ci Studios where plans were form lated for the marketing of Goldw Picture Corporation's fifth ye product, show that never in the h tory of the company has the succe of the fourth year group of pictur been approached, declares a sta ment just received from the Gol wyn home-office in New York.

Figures from all sections of t country, including first, second a third run theatres, indicate that t leading productions of the fou year will enter the fall season strong favorites, it is stated. Ma requests are said to be received f repeat bookings and from exhi tors who missed play dates wh the pictures were first issued.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

New Cartoon Novelty to be Offered

Foremost among the film novelties promised for next season's release and one that seems to indicate the creation of a new factor in motion picture photography, is a series of pen and ink cartoons, recently and privately shown by C. Burr, their sponsor and the president of Affiliated Distributers Inc., which organization will market them through their franchise holders.

The cartoons are done by an unnamed artist who has succeeded, not only in bringing fresh humor to this type of entertainment but who also has perfected the animation to a point where the most extraordinary movements are done in a wholly natural manner. These novel productions will be released in split reel form, each accompanied by a Rollin Lester Dixon scenic item. The first, scheduled for release in the early autumn, is titled, "Mr. Ima Jonah's Home Brew," and is followed on the same reel with "Blue Water," a scenic story of life on a Yankee cod-fishing schooner on the Grand Banks.

Commend Three Sheet on "Eagle Man"

According to announcements that have just come from the office of the C. B. C. Film Sales Corporation, wide and favorable mention has been accorded by exchanges and exhibitors throughout the country to the special exploitation that has been prepared and that is being furnished by this office on "short subjects" on the one and two reelers which C. B. C. is releasing to the State Right Market.

Special attention has been won this week it is said, by an especially powerful three-sheet that has been prepared for the release of "The Eagle Man" a two-reel Western feature produced by and featuring J. Edward Hatton, and released by the C. B. C. of the Star Ranch Western program of which twenty-six Western thrillers are promised for the year.

Callahan Has Scripts for Twenty Comedies

Jimmy Callahan, who is producing two-reel comedies for release through the Film Market, and who is building a new studio at Atlantic City, N. J., announces that he has purchased scenarios for twenty two-reel comedies and that his readers have five more which will be passed to him this week for final reading.

Mr. Callahan has already completed three of his comedies. They are "Jimmy's Last Night Out," "The Stowaway," and "Props."

"Supreme Passion" Scores

Robt. Priest's Production Praised at Premiere as Wholesome Film

ROBERT W. PRIESTS production, "The Supreme Passion," was given its premiere public showing at the Euclid Avenue Opera House in Cleveland, Ohio, Sunday, May 15th. The doors were opened at 11 a. m. to long lines of waiting people, and from that time up to the closing hour it was packed to its seating and standing room capacity. This attendance was repeated every day during the run and the record for the week was one of the largest in the history of the theatre.

Reports of the hit made by the Priest production were telegraphed to all principal cities by Cleveland photoplay editors because of the great interest it had excited. It struck all the reviewers that it peculiarly answers the current demand for clean pictures of exceptional entertaining value.

These reports led to many inquiries being wired Mr. Priest during the past week requesting information in reference to open territory and several important deals were closed by telegraph for state rights.

The criticisms of this picture in Cleveland were unqualified in commendation and presage wide popularity everywhere. Mr. Priest received many congratulatory telegrams and letters praising the picture and complimenting him upon his good fortune. One of the letters read in part: "This clipping from Archie Bell, the dean of Cleveland critices, ought to be very valuable in your national exploitation of 'The Supreme Passion.' Bell is undoubtedly the best known critic outside of New York and Chicago. His word is law out this way and his unqualified endorsement of 'The Supreme Passion' should put many dollars into your till."

Mr. Bell's criticism read: "What do men love in women—their physical beauty or their beauty of soul and mind? My prediction is that twelve hours a day 11 to 11, will not be long enough for the rafts of people who want to see 'The Supreme Passion' at the Opera House this week, for Cleveland will be immensely interested by this motion picture play."

Ward Marsh, photoplay editor of The Cleveland Plain Dealer, said: "The production is well acted and it is very entertaining and just now, when 'better' pictures are asked for, 'The Supreme Passion' should make a wide appeal, for it is a clean, wholesome story."

Louise Graham, photoplay editor, said in her review: "'The Supreme Passion' is a thrilling exposition of a great theme."

Levey Educational Films

Educational Test Films to Be Offered to Non-Theatrical Field

A SERIES of educational test films based on the now famous Edison questionaires is being prepared by National Non-Theatrical Motion Pictures, Inc. for use in schools and elsewhere in the non-theatrical motion picture field. Harry Levey, the president of the organization, was so deeply impressed with the wide field of general information covered by this questionaire that he decided to utilize it as the basis for a series of instructional films for distribution through the exchanges of his non-theatrical distributing organization located in key cities in all parts of the country for service exclusively to the non-theatrical film field.

Mr. Levey has had the Edison questionaires classified and find that least fourteen branches of science and arts are covered and that he has in his vaults, available for distribution, films which fall within all of these classifications and answer the questions which Mr. Edison has propounded in each of these classes.

The subjects covered according to Mr. Levey's classification are, agriculture, astronomy, chemistry, geography, industrial geography, physical geography and political geography, history, industry, mathematics, mechanics, music, natural history, zoology and physics.

Mr. Levey, therefore, will assemble a series of films under each of these classifications. For instance the agricultural films will treat of the prune industry in California, the coffee industry, the Imperial Valley of California and its products, the fig and date industries and the peanut and wool industries, as well as a wealth of other information concerning world agriculture. These series of educational test films will be available in the Fall for schools, churches, and other non-theatrical agencies.

W. M. Smith Productions to Start in June

THE Smith studio, the home of the recently formed W. M. Smith Productions of Tulsa, Okla., is nearing completion and Mr. Smith announces that he expects to begin early in June on his productions.

The W. M. Smith Productions Co., Inc., was organized to produce eight Western feature pictures. Franklyn Farnum is to be starred in these and he will be supported by such players as Shorty Hamilton, Al Hart and Virginia Lee. George Holt will direct the productions of the W. M. Smith Productions.

Doraldina Appearing in Person in the South

Mme. Doraldina, celebrated dancer and motion picture star, whom it was reported recently had formed her own producing company, is reported to be breaking all attendance records at the Loew houses through the South and Southwest where she is making personal appearances with her latest Metro picture, "Passion Fruit."

According to Mme. Doraldina's manager, Frank Saunders, she is regarded by the showmen of the South as the greatest box office bet in the show business today.

A wire from Mr. Saunders from Loew'e theatre, Kansas City, Mo., to Stephen T. King, representing Ernest Shipman, at 17 West 44 Street, follows in part:

"Doraldina has broken all attendance records in every theatre she has made an appearance. Necessary to give two and three shows a day to satisfy vast crowds. Birmingham records shattered in pouring rain."

Foreign Rights Sold on Cummings Two Reelers

A record price is announced as having been paid for the Irving Cummings series of tabloid superfeatures released through the Producers Security Corporation by the Inter-Ocean Film Company for the foreign rights to the entire Cummings output. Two subjects, "On the Trail" and "Tricked" have been turned over to the Inter-Ocean with the third "Jim's Patsey" to be released this week. Each Cummings film tells a separate and complete story in two reels.

The "record price" is claimed for the amount designated for foreign territory of any picture less than five reels.

C. C. Burr Will Offer Hines Features

Announcement was made this week from the offices of C. C. Burr, President of Master Films, Inc., and actively identified with a number of other producing and distributing organizations, of the formation of another producing unit, likewise under his management, to be known as Mastodon Films, Inc.

It is understood that Mastodon Films, Inc., has been organized especially for the making of the recently chronicled Johnny Hines feature production. Present plans fix the number of these at three but provision, in the shape of additional scripts, has been made and it is rumored that the coming season will witness the release of a larger number of Hines features than was originally contemplated. Arrangements for the distribution of these productions has been made with Affiliated Distributors, Inc., who will release them via its franchise holders.

Jack Dempsey Seen in Screen Snapshots

A new angle has been added to the new Federated Screen Snapshots, the single-reel "fan magazine of the screen," whereby its value to fans will be greatly enhanced, it is announced this week by Jack Cohn and Louis Lewyn, the producers. This angle is that of "news," so that fans throughout the country who have come to look to Screen Snapshots for the sort of intimate information they want about the studio and private lives of their favorites, will get not only the "personal" views to which they have been accustomed but the latest available "news beats" as well.

In line with this policy Jack Cohn has secured for the second issue of Screen Snapshots to be released Federated Film Exchanges of America, Inc. which is now in preparation, special exclusive views of Jack Dempsey.

Zenith Features, Inc. Formed on Coast

A new production company to be known as Zenith Features, Inc., has leased space at the Louis B. Mayer Studios, and has engaged Theodore Wharton to direct the first feature, "The Besetting Sin," from an original story by Leota Morgan. The present plans of the company include the making of four big productions a year.



An end of one of the fight scenes in "O'Malley of the Mounted," William S. Hart's latest Paramount picture

Rise of Quality Pictures

Success of Kineto Series Proves Public Likes Fine Quality Film

NOT so very long ago there was a very general impression in motion picture circles that a very high grade motion picture release would have difficulty in holding success, the argument being that the majority of audiences did not like fine-quality film.

Charles Urban, president of the Kineto Company of America, heard this sort of comment from all sides when he first put out his Movie Chats and Kineto Reviews. He always refused to believe it. Most of the men he heard it from had not been in the motion picture business half as long as he had and they doubted the intelligence of the public where he did not.

Even they have begun to change their minds. The emphatic success of the Movie Chats and the Kineto Reviews have reinforced Mr. Urban's original opinion and the majority opinion has swung around to his way.

The best testimony comes from exhibitors; in the last analysis they are the men who know the public best. Hence the gratification on Mr. Urban's part on the receipt of such telegrams of which this one from George F. Sharp, managing director of the Liberty and Strand Theatres in Fresno, Cal. is a sample:

"When the name 'Kineto' is flashed on the screen I know my patrons are going to see the best—something beautiful — something they will always remember."

There have been many such endorsements, states Kineto. The best evidence of all is that the Kineto Reviews and Movie Chats today are being played in leading theatres all over the country. Moreover, motion picture critics on newspapers in cities everywhere are devoting marked attention to them. This may be called a recent development, because until the Kineto Reviews and Movie Chats were released, short subjects received scant attention from film reviewers on the daily newspapers.

Basil Directing Reelcraft Comedies

Joe Basil, formerly co-director to Larry Semon, and also writer of many of the former Larry Semon comedies has now taken upon his shoulders the task of directing the Reelcraft Sun-Lite series of comedies. Basil is one of the best liked and popular young men now in the business.

His first production is called "Mother's Lamb." Winifield Leota and Bernard S. Schubert are assisting Basil.

Immediate Release o Federated Features

IMMEDIATE release of two of its star features, "Penny of Top Hill Trail," with Bessie Love, and "Hearts and Masks," with Elinor Field, Francis McDonald and Lloyd Bacon, is announced by the Federated Film Exchanges of America, Inc.

More than a hundred theaatres, from coast to coast, have already shown the pictures, and hundreds of others have booked them for appearances in the near future. "Penny of Top Hill Trail," according to exhibitors, "goes over big" because of the popularity of the winsome star, Miss Love, and the combination of Western atmosphere, humor, action and mystery in the story. 'Hearts and Masks," they report, draws because it is a Harold MacGrath story, with all the charm and suspense that means, and is portrayed by a real all-star cast.

Rex Beach Revival Gets First Run Bookings

Ben Friedman, president of the Friedman Film Corporation, Minneapolis, and Lee Goldberg of the Big Feature Rights Corporation Louisville, both advise Robert W Priest, president of The Film Market, Inc., that they have booked some very important first runs on Rex Beach's revival of "The Ne'er Do-Well."

"Madonnas and Men' is Popular in South

It is reported by Wassman and Stephens who released big special through the southern territory from Atlanta, Georgia, that "Madonnas and Men" did an exceptionally good business in the New Howard theatre, Atlanta, Georgia the weather "being terrible during its entire engagement."



A scene from "The Wolverine," the first of a series of Helen Gibson features, offered on the independent market by Associated Photo-Plays



Arrow Film Corp, Sells Foreign Rights

D. J. Mountan, manager of the Export Department of the Arrow Film Corporation, announces that he has sold to the Chicago Film Co., whose headquarters are at Prague, Czecho-Slovakia, the following Arrow features, series and comedies: "The Golden Trail," "Woman's Man," "Nobody's Girl," "Love's Protege," "Bitter Fruit"; the six Jack Hoxies, "Before the White Man Came," "The Deceiver," "Wolves of the Street"; twenty-six Hank Mann comedies and twelve XLNT comedies.

Movie Chats Liked in Great Britain

Charles Urban has just received from Butcher's Film Service, Ltd., distributors of the Movie Chats in the United Kingdom, some samples of the press matter they have been sending to exhibitors in Great Britain and Ireland.

Representatives of Butcher's write that they are meeting with astounding success in their distribution of the Movie Chats and the fact is that Mr. Urban has difficulty in editing these Movie Chats fast enough to supply the English demand.

John A. Hammell Joins Commonwealth Film

Samuel Zierler, president of the Commonwealth Film Corp., of New York, announces this week the acquisition of John A. Hammell to the executive staff of his corporation.

Mr. Hammell's first work will be a tour of the country. He will stop first at the Nu-Art Exchange in Buffalo; this exchange handling all the Commonwealth pictures in Upper New York State and after that he will visit all the major distributing centers.

"A Chili Romance" is Hallroom Comedy

What may be termed a "situation-Comedy" is the fourth of the new Federated Hallroom Boys Comedies featuring Sid Smith which, in accordance with the production schedule established by Harry Cohn, the producer, has been received at the New York offices.

Furnished with a good trick-title which it is learned will furnish endless opportunity for novel exploitation, "A Chili Romance" is said to gain its comedy appeal by the genuinely funny central situation around which it is built, fully as much as from the individual comedy stunts and "business" which go to enliven the two reels.

Berthelet to Direct

To direct a series of productions to be made this summer, the Atlas Educational Film Company of Chicago announces that it has secured the services of Arthur Berthelet.

Hirsh Sails for Europe

Nathan Hirsh, president of the Aywon Film Corporation, sailed last Saturday for Europe and for the next several months will tour the foreign cities in a combination business and pleasure trip.

THE following sales on the independent market were reported during the week:

"The Battlin' Kid" (Richard Kipling Enterprises), to Warner Brothers Film Exchange for Greater New York.

"The Girl With a Million" (Fred W. Falkner) to the Exhibitors Film and Supply Company of Syracuse, for New York State.

"The Right Way" (Producers Security Corporation) to Samuel D. Grand, of Federated Film Exchange of New England, for the New England states.

"The Soul of Man" (Producers Security Corporation) to the American Features Film Exchange, of Boston.

"Diane of Star Hollow" (Producers Security Corporation) to Celebrated Players Film Corporation of Chicago for Indiana and Illinois.

Irving Cummings series to Celebrated Players Film Corporation of Chicago for Indiana and Illinois.

"Lying Truth" Is Finished

Initial Marion Fairfax Picture Ready; Release Still Undecided

MARION FAIRFAX "shot" the final scene for her initial production, "The Lying Truth" last week. Clean romance and drama is the underlying theme of this picture, it is announced. A story of the newspaper world, this script allows for many big situations and it is reported, will offer a striking illustration of Miss Fairfax's contention that a story can be clean and still present as many effective punches as any sensational plot.

Staged under the personal direction of Marion Fairfax, this film marks the entrance of this noted screen author and playwright in the motion picture producing field. Some six years ago, William De Mille induced Miss Fairfax to forsake a successful career as a dramatist to write for the screen. Since that time she has been credited with the authorship of some of the biggest box-office attractions in motion picture history.

John Jasper, manager of Marion Fairfax Productions and part owner of the big Hollywood Studios on Santa Monica Boulevard is handling the business end of the producing organization. The work of cutting and titling "The Lying Truth" is now under way and as soon as a final print is completed, Mr. Jasper will journey to New York to arrange for its distribution. It is stated that offers for the release of the Fairfax product has been received from practically every large distributor but nothing definite will be done along these lines until the film is entirely finished.

One of the oustanding features of "The Lying Truth" is the prominence of the various important members of the cast. Such popular names as Marjorie Daw, Pat O'Malley, Tully Marshall, Noah Beery, Claire McDowell, George Dromgold, Charles Mailes and Robert Brower are identified with the portrayal of this story.

New Exchange to Have "The Right Way"

Richard Feinberg, who is starting an independent exchange in Washington, D. C., is arranging with the Producers Security Corporation to distribute the Thomas Mott Osborne picture, "The Right Way" in his territory as just the proper feature to start off his new project.



The banquet scene in "The Invisible Fear," a forthcoming Anita Stewart production released by Louis B. Mayer through Associated First National Pictures, Inc.

Distributors Seeking "Philo Grubb" Series

Distribution rights to the series of two-reel satirical farce comedies which are being adapted from the Ellis Parker Butler stories of "Philo Grubb, Correspondence School Deteckative," are already being sought by several releasing organizations, it is announced.

Although the first "Philo Grubb" vehicle, "The Hound of the Tankerville," has just been completed, Webster Cullison, supervising director of Clever Comedies, has been approached by distributors who are anxious to market the entire series of thirty-five subjects.

According to a statement made by Mr. Cullison, he will not sign a contract for the marketing of his pictures until the second and probably the third are completed and ready to screen. The second story should be finished by June 1 and the third about three weeks later.

"What's a Wife Worth" a Family Picture

Guaranteed by the National Motion Picture League's Reviewing Board, as a clean and entertaining story, "What's a Wife Worth," William Christy Cabanne's production distributed by Robertson-Cole has been placed on the approved list of family film by "The Lookout," a religious publication of large general circulation.

The list of endorsed motion pictures is published by "The Lookout" for the purpose of stimulating demand for motion pictures suitable not only for adults, but wholesome as well for children of all ages.

SHORT REEL DISTRIBUTORS

Take Notice!

A Smashing Two-Reel Western with

BEBE DANIELS

Made three years ago but never exhibited. Negative, one print and some stills ready for delivery.

Story, direction, photography up to best standard. As great a fight between male leads as ever shown in a picture. A few titles will make this entirely up-to-date. Wire your representative to see it and report.

WHAT AM I OFFERED FOR A QUICK OUTRIGHT SALE OR STATE RIGHTS?

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Los Angeles

Jessen's Studio News by Wire

HAL ROACH

Harold Lloyd has resumed studio work after a brief vacation. Fred Newmeyer is directing the new Lloyd subject which is as yet untitled.

Gaylord Lloyd has started the filming of a London tenement story for the Lonesome Luke series. Estelle Harrison is playing opposite Lloyd. Erle Kenton is directing.

The Eddie Boland company has completed the "Non-Skid Kid" under the direction of Bob Kerr. The story concerns happenings supposed to take place twenty years hence. Ethel Broadhurst plays a vamp role and Jean Hope is the ingenue. Eddie Boland's next subject will be "The Chink."

The Harold Lloyd subject, titled "I Do," has been shipped East.

BRUNTON

J. L. Frothingham will film E. Phillips Oppenheim's "Passers-By" for Associated Producers. The cast includes Ruth Stone, Raymond Hatton, Walter McGrail, Rubye de Remer, Kathleen Kirkham, William Mong and Frank Leigh. Edward Sloman will direct. Jacqueline Logan will play the role of adventuress.

Mack Sennett's "Molly O," starring Mabel Normand, is being directed by Richard Jones.

Mary Pickford is at work on "Little Lord Fauntleroy." The direction is in charge of Al Green and Jack Pickford. Claudie Gillingwater, noted for his stage performance in "The Three Wise Fools" is playing the role of the Earl of Dorincourt. He is the only member of the supporting cast as yet chosen.

Robert Brunton is expected to leave for the East on Thursday.

B. B. Hampton has started production on "Hearts Haven," written by Clara Louise Burnham. The directors are Elliot Howe and Jean Hershoit. Richard Schayer prepared the continuity. The cast includes Claire Adams, Robert McKim, Carl Gantvoort, Betty Blythe, Frank Hayes, Frankie Lee and Aggie Herring

UNIVERSAL

Tod Browning has added Earl Schenck and Stuart Holmes to the cast of "Fannie Herself." Mabel Julienne Scott is playing the leading role.

The production department has decided to increase the footage of "The Vengeance Trail," featuring Josephine Hill and George Larkin. This subject will accordingly be done in five reels instead of two. It is a Northwest Mounted Police story and is being directed by Edward Kull who is at present taking snow scenes at Big Bear.

GOLDWYN

Mason Hopper has completed the filming of the Mary Roberts Rinehart's story, "The Glorious Fool." The final scenes have also been taken for the new Will Rogers vehicle, titled "The Poor Relation."

Tom Moore begins work on "From the Ground Up." Castmembers for the Rupert Hughes story are now being selected.

Dewitt Jennings has been engaged for an important role in "The Poverty of Riches," which is being directed by Barker.

Allan Forest will play an important role in "The Man from Lost River." This subject is being directed by Frank Lloyd. This company is now in the Red Wood country of Northern California where a big camp has been built.



A scene from "Wolves of the North," a Universal production starring Eva Novak

METRO

Gale Henry has been engaged to play a comedy part in "The Hunch," which is being directed by George D. Baker.

Edward Jobson has been cast for a role in "The Matchbreaker," starring Viola Dana. Dallas Fitzgerald is directing this subject. The company is at Coronado for two weeks for the purpose of filming a bathing-styles show.

VITAGRAPH

William Duncan has completed "The Princess of the Desert Dream," the release title of which has been selected as "Where Men are Men." Edith Johnson plays opposite Mr. Duncan in this subject. Tom Wilson, who plays the "heavy," is at present suffering from a broken rib received in one of the fight scenes recently taken.

Chester is at the present time engaged in the filming of the last scenes for "The Son of Wallingford" and will return to the Brooklyn Studios for the editing of the picture.

Larry Semon, who was injured in the taking of the last scene for "The Fall Guy," is recovering rapidly. "The Fall Guy" has been completed, and the opening scenes for the next Semon subject are being taken under the direction of Norman Taurog.

Director Chester Bennett is editing "Secret of the Hills," of which Antonio Moreno is the star.

REALART

Mary Miles Minter has completed work on "Her Winning Way," written by Douglas Doty. The cast includes Gaston Glass, Fred Goodwin, Helen Dunbar and Grace Morse. Joseph Hennaberry, is the director.

Mary Miles Minter leaves the Coast on Wednesday of this week for the East. She is planning for a two months' trip through Europe, during which she will visit England, Belgium, France, Italy and Spain. She will sail from New York on June 4th aboard the Olympic.

Frank O'Connor is directing "The Virginia Courtship," adapted from the play by Eugene Presbery. The cast includes May MacAvoy, Alex Francis, Casson Ferguson, Kathleen Williams, Richard Tucker and Guy Oliver.

FIRST NATIONAL

John McCormick, who has served as First National's Western press representative, has been promoted to the position of Western representative for First National. Mr. McCormick is expected to arrive in Los Angeles on Saturday of this week from New York. In his new capacity Mr. McCormick will succeed Sol Lesser whose numerous theatrical enterprises now require all his time.

Buster Keaton is expected to reach Los Angeles next week with his bride, Natalie Talmadge.

The Anita Stewart Company is at present filming exteriors for "A Question of Honor" in a mining camp in northern California. Edwin Carewe is directing this subject. The continuity was written by Joseph Quirk. The supporting cast includes Edward Hearn, Arthur Huil, Ed Brady, Walt Whitman, Frank Beal and Bert Sprotte.

Louis B. Mayer has engaged Bess Meredith to write continuity.

John Stahl is selecting the member of the cast for his second production.

Colleen Moore has been borrowed from the Marshall Neilan company to play the leading role in "Slippy McGee," the Oliver Morosco production. Others in the cast are Wheeler Oakman, John H. Elliot, Charles Evans, Edith Yorke, Tom Guise, Albert Allen and Lloyd Whitlock.

William Holubar and Dorothy Phillips are in San Francisco selecting locations for their new production.

R. A. Walsh is planning a trip to Northern California to film exteriors for "Kindred of the Dust."

The Carter de Haven company is at present in San Francisco "shooting" scenes for "My Lady Friends."

Fineman is now selecting members of the cast for "Peachie," starring Katherine MacDonald, for the Ambassador Pictures Corporation which is the successor to the Katherine MacDonald Pictures Corporation. Wallace Worsley will direct this subject.

HERE AND THERE

C. L. Chester recently began the making of two series of Scenic pictures. One will be photographed by Jesse G. Sill who will spend the summer in preparing this work. The other will be taken by Charles Hugo who has left Vancouver for Asia where he will spend two years. Much of the territory he is going to has never been visited by American cameramen.

Billy Rhodes who has been absent from the screen for about a year has been engaged by Webster Cullison, supervising director of Clever Comedies, to play opposite Victor Potel in the second of the series of Philo Gubb, correspondence school Detective, which will be titled "The Stolen Umbrella."

Ruth Stonehouse has been placed under a long term contract by Cyrus J. Williams to play opposite Tom Santschi in a series of subjects. The Williams Company resume production this week going to location at Idlewild after inactivity for several weeks owing to recent illness of Mr. Santschi. Production work will continue at the Brentwood Studio formerly used by this organization.

William D. Taylor, who recently underwent operation at a Los Angeles Hospital is convalescing and will shortly be able to leave on a vacation trip for Europe where he will spend several weeks.

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

Doraldina, the celebrated dancer and motion pieture star, will soon complete her whirlwind tour of the south and southwest where she has been making personal appearanees over the Loew circuit, in conjunction with the showing of her latest picture, "Passion Fruit." Merritt Crawford, press representative for Mme. Doraldina, is considering subscribing to all the newspapers in the cities covered by the star's itinerary, as being less expensive than the charges of his clipping bureaus.

At the Famous Playcrs-Lasky Eastern Studio second annual Ball, a goodly number of screen stars appeared, including Wallace Reid, who made his first personal appearance in New York, when he played the saxophone in the orchestra and took part in Kenneth Webb's motion picture satire. Under the title of "You Must Come Over," the sketch was recently presented at the Actors' Equity Annual Show, at which time Frank Craven, Thomas Meighan and many stage and screen celebrities enacted the roles assigned them. Vacancics in the original cast were substituted by Alice Brady, Constance Binney, Robert Schable, Reginald Denny, George Fawcett and others. Miss Binney, unable to appear, was replaced by Frankie Mann. Many executives of the company and of other producing units were among the dancers.

Jules Cowles, the well known eccentric character lead, will be seen in a prominent role in "On the Back Lot," the initial production of the Pantheon Pictures Corporation, starring Anetha Getwell.

The role which Mr. Cowles portrays is one of the most effeetive in the picture and for which he was selected by Director Charles Miller. It is said that his work in "On the Back Lot" is some of the best of his screen career.

The story was written by George Dubois Proctor and made at Port Henry, New York.



Members of the Theatre Owners Chamber of Commerce of New York who visited at the International Film Studios recently to see how Cosmopolitan productions are made

Following the completion of a special production, "Crossed Currents," in which Arline Pretty will be starred, Miss Pretty departed for the Pacific Coast, with Los Angeles as the main point in her destination. Stopping en route at Harrisburg, Pennsylvania, to visit her mother, Miss Pretty was entertained by Governor Sproul, a boyhood friend of her father's. New York may bid farewell to Miss Pretty, since she expects to remain on the coast indefinitely.

Plans for the new Gladys Gentry Productions Company are progressing rapidly and, it is said, that Miss Gentry will begin work very soon on her first story, "The American" by Booth Tarkington.

Miss Gentry has recently interviewed one or two very well known directors, but has not, it is said, as yet decided who will handle the megaphone for her in her initial starring vehicle.

"The American" will be the first of a series of pictures, designed especially for entertainments for schools and churches, but equally desirable for the better class theatres, as their subjects will be neither educational or religious in character, whieh will be made with Miss Gentry as the star.

Irene Tams has completed her work in "Determination" and has left for a four weeks vacation in California, previous to preparations for her next activities. Upon her return to New York, the first of her own productions will be put under way, the beginning of a series of features in which she will star. "Hell's Toy Shop" is the title of number one, of the "Irene Tams Productions, Inc."

Rockcliffe Fellowes has completed work on the new Marshall Neilan production, temporarily titled "Some People," in which he plays the leading role. Fellowes is taking his first vacation in three years at his new home in New Rochelle and sends word that he is going to devote his spare time to orchid culture. Rockcliffe is trying to be an orchid Burbank and his ambition is said to be to develop a plant with a truly black blossom.

The Sennett classie girl has emerged from the Sennett Bathing girl and though equally pretty, seeing that she is the same girl, she is no longer to be seen in the limitations of a one-piece bathing damsel.

And this announcement, which comes officially from the Maek Sennett organization, is not the result of any censorship. For one thing, the Sennett Bathing Beauty (though others have been) has never been censored.

But, says Mr. Sennett, the Sennett Bathing Girl has been badly imitated, and in certain quarters there has been so deeided a tendency to vulgarize the Bathing Girl, that he deeided, since it was his innovation in picture land, to continue to lead—by abandoning the Bathing Beauty.

Wherefore comes now the Sennett Classic girl and her first claim to wide public notice will be found in the Comedy King's forthcoming and latest big-film achievement, "Home Talent" in whieh the principal players are Charlie Murray, Ben Turpin, Kalla Pasha and Eddie Gribbon, among the male fun-makers, and Phyllis Haver, Harriet Hammond, Kathryn McGuire and Mildred June among the feminine beauties, while a droll character-offering is provided by the inimitable "Dot" Farley.

Niles Welch, who recently came from the coast, is playing opposite Elaine Hammerstein in her new picture, which Ralph Inee is making at the Selznick studios in Fort Lee.

ABOUT DIRECTORS

Hollywood is to have its ground-floor duplicate of New York's Ziegfeld Roof. This became a certainty when William Desmond Taylor, as President of the coast lodge of Motion Picture Directors' Association, added his signature to those of his colleagues and closed one of the largest deals of its kind in the annals of motion pictures. For a consideration of $165,000 Michael Klomtner has received from the directors of fifteen year cafe lease on the entire main floor of the Motion Picture Directors' Assoeiation new building, the construction of which is well under way, the cost estimated at $200,000.

The cafe to be established by Mr. Klemtner will be second to none on the Pacific coast it is said.

Mr. William Desmond Taylor, chief executive of the coast lodge of M. P. D. A. of which the building corporation is a subsidiary, made the deal official from his hospital bed, where he was recovering from an operation. Officers of the Association, include Roy Clements, Sam Wood, Reginald Barker, Joseph DeGrasse, Frank Lloyd, Ben Wilson and Wallace Worsley.



William Nigh, who recently completed "Why Girls Leave Home," co-starring little Maurice Powers and Anna Q. Nilsson, will shortly begin work on a big special. The name of the picture and that of the star has been kept a deep secret, but it is hinted that the story will be by Mr. Nigh, himself, and the star will be a very well known male star.

Rumor linked the name of Wesley Barry with Mr. Nigh, two weeks ago, but little Wesley seems pretty closely identified with his director and Pal, Marshall Neilan. Maurine Powers will probably play the ingenue in the new picture.

Robert G. Vignola, having completed "Enchantment," his latest picture for Cosmopolitan, starring Marion Davies, is enjoying a six weeks vacation, covering points of interest and resting places in Florida and Virginia.

E. F. Griffith, who directed "Scrambled Wives," appearing at the New York Strand, is being congratulated upon his work. At present Mr. Griffith is on his second picture for Famous-Players, a Chinese play, starring Alice Brady.

The future of French motion pictures in United States, was discussed at a dinner given by Madame Leonce Perret, attractive wife of Leonce Perret, well known French director (now abroad). The gathering was one in honor of two of their countrymen, Max Linder, popular screen comedian and Abel Gance producer of "J'Accuse." Other film notables present were Emile Chautard, and Henry Roussel, French motion picture magnate, visiting in New York. The future of French films in America formed a major part of the conversation as well as methods and means for enhancing and fostering the motion picture entente cordiale between the United States and France. Madame Perret stated that her husband, Leonce Perret has completed two elaborate features, each with an internationally well known cast during his stay abroad, but that it had not yet been determined whether he would make his next picture in France or in America.

Phillip Carle, recently assistant director to Robert G. Vignola, of Cosmopolitan Productions, has been engaged to direct and has become megaphone executive for the Holman Day stories, which are to be filmed in the Maine woods. Mr. Carle is both popular and efficient, and the Independents have scored a gain upon Cosmopolitan's loss.

Charles Miller, who directed "On the Back Lot," the initial production of the Pantheon Pictures Corporation, starring Anetha Getwell, has been missing recently from his usual haunts. His disappearance is explained by the fact that he has been directing his latest picture at Port Henry, New York, and since his return he has been busy editing and titling the picture and attending to his duties as director of the M. P. D. A. New York Lodge.



Thomas Engler has joined the Realart publicity staff.

Again we hear that Marshall Neilan is comnig West this week.

Mildred Davis is spending a vacation at Tacoma, Washington.

Claire Windsor is acclaimed to have the most perfect teeth in filmdom.

Beauty and brains from Omaha have been here to see our film industry.

Harvey O'Higgins has gone back to see rehearsals of "Main Street."

And now "Lorna Doone" is to be thrown on the screen by Maurice Tourneur.

Rex Ingram is having his company taught French while he films "The Conquering Power."

It is now almost definitely stated that Clara Hammon will not be starred in pictures.

Walter Hiers is now referred to as the Realart comedian and after dinner raconteur.

Now that Jack Conway has finished "The Scarlet Shawl," he is going to make "The Black Cap."

Now comes the story that Lloyd Ingraham never had one of his stories mutilated by a censor.

Since Harry Meyers jumped into fame he has so many engagements he don't know what to do.

The Hal Roach Studio now has a 75 x 75 swimming tank and it is expected Hal Roach will stick around a bit.

Brunettes, according to Helene Chadwick, should not use Lily of the Valley perfume. Why should Helene know?

Grace Darmond claims there is not a new way under the sun to photograph a film star.

From Spokane comes the story that H. H. Van Loan is there getting local color for a big out of doors picture.

J. H. Walraven takes his pen in hand to advise us that the "Last of the Mohicans" was photographed by Charles Van Enger.

Mary Nash visited Marion Fairfax at the studio and played the part of an extra in "The Lying Truth."

Pete Smith brings to the surface the old controversy between F. P. L. and the owner of "Peg o' My Heart."

Joe Jackson has furnished this office with a list of musical selections that will make the various Goldwyn players cry.

Marie Prevost was to appear in "Kissed," but the Universal changed the program and now she is going to be starred in "The Butterfly."

President Ray Rockett has discovered a new beauty in the person of Dorothy Wolley, who hails from Sidney, Australia.

George Walsh has gone East and incidentally will give the suckers of Chicago a treat by a number of personal appearances.

Tod Browning claims working in a movie snowstorm is the thirstiest experience he can conceive because the snow is salt.

The Chamber of Commerce of our village has adopted resolutions agreeing with many of the industry that films do not need censors.

Will M. Ritchie is the author of another article, "The New Poses for Film Stars," which was interesting to say the least.

It is said Stroheim will finish "Foolish Wives" in Three Weeks, which is not meant to be a play on the title of Elinor's book.

Phil Rosen has taken up the duty of directing, subject entitled "Handle with Care," which, by the way, will be a Rockett.

According to stories reaching our sanctum, the Germans have made about one thousand films and they are all coming over here at once.

Now that the price of gasoline is coming down the Hal Roach players are moving to Culver City to save gasoline. Yes, the Studio is there, too.

A mimeograph copy comes to us bearing the heading, "Exclusive News," and we would have fallen for the entire lot if it had not been for the office boy.

Dave Kesson did such wonderful photographic work on Neilan's "Bob Hampton of Placer" that Dave now has a regular job with a long term contract.

Bees used on a Wanda Hawley set strayed to a Mary Miles Minter set the other day and caused considerable trouble if that is what you want to call it.

Dallas Fitzgerald has found Coronado Beach ideal location for the Vi Dana Matchbreakers company, and so the troupe is combining business with pleasure.

Gareth Hughes is building a lodge on Lookout Mountain, from where by the aid of field glasses he can watch activities at the Metro Studios, two miles away.

Now that Bayard Veiller has invented a picture with practically no close-ups, he is extremely unpopular in the minds at least of many stars and starettes.

John McCormick went to New York to a convention and wireless messages bring the information that he got a boil and an ulcerated tooth. Outside of that he is having a wonderful time.

Los Angeles had a genuine Middle West wind storm in a fashionable section of the city and the same day Tom Ince staged a snow storm at his Studio, thereby proving that the weather is unusual.

June Mathis has designed a model dress suitable for either sex after leaving this earth, so when you see "A Trip to Paradise" you can see what June's idea of the heavenly dress is.

Lois Weber publicity department comes forward with a statement that Louis Calhern has to wear everything but the kitchen stove in his next picture, which recalls the term formerly used in mixing drinks.

And so Ethel Grandin is coming back to the screen in a picture entitled "The Hunch," if that means anything. It is interesting to note her last work was in "The Crimson Stain."

Mob scenes are mob scenes, but not with inexperienced Mexicans, so Noble Johnson thinks for fifty or more women gave him awful bad treatment. It was the last scenes for the Walsh film, and now he has time to recuperate.

And now the word comes to us that the printer of the paper for "Two Weeks with Pay" made a mistake and gave credit for the scenario to Douglas Bronson and the credit really belonged to Alice Eyton.

Will Rogers says he can weep to the strains of "Annie Laurie" and Lon Chaney to "Let the Rest of the World Go Buy," while Mary Alden says "Dear Old Pal of Mine" is her weeping melody. Complete list on file for those who wish to see them weep.

Members of Western Motion Pictures Advertisers entertained the critics of the local newspapers at a beefsteak studio dinner on a Marion Fairfax Production country newspaper set. Mike Boylan, Bill Keefe, Dick Spear, Realart Kiesling and some more of the Irish presided and said many cutting things. Adam Shirk was there with his slight of hand tricks to demonstrate how he could get things in the paper. The critics were given thirty seconds to answer and then rung down. Grace Kingsley was featured as the engenue, Florence Lawrence the vamp, Monroe Lathrop capered away with the juvenile honors, while Edwin Shallert was the old, old, old newspaper editor and Guy Price the bootlegging tramp printer. Aside from that a good time was had by all.

Chas. Ray's "Scrap Iron" to Have Premiere

"Scrap Iron," Charles Ray's next feature, is to have its initial New York showing in the Mark Strand Theatre, starting on Sunday May 29th. During the same week it will be seen also in the Circle Theatre, Indianapolis. The official release date is May 30th.

The managers of both these houses selected this picture from a list of several available for the last week of the month, and after there had been spirited competition among agents who sought to place their offerings. Joseph Plunkett is preparing an appropriate prologue, with a special musical program, to use in the Strand while "Scrap Iron" occupies the screen there. This picture is said to offer uncommon opportunities for exploitation, and, as usual, exhibitors in all parts of the country expect to gather ideas from the presentation which Mr. Plunkett is arranging.



A new picture of Alice Calhoun, who has just completed her forthcoming Vitagraph release, "Closed Doors," and is busy on another

Louis B. Mayer Picture Titled "Retribution"

Louis B. Mayer has finally selected "Retribution" as the most suitable title for the John M. Stahl special, the filing and cutting of which has just been finished under the working title of "The Child Thou Gavest Me."

With a theme rich in "heart interest" and an all-star cast which includes Lewis Stone, Barbara Castleton, Richard Heddrick, William Desmond, Winter Hall, and Joseph Swickard, "Retribution" should prove a worthy standard bearer for the new series of John M. Stahl Productions which Mr. Mayer will present through Associated First National during the next two years.

The story was written by Perry Vecroff who also adopted it to the screen. It was photographed by Ernest Palmer, A. S. C. The cutting and assembling was done by Mr. Stahl himself, and the finished negative is now on the way to New York from the coast.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Commodious Auditorium Provided for Ashland's Theatre

Wide Aisles and Roomy Seats Add to Attractiveness

Ashland's (Ky.) splendid new moving cture theatre, The Palace, opened for siness on Monday, March 14.

The new Palace is situated just across e street from the Y. M. C. A. building, East Main street. Messrs. Clark and lwards acquired the large lot on which e Palace stands from the Sherrick es- te and made arrangements for the erec- on of the building at once notwithstand- g the fact that building material and bor were at their highest point last year hen the work was started. They hold ith in Ashland and its future, and by ing rare business judgment in buying id management they succeeded in get- ng without appreciable delay a building ected that stands today as one of the ry best and most modern picture thea- es to be found in any city in the country.

The building occupies the entire large t and extends from Main street through Second street. It is composed of brick id cement and the construction is fire- oof. In fact the structure was built ith that idea uppermost in order to give eatre-goers safety in every sense of the ord, and it is absolutely fireproof in ality.

Description of the Building

The building fronts on Main street and artistic in appearance. The front is two ories in height. The main entrance is in e center and is beautiful and inviting. n the east of the entrance proper is a nall but well-appointed store room which is already been leased. On the west of e entrance is a larger store room which so has been leased. These two business oms are admirably adapted to retail bus- ess requirements.

Up stairs on the second floor in front e three office suites of two rooms each, odernly equipped and having two en- ances to each suite, making classy quar- rs for office purposes. There are two ilet rooms on the second floor for the nefit of the offices. The meter room id janitor is situated on the second floor.

While the front part of the building is ken up for the most part with these de- rable office and store rooms, it must be rne in mind that the building was de- signed especially for a moving picture theatre and in that it excels anything in this section of the country.

Redding & Conklin, of Mansfield, well-known and capable architects, were the designers of the Palace.

Commodious Auditorium

Entrance to the auditorium is gained through a lobby or foyer that is a beauty. The entrance is on a level with the street and the lobby has a gentle incline its entire length. This lobby is sixteen feet wide and forty feet long and is what would be called "a dream" by many. The floor resembles marble and is constructed of tarraza. This was manufactured and laid by the Art Terraza Co. of Sandusky. There are four large glass doors near the front and the entire woodwork is of mahogany finish. This woodwork and in fact all the woodwork in the building has been under the expert management of the boss carpenter, Reuben Kopp.

On the right side of the foyer is located the cozy ticket office, the public telephone booth and the manager's private business office. At the end or head of the lobby is situated a magnificent formation which is lit up artistically with electric lights. The fountain pond is large and will contain gold fish, little ducks and geese and the decorations.

At the right and left are ells in the lobby or foyer. The ladies' drinking fountain is on the west side and off of this side is the ladies' complete toilet and wash room. On the east is the gentlemen's drinking fountain and off of this side is the gentlemen's toilet and wash room. All of the appointments are perfect and will be a surprise to the public when seen. While there is no probable chance of fire breaking out in this theatre every precaution has been taken against such a contingency. Fire plugs and lines of hose are accessible should occasion ever require.

The auditorium of theatre proper must be seen to be appreciated. It is very large and the decorations are in such harmony that it cannot help but appeal to the best tastes and desires of the public. The entire building is 50 feet wide and 150 feet long; and the auditorium is 50 feet wide and 100 feet long. The seats are individual in type, are extra comfortable and were furnished by the Kauffman Manufacturing Company of Ashland. The aisles are wide and will be welcomed on account of the easy access of crowds to and from the street.

In the rear of the auditorium and across the center section are the box seats. The chairs for the boxes are of a high quality and were furnished by the furniture store of George M. Gilbert of Ashland. The stage has fine draperies to match all decorations and these draperies were supplied by Ashland's well known department store, The Home Company.

Large Pipe Organ

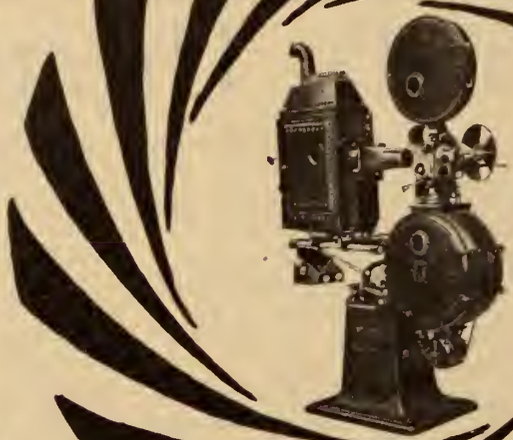
The orchestra pit is equipped with a piano and an organ. This organ is one of the finest instruments made and is such as is found only in the theatres of the largest cities. The organ is located in chambers on either side of the screen, the tone coming out of the ornamental grills. The console is placed in the orchestra pit and in connection to the organ by a cable containing miles of wires. This organ was built by A. J. Schantz Sons & Co., of Orrville, Ohio, who are now also installing an organ in St. Mary's church at Massillon, and which will be the largest organ in Ohio.

Auditorium Decorations

The auditorium side walls are embellished with eight large framed mirrors, each illuminated by two electric lights. These are for decorations only. There are a number of electric wall plugs for adding extra ventilating fans should the occasion require. Suspended from the ceiling are six large dome lighting fixtures which will furnish a semi-indirect light. These domes are arranged to emit three different colors of light, red, white and blue, and these can be regulated to suit the color of the pictures that are being shown.

The projection machines are Simplexes. They are equipped with carbon arcs for either direct current or alternating current. These Simplex projectors also have in-

(Continued on page 3462)



ALL NEW PROJECTORS WORK WELL

IT isn't how well a motion picture projector works when it is new that counts, but how well it works after it has seen strenuous service for weeks and months.

That is one of the strong points of the

MOTIOGRAPH DeLuxe

Where other machines begin to lose their efficiency after a short period, the Motiograph DeLuxe will steadily maintain the same high standard, no matter how hard or often it is used.

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"Automatic" Keynote of Motion Pictures of Tomorrow

A Paper by Henry O. Hubbard at S. M. P. E. Convention

Motion picture engineering is emerging as a fession of power and vision. The motion ture engineer is master of the materials, de- es, energy, and ideas which equip the motion ture art to portray any real or ideal scene ich nature gives or the mind of man con- ves. The field of motion picture engineering a circle having a well-defined center but no cumference. It is worth while to survey its tral function and its farther reaches. Its mary function is to create mechanism to ord and project pictures made dynamic and ve by a timed-sequence which is the soul of tion picture engineering. The ideals of the entive engineer will make the motion picture of tomorrow, for that art has no limitation ier than the creative imagination of the artist the technical resources of the motion picture gineer. Nor can we overlook his further ction which concerns the studio, the theatre, xiliary mechanisms, lights, incidental appeals the senses, and finally the subject matter of pictures, for the subjects give directions to efforts and in turn are enriched by new vices.

What of the future? Shall we ignore it? We not, for our labor is all for the future. Is it ssible we are working for a future we do t see, for an outcome we do not know, toys caprice of predestiny, or can we master our e? Human evolution has two extraordinary sults: the steady emergence of man's power know the cosmos and assimilate the expe- nce of all men, and the steady rise of man's ntrol of his own future making it indeepndent his heredity, his past, and his environment e are freer to make destiny than ever before, er to control nature and today we have the owledge, the materials, mechanisms, and ergy, and will to plan our own future. Science edicts. That is its chief function and its wer. The engineer uses such predictions and akes programs which become a prophecy which makes come true. So you see it is not so uch prophecy we need as it is a program. I ek chiefly to stir your own vision of a future ight with achievements in your field, to foresee t what is coming, but rather what you are to ing. So it is for you to make the program for e year 1950 and this is my thought in this talk "The Motion Pictures of Tomorrow."

It is possible to make continuous and rapid ogress if for all new knowledge we could tablish direct channels from all the sciences every motion picture engineer so that all w data may be made instantly available for e in your field. Is this possible? It is cer- inly possible and I feel that it is inevitable. the sciences an extraordinary thing has hap- ned this century. The splitting up of human tivities into minute specialties has not pre- nted it. The cause is the avalanche of new ta resulting from new research and technical perience. The result is that no specialist can ep up with new knowledge even in his own ld. The case is becoming steadily more seri- us as new data multiply at a faster rate. What e we to do? We shall be driven to do what ie new education teaches that we ought to o—namely, to stop making our brains mere ore houses for facts. The brain is too valu- le for that.

The brain is the organ of action, not of fact storage. Yet such data are the basis of all your progress. When we had few telephones we had no directory; today we print them all in a b c order in a directory and can find any number in a few seconds. We must make all technical facts accessible for instant use. Our dictionary is a beginning. With a half million words in our language, we can find any word and its meaning in half a minute because it is arranged for that purpose. We must apply that idea for existing knowledge, and to the deluge of new knowledge, priceless but overwhelming. Our system of knowledge is breaking down and a new system is called for, to objectivize such data, externalize our memory, as we have extended our eye and ear. Then for the first time our brain will be used as an organ of action which the psychologists are recognizing as its true function. The ideal is simple. To make all existing and new knowledge available for instane use by a technical expert, as handy and accessible as his purse or his pocketknife. We must move toward that ideal and when it is reached progress will be quickened to a rate we do not dream of today.

It is a very old idea that progress comes both by steady improvements, and also by jumps—in biology called mutations. Mechanical inventions come by mutations. In the art of communication the speaking trumpet came first. The speaking tube was a device of a new kind—a pipe line for speech. The telephone displaced the empty tube by solid metal wire. Finally the radio telephone is a new art by which one voice may talk with the whole world through space. Invention as the ultimate art will survive when all industry becomes automatic and power-driven and all men are freed from the struggle for bread and the tyranny of needless toil and free to choose new constructive work. We must expect new kinds of arts during the coming quarter century. Invention, or the design of the automatic power machine, will be the big business for years to come.

Now why in working on any device can we not begin with a theoretically ideal specification. Day-dream the ultimate perfected device, then bring it down to earth modified as little as possible. Insist especially that it be automatic, power-driven, and operable continuously on call so that the operator may become an observer rather than a worker.

I think we all foresee the trend of projector design—we shall soon have the individual projector by which every one may observe any film at his own desk or library table. An individual projector may use a thinner film with small pictures, so that one may use the projector as he uses a book or pencil, slip it into his pocket, carry it with him for use anywhere. Our home libraries will be equipped to exhibit pictures, as easily as we play a Victrola. Such devices are already available, and will evolve into the animated newspaper of tomorrow. Public libraries of course will have individual screens and projectors for each ready and great collections of highly specialized films on every conceivable topic.

The motion picture engineer is concerned with the total effect on the audience. The limit of your field is your vision and your opportunity, and you create both. Just one or two casual thoughts on the theatre, suggestive rather than definitive. The form of the theatre may receive radical treatment. Today's crowding resembles the days of unregulated street traffic. We may establish one-way aisles and apply every other device of traffic management to ensure easy entrance and exit. Hats and wraps must be cared for by some perfect system not yet devised. Seats must be designed by correct-posture experts for perfect comfort and health, with two independent chair arms for each person. The seats will of course fold automatically as soon as vacated to allow easy exit. Coin-operated vending machines will dispense disks which in turn will operate easy-working turnstiles according to seat location, eliminating both the box office and the ticket takers. A tiny lamp would light showing for each row that seats were available, the color indicating the number vacant, thus largely replacing the usher. The keynote is the word "automatic."

The theatre size will range from the "little theatres" to the huge theatres for master-productions. The little theatres with lower magnifications will be better for highly specialized films requiring perfect definition. Little theatres will also be suitable for innovations which must meet the challenge of popular taste before being assimilated into appreciated art. At the other extreme we may have vast circular theatres with concentric circles of seats facing the center where each sector will be provided with its own screen and projector all operating with one film. Many times the present chowds could be served and all the advantages of large-scale production would obtain.

Five years ago I was privileged to suggest to you the possible complete control of indoor climate within the theatre. My belief is within the reach of present-day technology, both as to data and mechanisms. We cool the air for the dead cattle of the stockyards, why not for the hot and tired thousands in need of refreshment and recreation? We govern humidity for spinning cotton, why not also for making happy lives? We control pressure of air in caissons and altitude chambers for industrial tasks, why not for the highest art, promoting human wellbeing? Within the theatre we might have the perfect climate, the most exhilarating possible while outside the rain, the heat, the humidity, or the cold might be excessive. This would require conformity to every item of the specification of each type of agreeable climate desired, expressed in units of measure and therefore reproducible. The engineer could control at the optimum value every item such as cooling or heating, drying the air, increasing the air pressure or decreasing it, adding the healthful touch of ozone, ensuring air purity by filtering or by labyrinths of mercury arcs to give the ultraviolet radiation adequate, atomizing the essences of perfumes such as the odor of the pinewoods, the tang of the sea, the fragrance of the flowers, or "the spicy odors of Araby the blest." All of these elements are today separately realized in actual service and need but the unifying hand of the engineer to realize in combination. This would make the theatre most attractive at all times since we could duplicate the finest climates of the most famous resorts of the world.

(To be continued next week)

Nadeau Works Out Novel Scheme for Producing Black and White Cutouts

By Use of Enlarging Camera He is Able to Make Silhouettes for Display Purposes

LARGE cutouts, those made from 24-sheets, have a striking effect when mounted on the marquis; but for night effects, the colors often fail to stand out under electric lights and much of the effect is lost.

Albert Nadeau, manager of the Bluebird theatre, in Anaconda, Mont., where Associated First National features are shown, with his assistant, William Bogg, has, after considerable experimenting worked out a simple method of making black-and-white cutouts which have a striking effect. Pictures no longer than an inch in diameter have been enlarged to six or eight feet with excellent results.

The method is simple and can be handled by almost any theatre manager. All that is necessary is a home-made baloptican such as indicated by the enclosed sketch, and the sketch is almost self-explanatory.

The baloptican itself (the box) is simply a rough wood box, made practically light tight. In the front two convex (ordinary stereopticon) lens are mounted, while the back is sliding. The can is simply any large tin can with both top and bottom removed, tacked in the front of the box to avoid sidelights from the two lights.

The picture which it is desired to reproduce is mounted on the sliding back with thumbtacks. Rays from two powerful nitrogen filled electric lamps on each side of lens are thrown back on the picture by use of reflectors. The can keeps the light from cutting into the "path of the image" and cutting down the foot candlepower on the "screen." By moving the back, forward and backward a focus on the "screen" is obtained.

The image is thrown through the lens to the mirror and reflected at right angles to the "screen." Use of two or three sets of lens (long and short focus) is more satisfactory in that the baloptican is easier to operate but they are not necessary. By moving the box backward and forward almost any size image may be obtained.

The "screen" is wall board covered with white paper or painted with a dull white paint. The latter is more satisfactory as paper is likely to buckle.

After shifting the baloptican and the movable back until the image of the size wanted is in focus on the screen, the lines are outlined with a pencil. Full lights are then switched on and the outlined spaces filled in with dull black paint and finally the image cut out and mounted on the marquee. Standing 50 feet away from the image after it is completed and half-closing the eyes it is possible to get the effect of half a block's distance and the appearance of the cutout when viewed from a distance can be ascertained.

With a couple of lights reflected on the dull black and white, the cut-out can be easily recognized at a block's distance, and consequently "brings 'em from down the street." It is particularly adapted for use with a star whose popularity insures a full house. The picture of Constance Talmadge, enclosed was made from a cut clipped from a trade magazine. The original was about an inch and one-half in height.

Will Build a $70,000 House About Sept. 1.

Negotiations were concluded recently for the lease of the Sinnott property on the southwest corner of Third and Burnside streets, Portland, Oregon, to Eugene Blazier, the contracts being signed by Blazier and W. T. and T. J. Sinnott. The lease is for 15 years and involves several hundred thousand dollars. John Manning who handled the deal, refused to disclose the exact consideration of the amount involved. The deal includes, however, the razing of the old buildings on the site and the erection of a modern theatre to cost, equipped, around $70,000 Manning said.

The buildings occupying the quarter block involved are tenanted by the Bowman Merchandise company and the Rialto restaurant. Their leases are about to expire and work of razing will be started about September 1. The new theatre will be of concrete and will have seats for 1200 persons. The entire building will be used for a theatre except one or two store rooms to face Burnside street.

Whether you are a dealer or manufacturer in New York or Hohokus it will pay you to advertise in the LIVE BUYS section. Write us care LIVE BUYS department.

Lamb Drawing Plans for Million Dollar House

Barney Miller of New Britain, Ct., who is acting as agent in that city for the William Fox Corporation of New York, which plans to build a $1,000,000 theatre on the Shurberg property, near the junction of Main and East Main streets in that city, has announced that plans for the structure are expected within a week or 10 days and will be filed with the building inspector. Thomas W. Lamb, architect, of 644 Eighth avenue, New York, is preparing plans for the theatre and recently secured a copy of the New Britain building ordinances through Mr. Miller.



W. M. Lewis, who leaves Nicholas Power Co., to enter business for himself

Construction Gossip

Plans for a modern fireproof theatre to seat 1200 have been drawn by Francis J. Kennard the Tampa architect, and the contract has been given to the McGucken Company, also of Tampa, Fla. The house will cost around $100,000.

Winter Haven, Fla., is to have a new theatre also. Work has been started on a new house there to seat 500. The contract was awarded to J. C. Hanner Company of Orlando, Fla., and the cost is reported to be $20,000.

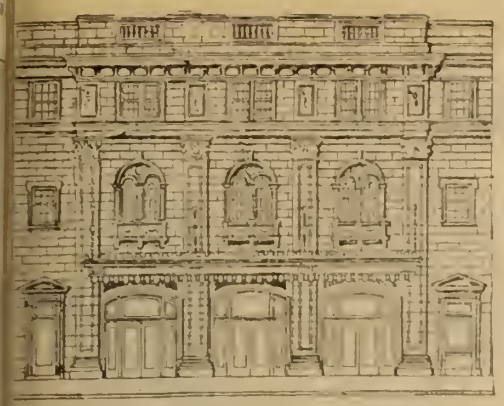
New theatres now under construction in Detroit are the New Adams, 2600 Junction avenue; Tuxedo, Hamilton and Tuxedo; new theatre 7316 Michigan avenue.

The Northern Theatre Co. has been organized with a capital stock of $300,000 to erect a new house at Woodward and Louise avenues. It will occupy a plot of ground 90 by 150, will seat about 2,500 and will be ready in the fall. The theatre is just north of the Ford Motor Co plant in Highland park, a Detroit suburb.

Messrs. Lanigan & Kelley, owners of the Hi-Art theatre in Lockport, N. Y. will build a new theatre in the Lock City soon. They have secured an option on a piece of property in the business district. Work on enlarging the Hi-Art was started a few days ago and when it is finished this house will be one of the finest in Western New York.

Provisions for a modern motion picture theatre will probably be included in plans for rebuilding of the burned St. Jean block at Ware, Mass. P. H. Provencal of the Ware Building Association reports that the insurance has been adjusted and a meeting of the association will be called within the next two or three weeks to consider rebuilding. Tentative plans are to have a greater part of the ground floor occupied by the proposed theatre.

You'll find just the thing you want in the "LIVE BUYS" section—and at right prices.



Warwick theatre, Kansas City

Two Theatres to Be Built in Portland, Ore.

Two new theatres are to be erected by the Portland Amusement Company, Portland, Ore., owners of the American, Burnside and Casino cinema and combination picture and vaudeville houses. Construction of the first one will begin this summer. Although the motion picture interests will be the main attractions it will be constructed with stage and equipment so that drama or vaudeville may be housed there. The other is to be located on north Sixth street and will not be built before fall.

I. Leeser Cohen, general manager of the company, has left on a visit of inspection to several eastern cities including Chicago, Philadelphia and New York. He will observe the latest methods of construction and seating and bring back with him the newest and improved plans for modern theatres.

New Picture House To Be Built in Denver

Denver, May 27.—Construction work will begin within the next few weeks on a new motion picture theatre to cost $75,000, which will be located in Santa Fe drive between Seventh and Ninth avenues, according to announcement by George A. Levy, president of the newly incorporated Liberty Theatres Corp. Mr. Levy declares that it will be one of the finest neighborhood theatres in the West.

This theatre will be the first of a chain of motion picture houses to be built in Denver and the surrounding towns, proposed by the new corporation.

"At present we do not intend to invade Curtis street," said Mr. Levy, but our theatres will rival the Curtis street houses. We feel that there are several locations in thickly populated localities where high-class motion picture theatres would be more than welcome."

According to present plans, the new Santa Fe drive theatre will be ready for its opening performance about September 5, with a program of first-run features. Efforts will be made to hold to the first-run policy so far as possible. Many of the best features will be shown by the Liberty circuit before they are shown on Curtis street, said Mr. Levy.

Half Million Dollar House Is Under Way for Kansas City Theatre Owners

"Electric" Name of New House—Another Theatre to Spend $100,000 Remodeling

For years Kansas City, Kan., with a population of about 125,000, has been without a first-class motion picture theater. Within the course of a few months, however, that city will have a motion picture house which will compare favorably with the best of week-run houses in the Middle West.

Construction work is already under way on the new Electric theatre, which is being erected by E. J. and F. C. Grubel, at a cost of $500,000. The new theatre, which will be located at 628-30-32-34 Minnesota Avenue, will be by far the most elaborately constructed motion picture house in the state of Kansas. The Grubel Brothers, who will operate the new house, own a chain of motion picture houses in the Middle West.

The Electric theatre will have a frontage of 80 feet and will be 49 feet in height. The front will consist of gray and green glazed terra-cotta, while a center over the canopy will be constructed of art glass, back of which colored lights will be operating constantly, giving the front a unique appearance from the street. The building will be entirely of fireproof construction, while the main lobby will measure 30 by 40 feet. The theatre proper will be 80 feet wide and 125 feet deep, with a maximum ceiling height of 60 feet.

A children's playroom on the downstairs floor will be elaborately equipped with every known device that provides pleasure for children. A concealed system of lighting will be put into effect and the latest devices for manipulating lights will be installed. A large pipe organ is also planned.

The seating capacity of the Electric will be 2,000. Carl Boller & Bro. are the architects who drew the plans for the new structure.

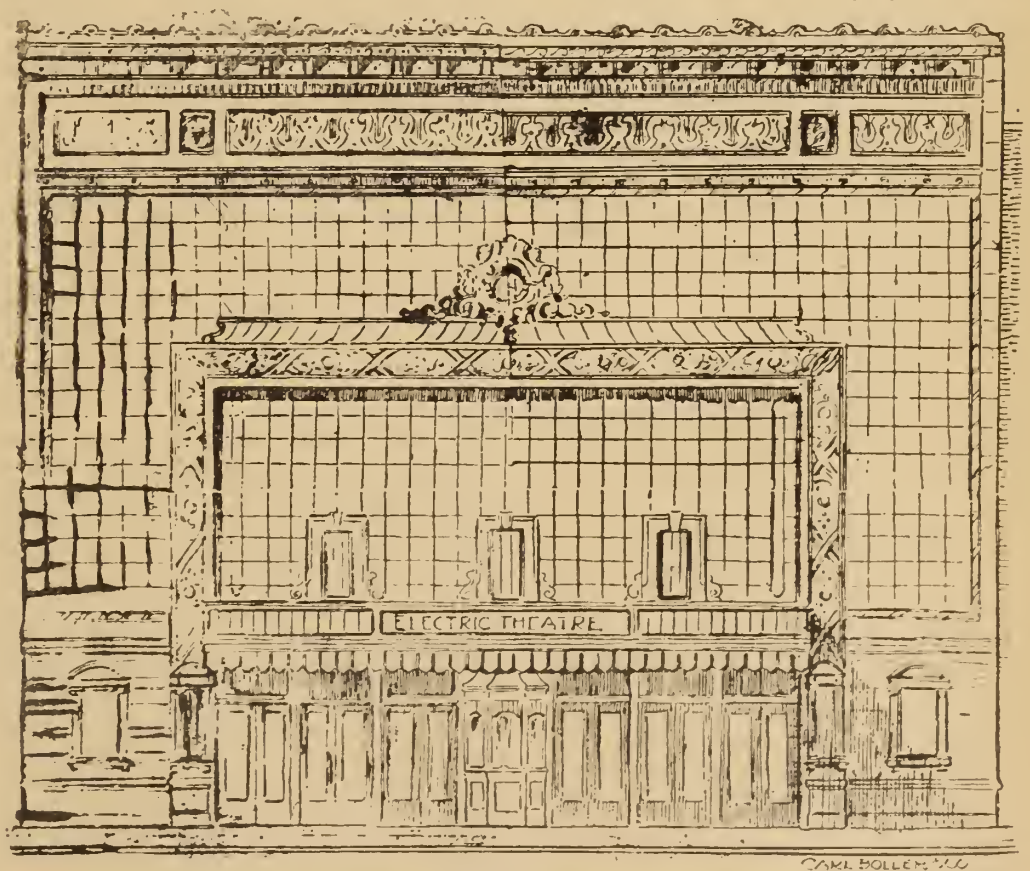
Work of rebuilding the Warwick theatre, which will be transformed into Kansas City's largest suburban motion picture house, will begin in July. A new fronting, which will cost about $100,000, is only one of the several features planned by E. W. Werner, lessee.

The Warwick at present seats about 1,300 persons. Fifty-two feet will be added to the rear of the building, the ceiling will be raised and a balcony, containing two hundred loges, built in, increasing the seating capacity to more than 1,800.

The plans include a front of terra-cotta and stone, with elaborate marquetry. New seats also will be installed, and the entire interior will be refurnished and the stage enlarged to accommodate large casts in prologues.

A new Hope-Jones unit orchestral pipe organ, costing $10,000, will be installed in the new house.

While the entire detailed plans have not yet been completed, it is expected that the new structure will be ready by October 1.



Architect's drawing of New Electric theatre, Kansas City

Ascher's Auditorium Has a New Manager

Ascher's Auditorium, Dayton, Ohio, has a new manager. Mr. H. M. Rouda, fresh from Chicago is now in charge and he has started to whoop things with a vengeance. He made his appearance just in time to get ready for the showing Easter



H. M. Rouda, new manager, Ascher's Auditorium theatre, Dayton, Ohio

week arriving in the city on Thursday with a desire to get something new on the map for the Sunday opening.

Ascher's Auditorium was originally the "New Auditorium" and is one of the most beautiful houses in Ohio. A magnificent entrance effect has been obtained by covering the walls of the lobby with white marble panelled in black onyx. This leads into a beautiful foyer with entrances to the theatre proper by way of gradual inclined passages both right and left. In the center of the foyer there is a beautiful Rookwood fountain especially modeled for the theatre and to the right is to be found the ladies retiring room which is finished entirely, both walls and ceiling, in dull green Rookwood tiling. The men's room opening at the left of the fountain is finished in like manner and in both are to be found every modern convenience known to theatres.

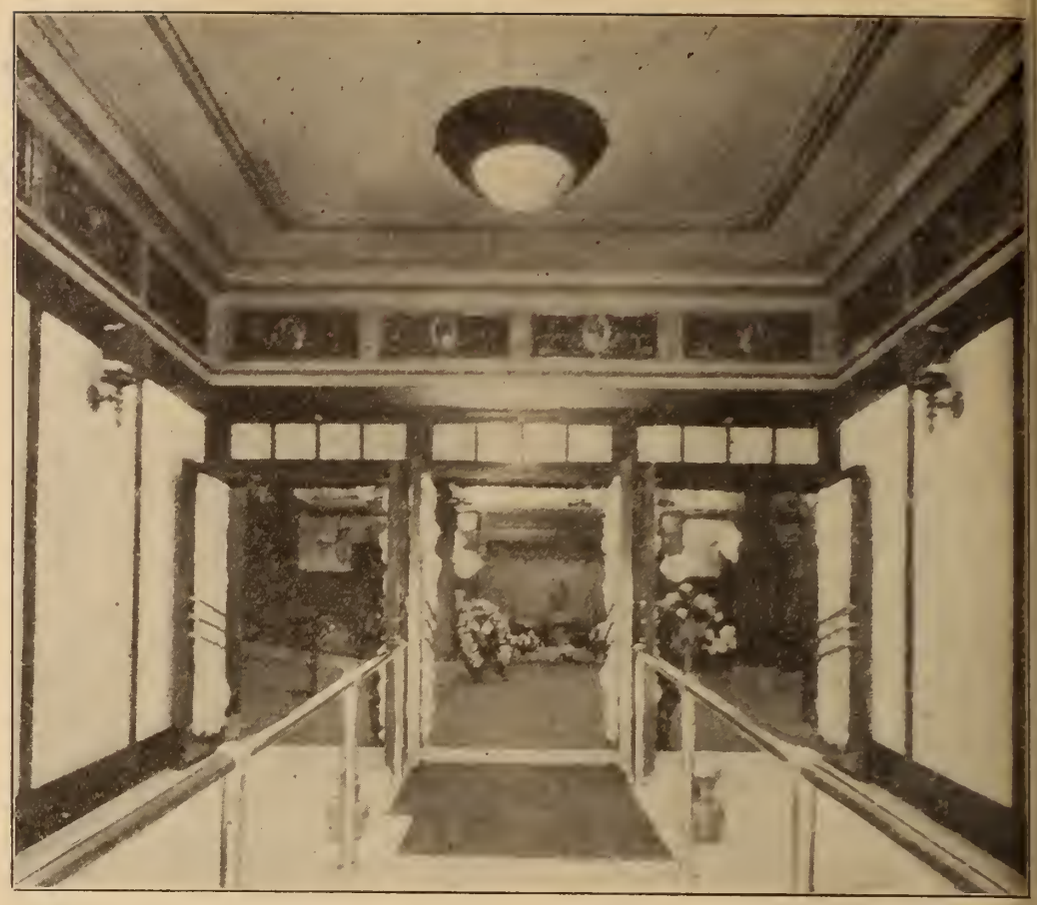
The theatre itself is of "saucer" type of construction there being no balcony. The floor rising in easy curve from front to back. It is fire proof and one of the most magnificently finished and decorated theatres of its size in the Middle West.

Sell Film Building

The twelve story film building, Seventeenth and Main streets, Kansas City, Mo., was bought Friday by Sam Davidson, a Fort Worth, Texas investor, for $725,000, the sale forming the largest real estate transaction of the year in Kansas City.

The property was purchased from E. P. Pratt, trustee. As part of the consideration Mr. Davidson deeded to Mr. Pratt the Rockhill Manor, a family hotel at Forty-third and Locust streets. It is valued at $225,000.

The real estate agents were F. E. McNulty and the Agee-Block Realty Company.



Lobby, entrance and foyer, showing Rookwood fountain through center door. Ascher's Auditorium theatre, Dayton, Ohio

New Haven Branch Office Makes Good

The New Haven branch office of the Boston Motion Picture Supply Company, one of the New England Distributors of the Simplex Projector, has proven itself to be an essential wing of that well known New England equipment house.

Located in the heart of the New Haven film district at 139 Meadow street, it offers the exhibitors of Connecticut a centrally situated supply house and eliminates the necessity of sending to New York or Boston in the event of an emergency, as was the case in former years.

A very complete line of theatre equipment, including Simplex projectors, parts and all accessories, is maintained at all times at the New Haven branch and Connecticut exhibitors need go no further for any form of theatre necessities.

Mr. Harry Asher, general manager of the Boston office of the Boston Motion Picture Supply Company, realized the importance of his new New Haven branch and was especially careful in selecting the executives which he placed in charge at New Haven and the choice of men reflects Mr. Asher's ability as an executive and his success therein.

Mr. Henry Scully, general manager of the New Haven office, can be truly said to be the best known film man in Connecticut and a universal favorite throughout the state in exhibitor circles. For the past twelve years he held office as general manager of the New Haven branch of the Famous Players-Lasky Corporation and worked under the direction of Mr. Harry Asher, who at that time was general manager of the New England division of the Famous Players-Lasky Corporation.

Louis Phillips, who for a short while was the manager of the Boston office of this supply company, has been selected as Mr. Scully's assistant. While at Boston Mr. Phillips obtained a general training in merchandising and this with the fact that he is one of the most popular projectionists in Central Connecticut and also president of the New Hoven Local Union of Projectionists makes him a particularly valued asset to the company.

Frank Farrell who is the road man in the New Haven branch is another old time projectionist and a member of the New Haven local. He is undoubtedly one of the best versed men on Mazda projection in the state, as he has specialized for years on this type of projection development. Previous to his connection with the Boston Motion Picture Supply Company, he was a representative of a well known line of Mazda equipment and brings to his new employers a wealth of knowledge and experience which is now clearly shown in the large number of orders continuously sent in by him.

The following are some of the recent installations made by the New Haven office: Two regulation motor driven Simplex projectors, Gem theatre, Willimantic, Conn.; two motor driven regulation model Simplex projectors, R. H. Norton's Hall, Guilford, Conn.; two motor driven regulation model Simplex projectors, White City theatre, New Haven, Conn.; two regulation model motor driven Simplex projectors, Bijou theatre, Manville, R. I., and two motor driven regulation Simplex projectors, Princess theatre, Bristol, Conn., all of which indicates very clearly that the Simplex banner is being definitely planted in the Nutmeg state by the energetic trio above mentioned.

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(*Continued from page* 3455)

stalled in them the latest invention in motion picture lenses, the lenses being the product of the Kollmorgen Optical Corporation of Brooklyn. The port holes in the booth are fitted with automatic sliding fire doors from which are attached fused links which automatically cause the doors to drop or close in case of intense heat or fire. This fireproof booth has a ventilator through to the roof of the building and no fire or smoke can possibly reach the auditorium. The projector is in charge of D. T. Johnson, who is an expert in that line. Mr. Johnson is business agent of the International Association of Theatrical stage employes and motion picture machine operators, and a member of Local Union 576.

VENTILATING SYSTEM

One of the most important factors of this modern movie house is the ventilating system. The Palace is equipped with the latest word in this department. It is the mechanical hot blast system and was manufactured and installed by the Columbus Heating & Ventilating Co. There are installed in the Palace two large furnaces side by side, and either one can be used, or both, as desired or necessary. This system has a special electric motor and large sirocco blower or fan which pulls fresh air in from the top and outside of the building and forces it heated into the auditorium. It is claimed that the air in the building by this method is entirely changed ten times each hour. In the summer this blower system is used to force cool air into the auditorium instead of heated air, making the theater comfortable not only in the coldest but also in the hottest weather.

The exit doors are all fitted with specially designed theatre hardware so that a slight push of the body against the door from the inside releases the lock and the doors fly open. The exit signs over the doors are exceptionally large, well illuminated and easily readable in a dark house. The immense electric sign "Palace" which hangs in front of the building is an attractive one and can be easily seen from any part of Main street.

Supply and Equipment Division Nominate Directors

The Fifth Annual meeting of the General and Supply and Equipment Divisions members of the National Association of the Motion Picture Industry was held at the headquarters, May 21, 1921.

The following directors were nominated by the General Division for election at the annual meeting to be held in June:

Fred J. Beecroft, 729 Seventh Avenue; Paul H. Cromelin, 218 West 42nd Street; John C. Flinn, 485 Fifth Avenue; Paul Gulick, 1600 Broadway; Arthur James 516 Fifth Avenue; Martin J. Quigley 1476 Broadway, N. Y., and Chicago, Ill. Fred Rothenberg, 136 W. 52nd Street P. H. Stilson, 485 Fifth Avenue, Thomas G. Wiley, 209 West 38th Street.

Fred J. Beecroft was elected Chairman of the General Division, Paul H. Cromelin Vice-Chairman and Julian Solomon, Secretary.

Plans were discussed for a campaign for members for this division, to be formulated for special consideration at the annual meeting on June 6th.

A resolution of sympathy was adopted to be extended to the widow of the late, James L. Hoff.

At the meeting of the Supply and Equipment Division the following were nominated as directors representing this division, to be elected at the annual meeting:

Harry N. Allen, Wyanoak Publishing Company; Jules E. Brulatour, Eastman Films, Inc.; Willard B. Cook, Pathescope Co. of America; B. J. Knoppleman, Excelsior Illustrating Co.; H. T. Edwards, United Theatre Equipment Corporation; Walter J. Moore, H. C. Miner Lithographing Co.; E. M. Porter, Precision Machine Co.; Will C. Smith, Nicholas Power Company; L. P. Weber, Acme Lithographing Company.

J. E. Brulatour was re-elected Chairman of the Supply and Equipment Division; Walter J. Moore Vice-Chairman and Frederick H. Elliott, Secretary.



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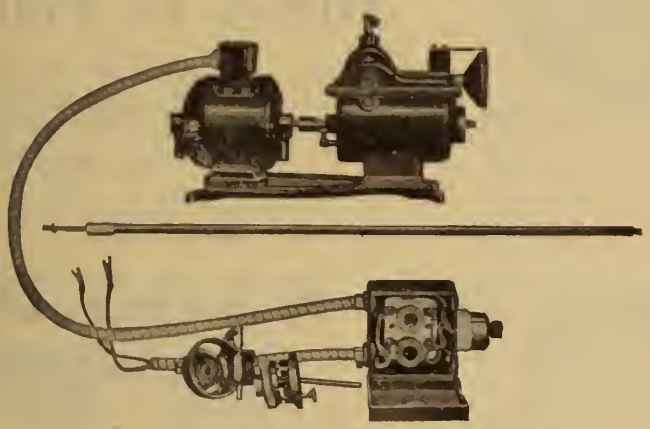
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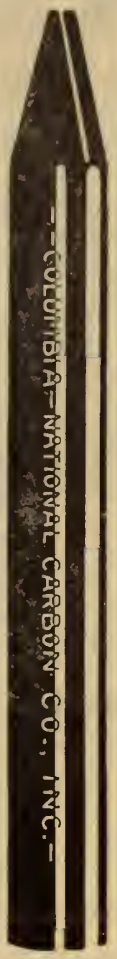
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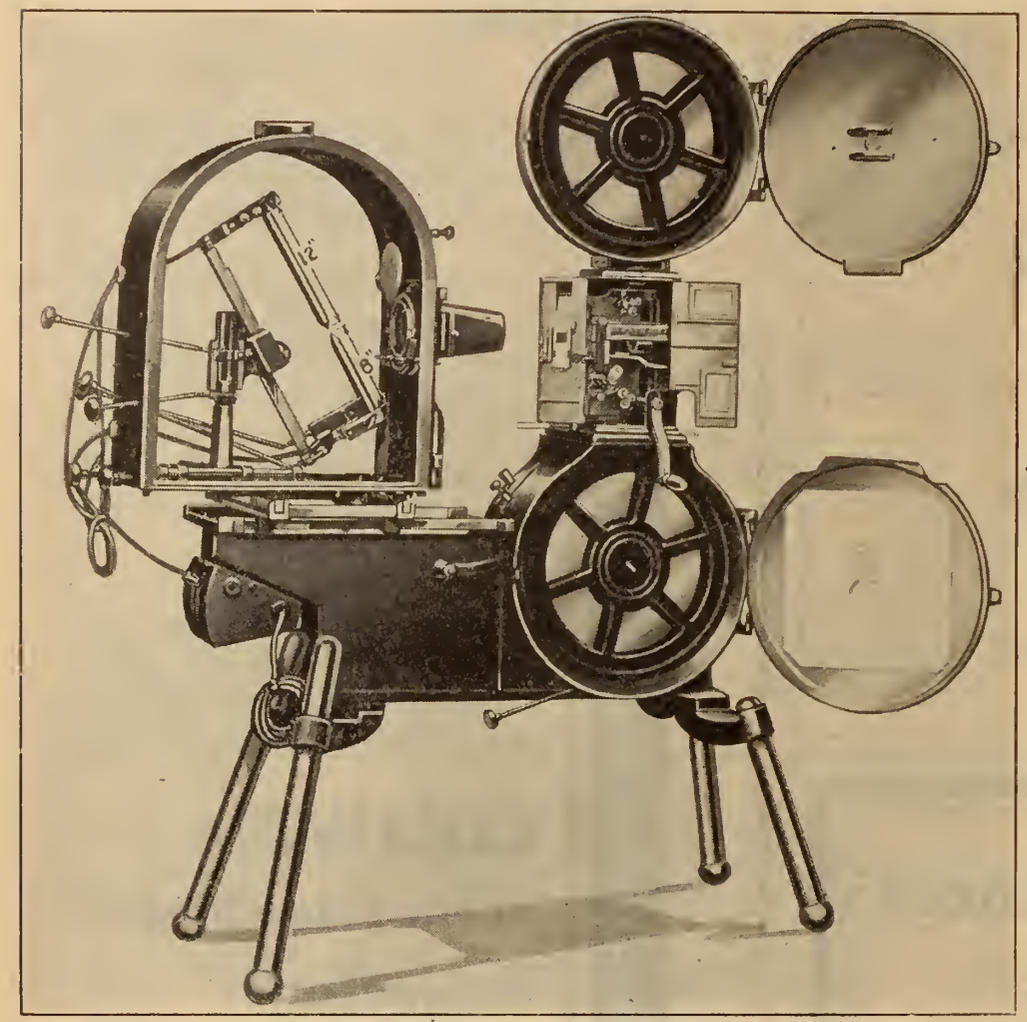
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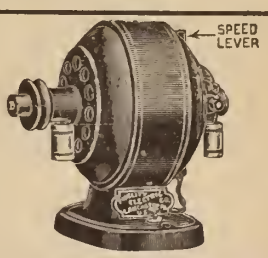
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Equipment Operating Projection Questions Answered

Presents a Projection Text Book That Is a Valuable Addition to Any Library

James R. Cameron Has an Expert Prepare Each Chapter—A Handy Mass of Data

Good books on projection are scarce. In fact, books of any quality, good or bad, relating to projection are so infrequent as to create a stir whenever they appear. This is due primarily to the lack of projection engineers qualified to collect and correlate data and facts and to present them in a manner acceptable and readable to the projectionist. "Motion Picture Projection," a handbook of nearly 600 pages, just published by its author, James R. Cameron, comes under the heading of *good* projection books.

In comparison with all other works now on the market, this book of Cameron's stands in a class by itself because of the viewpoint taken by the author. Instead of posing as an original theorist or as an expert whose skill and knowledge are not to be questioned or even lightly regarded, Mr. Cameron went forth into the haunts of those who know best and got from them the true facts pertaining to their respective phases of projection. All of which is merely a round-about way of saying that, instead of writing the handbook alone and unaided he has managed to prevail on an optical expert to write the chapters on Optics, and a motor generator specialist to prepare the matter pertaining to that device, and so on. And the result has been what one would expect. No one will deny that this is the proper method of preparing a text book on a subject as widely divergent as motion picture projection.

It would be a difficult task to attempt to point out the features that excel. It is better to say that the new material in the book is alone worth the price, while the old "dope" has been retold in straightforward language without frills or by-plays and likewise is equal in value to the book's cost.

There is the usual amount of preliminary and elementary data, leading up through a discussion of the Edison 3-wire system to the layout of a model projection room accompanied by detail drawings and photographs of the latter.

Motor generators of the principal makes are described in full and the troubles common to each are explained in terms easily understandable. The chapter on "Armature Faults and their Location," in particular, was evidently written by an expert and he should be congratulated, whoever he may be, on the simplicity with which he has told his story. This is easily one of the best parts of the book.

Toward the back of the book are digests of the laws of various states regarding theatres, their operation and conduct. A handy mass of data to have. And finally in the very back of the volume is a set of several hundred questions and answers for use in preparing for examinations.

This book should be in the library of every projectionist no matter how many other works on projection may be weighing down his shelf. The price ($3.50) is not a criterion of the worth of "Motion Picture Projection," published by and obtainable from the Theatre Supply Co., 124 West 45th St., New York, N. Y.

New Capitol Theatre Has Fine Projection Room

St. Louis, Mo., can well be proud of its new Capitol theatre, which opened recently in that city. The local press claims it to be the most lavishly decorated and constructed theatre of its size in the entire country, and only seating 1,000, it can be truly regarded a model for this type of house.

With its excellent location in the heart of the busy downtown district of St. Louis, its owners can look forward to promising business.

The Capitol, built by the Skouras Bros., who control a chain of representative theatres throughout St. Louis, will be operated jointly by the Buena Company of St. Louis and the Skouras Bros., whch companies have recently consolidated.

A very essential feature of the Capitol is its very spacious airy projection room, in which the best of propectionists would thoroughly enjoy working. It measures 12 feet wide, 9 feet deep and 8 feet high and is completely equipped by the Erker Bros. Optical Co., the well known distributors of the Simplex Projector in Missouri.

Jos. Schuler and Gus Eisen, two very capable members of the St. Louis Projectionists Union, are placed in charge of the projection room and are truly doing justice to their important positions. Two motor driven type "S" Simplex Projectors provide the projection for this new theatre and with a throw of 125 feet upon a Minusa Screen, they project an 11 x foot picture, with the greatest of clarity and precision.

Projectionist Gives His Views on Film Conditions

Following is reproduced a very interesting letter from a projectionist at Champaign, Ill. Mr. Wills is responsible for the proper projection of pictures in the Park theatre in that town. His letter follows:

Champaign, Ill.,
May 17, 1921.

Technical Editor,
Motion Picture News,
New York, N. Y.

Dear sir: I noticed with much interest the two articles entitled: "Film Exchanges To Give Mechanical Service," and "Who Should Be Responsible For Film Condition?" My reason for such a great interest is this: In the May 8, 1920 issue of Motion Picture News, a letter of mine was published in which the following was stated on page 4048: "The time is coming when the film companies will employ inspectors of the machines throughout the country, since the majority of 'operators' will not take care of their machines." At present the Indianapolis Exchanges are c operating in an effort to keep prints in bett condition.

Contrary to the article "Who Should E Responsible For Film Condition?" I woul say that it is up to the exchanges to look aft the exhibitors' machines, for the majority c the exhibitors do not keep their machines i proper condition, and the majority of proje tionists also do not care, as long as they ca get the film through the machines. Now if th exchange tells a manager he must buy part for his machines, the manager must, otherwis he will be without service. I can cite an number of instances where the managers hav refused to purchase new parts because th old ones were still able to be used. Never theless these old parts may be used and use but in the meantime they are damaging th prints of the film companies. So it seems i is entirely up to the exchange to eradicate thi evil of the damaging of their property.

I have a few suggestions that I think woul be of benefit to the N. A. M. L. namely th making of splices. A simple method, mad with cutting of film between the sprocket hole at edge of picture on right hand piece of film and of cutting left film at centre of sprocke hole. This makes a smaller splice than those ordinarily made and yet one that will hold The film of course being rewound from titl onto right hand reel. The reasons for thi are that film will go through machine without a jump provided holes are matched up properly and also in framing the picture up into frame, less of splice will be shown on screen.

Another excellent thing in the booth is *two* fire extinguishers, one at each machine. The law only requires one, but there is need for two. One does not know when they will have a fire and seconds count in a film fire, therefore an extinguisher handily placed is a benefit.

Speaking of film coming in perfect condition, the Associated Producers Exchange of Chicago, certainly sends out film in perfect condition. By perfect I mean everything, splices small yet enough to hold, going through the machine without a jump, NO EXCHANGE PUNCH MARK to mar the film and the film is waxed when sent out.

One thing more before I close is the designing of the machines of to-day in regard to film traps. Only two machines were ever designed right. By right designing I mean that the back shoes and plate are stationary, the shoes the emulsion side must bear upon. As these are always stationary, thickness of film or thinness will have no effect on the focus of the picture. One other thing in regard to designing is the diameter of the hub. The narrow hub means more tension on film, causing extra wear on sprocket wheels and more scratching of the film.

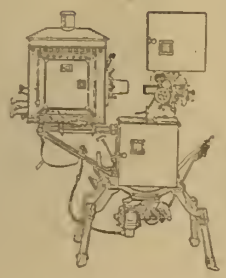
I had considerable more to say, but find my letter is reaching large proportions and will close now and write another letter stating of other evils of the machines and conditions of film at a later date.

Very truly yours,
P. A. Wills, Projectionist.
Park Theatre. Member N. A. M. L. No. 1105.
Member I. A. T. S. E. Local 482.

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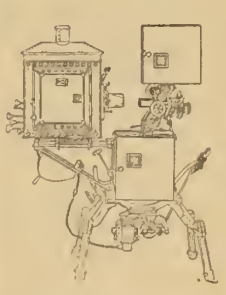
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Endorse Article on Responsibility for Film Condition

BELOW is reproduced a letter from one of the NEWS readers relative to article appearing several weeks ago. Mr. Scobey's letter is self-explanatory and furnishes plenty of food for thought.

Technical Editor,
MOTION PICTURE NEWS, INC.,
New York City.

Dear Sir: In reading the Projection Department of this week's NEWS, May 14, I became very much interested in an article headed "Who Should be Responsible for Film Condition." No doubt you will remember a series of articles that was sent in by me and appearing in the NEWS, starting in the issue of August 21, 1920. In those articles I took the Exchange, Theatre Manager and Projectionist to task for the condition of film. You wrote me at the time and as you say at the start of the first article, you agreed with me in full.

My opinion as to the cause of bad film has not changed one iota since I wrote those articles. *I still contend that service will NEVER be what it should be until there is COOPERATION between Exchange, Theatre Manager and Projectionist.*

That you are skeptical as to the sincerity of the Exchange in this matter is not to be wondered at, and I do not blame you, the theatre manager nor projectionist for feeling that way, for as you say, in the past it has been the policy of a party under fire to throw out a smoke screen to cover up with. But I want to correct you in this particular case. I am the Greek that you advise the projectionist to watch out for, but I am not bearing gifts. I am a projectionist myself and I am for the man in the projection room as long as he is a projectionist, but I have no time for the operator who allows equipment to go dirty and oily and running out of adjustment with worn magazine valves, sprockets and rollers, all of which damage film.

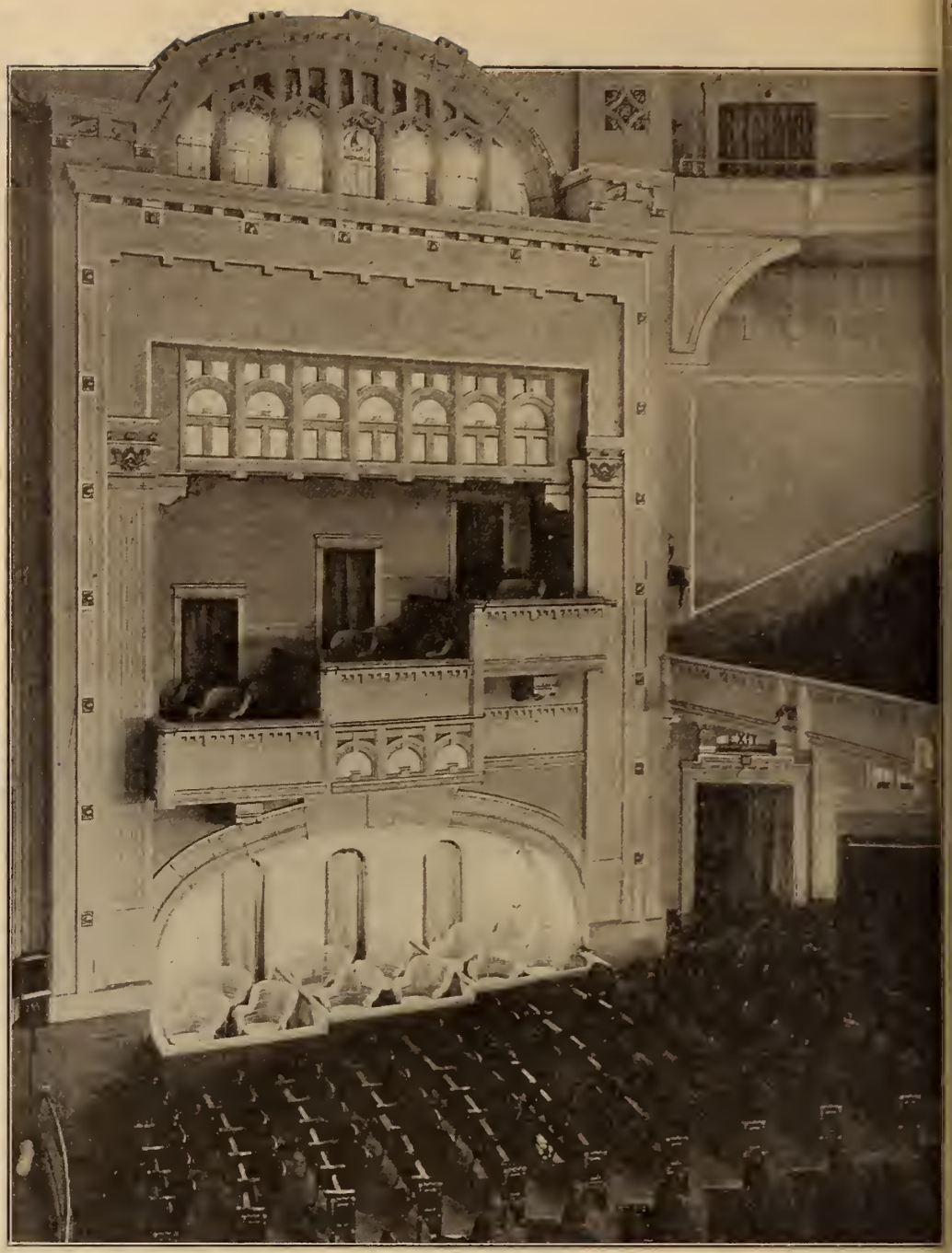
I accepted the position of inspector of equipment for the Board of Motion Picture Exchange Managers of Indianapolis, Ind., on these conditions, that I was to inspect and make reports on the condition of machines and service and that I was to be a free agent and was to be absolutely neutral in every respect. Race, color nor creed does not enter the argument, and I want to assure you, the theatre managers and projectionists that as long as I am on the job every one will receive a square deal as far as I can give it to them. I do not claim to know it all and no doubt I will make mistakes, but when I do make one you can be assured that it was not intentional.

In the last three weeks I have made over seventy inspections, and I have been given the heartiest of cooperation by the managers and projectionists, with one exception. I have met the cold shoulder and the frigid air in several places, but I can truthfully say that after explaining my position to the manager or projectionist the atmosphere has warmed up and I have been invited back whenever I was in their city again. You know the old saying, "You are never too old to learn." That applies to exchanges, theatre managers and projectionists as well as anyone else, and maybe they can be taught some things about film that they do not know just as well as you and I.

If there is any doubt in your mind about the need of inspection in the theatres, I believe that I can very soon convince you that you are in error. I will be very glad to forward to you, on request, my report sheets on these inspections. This report sheet is filled out in triplicate while I am in the projection room and is signed by the manager of the theatre. One of these sheets is kept by him, one of them by me and the third one is forwarded to the office of the Board of Motion Picture Exchange Managers, where it is filed for future reference. These sheets show the name of the theatre, city, number of machines and make and the condition that I found them in. I have had one manager out of seventy refuse to sign my report sheet.

Since you gave considerable space in your department in warning the projectionist to beware of the Greek bearing presents, I would request that you add your cooperation in this matter by printing the above.

Yours respectfully,
(Signed) E. C. SCOBEY,
Inspector of Equipment, Ind. and Ky.
1035 South Meridian St.
Indianapolis, Ind.
May 14, 1921.



Boxes and lower floor of Loew's State theatre, Salt Lake City

Changes Name

The Alta Slide and Photo Co., of 105 Golden Gate Avenue, San Francisco, have moved to 111 Golden Gate Avenue. With the change in address they have also changed their firm name to Alta Studios.

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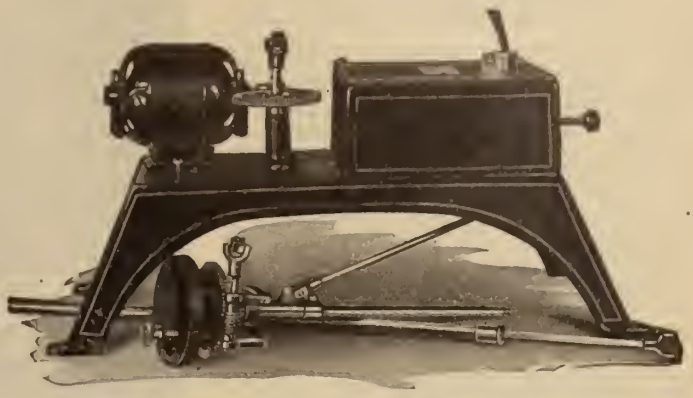
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W. H. RABELL, Pres.
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MANUFACTURERS AND PATENTEES
753 Jersey Avenue Office and Factory Jersey City, N. J.

Simplex Distributor Issues House Organ

A neat crisp copy of Western Theatre Equipment Company's house organ, "Equipment News," has just been received and it is such an interesting issue, we feel that just a few words concerning it will not be out of place in these columns.

The Western Theatre Equipment Company are the Northwest distributors of the Simplex projector and report very promising business for their respective territory.

The motive behind the printing of this particular issue is to introduce the family group of the W. T. E. staff to the many exhibitors in the Northwest and also to give some idea of the many forms of theatre equipment handled by the W. T. E. Mr. Ben Shearer, the president, feels that in these present days of advance business methods, one of the factors which go toward determining the success of any concern, is the quality of relationship that exists between a concern and all its customers.

Mr. Shearer wants his customers to have an opportunity of knowing what he looks like and also of knowing the appearance of his co-partners and in this way allowing the customers to become acquainted with the different men in the W. T. E. to whom they daily write, in sending orders, etc.

When a customer realizes that Ben Shearer parts his hair on the left side, wears a black knitted tie without a stickpin, and has sharp, penetrative, sincere-looking eyes, he takes a certain satisfaction in feeling that he really knows the man to whom he is writing.

A short history of the rapid progress of the Western Theatre Equipment Company, from the first acquiring of a Simplex franchise up to the present day, is given on page three along with a carefully outlined policy of the company, and further on in the issue is given a list of the recent Simplex installations, made by the W. T. E.

This issue, as a whole, is indeed attractive and very interesting. It ought to make a very favorable impression on the exhibitors in that territory and we look forward to receiving all the future editions of "Equipment News" and wish "all the more power" to its editors in speeding up the next issue.

Notes from Equipment Manufacturers

The valuable feature of chain store service was given a demonstration recently when the United Theatre Equipment Corporation, operating stores in thirteen of the leading cities, equipped the Four Horsemen producing companies with their projection equipment in the various cities wherein they are exhibiting.

The Four Horsemen companies are exhibiting their wonderful film in a manner harmonizing with the class of this feature, inasmuch as only new projectors are used.

The United Theatre Equipment Corporation's stores fitted up the Power's projectors with Hallberg speed indicating device, so that the picture could be played in exact synchronism with the musical score. This is of the utmost importance on super-features, as all climaxes and intense actions are accentuated by the clash of cymbals and the blare of trumpets.

The projectionist was free to follow the music score in close detail, as the arc had been automatically regulated by the Hallberg Arc Controller.

This is an example of modern mechanical principles being applied to the highest class of projection.

The Cameraphone theatre, on East 8th and Euclid avenues, Cleveland, Ohio, has just been equipped with a complete projection equipment out of the Cleveland branch of the United Theatre Equipment Corporation. Mr. Frank J. Masek, projection engineer and manager of the Cleveland branch of the U. T. E., has given this installation his personal supervision and it has excited considerable favorable comment in the Cleveland district.

In the Colonial and Roosevelt theatres of Brooklyn, the Power's machines were installed by Mr. Cumberland, of the U. T. E. Corp., New York branch.

A pair of latest model Power's 6-B machines have been sold to each of these theatres by the New York branch of the U. T. E. Corp., under the management of E. A. Cumberland, well known to all frequenters to the Godfrey Building.

New Rialto theatre—key house of the Southwest. C. P. Anderson, manager of the Oklahoma City branch of the U. T. E. Corp., has just equipped the Rialto theatre throughout with not only the projection room, which has all that a modern theatre should possess, but also has specialized on lobby equipment, electric fountain and many other of the specialties handled by the U. T. E. Corp.

The Elks theatre, at Duncan, Okla., was also equipped by the Oklahoma City branch of the U. T. E. Corp.

Boston office of the U. T. E. Corp. going strong.

The theatres of the New England States are refurnishing in anticipation of heavy business.

The New England territory has always been behind any other portion of the United States, in number of theatres per capita. Statistics show one theatre to approximately 10,000 persons, in New England, against 1 to 5,000 persons, in the balance of the United States.

Among the recent installations reported by Manager Marson, of the Boston branch of the U. T. E. Corp., are:

2 latest 6-B Power's machines to St. George theatre, Framingham, Mass.

2 latest 6-B Power's machines complete to People's theatre, Maynard, Mass.

2 latest 6-B machines (Power's) complete to Bijou theatre, Holyoke, Mass.

2 latest 6-B Power's machines complete, Olympia theatre, Scolley, Mass.

2 latest 6-B Power's machines complete, Majestic theatre, Easthampton, Mass.



Interior of new home of the Motion Picture Apporotus Co. In addition to the space shown here, there is o large experimental room

REBUILTS MOVING FAST

The Rebuilt Projector Department of the U. T. E. Corp. chain of stores reports an impetus to their spring business. Houses in all parts of the country are discarding obsolete machines and are putting in the wonderful values in rebuilt machines that come from the U. T. E. shops.

Among some of the satisfied recent purchasers of rebuilt equipment from the U. T. E. Corp. are the following:

Diamond theatre, Lake Odessa, Mich.; A. T. Cope, Cope Lake, Mich.; H. Stickney and S. Dodero, Merrill, Mich.; Liberty theatre, Lakeview, Mich.; Vandette theatre, Pentwater, Mich.; Holland Bros., Plattsburg, N. Y.; Kedemah Lodge, F. A. M., Cairo, N. Y.; F. C. Adams, Millerton, N. Y.; R. Smith, Blairstown, N. J.; Repass, Harries Company, Hartford, Conn.; C. A. Curry, Louisville, W. Va.; Box theatre, Budon, Ill.; Norwine Amusement Company, Bonne Tena, Mo.; F. F. Weiss, Fort Dodge, Iowa; Liberty theatre, Channing, Mich.; Amusement Supply Company, Chicago, Ill.; Colonial theatre, Peterboro, N. H.; Ladds theatre, Bristol, N. H.; Roderick Hall, Munson, Mass.; Star theatre, Bristol, N. H.; S. and A. theatre, Houston, Minn.; Delmar theatre, Hancock, Minn.; P. W. Spencer, Manchester, Ohio.

Many Repeat Orders for Marr & Colton Organs

The Marr & Colton Company, of Warsaw, N. Y., builders of both large and small pipe organs, report the volume of business for the first four months of the year double that of any previous period. They are at the present time making arrangements for additions to their modern fireproof plant which will double their capacity.

The two manual organ in the beautiful new Colonial theatre, Brooklyn, N. Y., is causing much favorable comment. Many theatre owners consider this organ one of the finest toned instruments in Greater New York. Among recent installations are two organs for the Rea and Meyer theatre chain, Syracuse, N. Y., an organ in the Melba theatre, Canton, Ohio, Star theatre, Dansville, N. Y., the Strand theatre, Chambersburg, Pa., and the new Buss theatre, Easton, Pa. They also have orders for large concert organs for Counihan and Shannon, of Perth Amboy, N. J., and for a three manual organ for the beautiful new Harmony theatre, Detroit, Mich.

Southern Theatre Building Activities

Arrangements also are being made by Fitzpatrick & McElroy to remodel and re-equip the Caldwell Theatre, St. Joseph, of which the also are the owners.

V. A. Anderson, merchant of Gulf Port an Pascagoula, was in New Orleans last week t close contracts with New Orleans firms for th erection of a modern motion picture theatre i Gulfport. The plans for the building hav been approved and the work is to start with out delay. The seating capacity will be 90 and every modern appliance is to be installec

"Plans will be prepared at once for the ne Saenger Theatre on Canal Street. As soon a these are approved and estimates receive building will begin. It will be equipped wit every modern device. There will be all possibl conveniences for patrons.

Said Mr. Saenger: "General Manager Rich ards and myself have recently returned fron a trip to Paris. While there and in New Yor we absorbed the latest ideas in motion-pictur construction and presentation and all of thes are to be embodied in the new New Orlean theatre."

The property purchased by Julian H. and A D. Saenger of the Saenger Interests on whicl the new theatre is to be erected consists of two thirds of the square bounded by Canal, Ram part, Basin and Iberville streets. It is 128 fee on Iberville street, by 188 feet on Rampart anc Basin streets. Canal street will be reached by a 20-foot lobby through the property from Ram part to Basin street, this is to be in front of the theatre.

Mr. Saenger said the new theatre will have a full stage, the same as any other theatre anc will be convertible so that any performance of the speaking stage may be presented.

"There will be a seating capacity of 4,000," said Julian Saenger, and we plan absolutely the largest and finest theatre building in the entire South. As far as moving-picture theatres go, there will be nothing to approach the new structure, not even excepting the famous Capitol Theatre in New York City."

The Saenger interests purchased the property from Leon Jacobs and associates who recently bought the entire square. Saengers paid $250,000, it is reported, for the two-thirds they bought.

Music Article

(*Continued from page* 3436)

r lover, they come, the disappointed fool
d the enraged husband. But too late,
lvio has jumped the wall.
" Faithless woman, your lover's
me——"
" Who? " asks Nedda, defiant.
" I would kill you, except that first I
ist know your lover that I may kill him,
ameless woman."
" His name, his name."
" I'll never tell you, never, never."
" By heaven, I'll kill you then."
Beppe stays him in time by telling him
e people are already arriving. " Come
ay, good master, be calm. Be calm.
dda get you dressed. You know Canio,
der though hasty. Come, master, be
rself. The gallant will return. I will
tch. We must dissemble; 'tis all noth-
g. Play your drum, Tonio; be yourself,
nio."
" Ah, to act, and with my heart laden
th sorrow. A man and only a jester.
ugh Punchinello; laugh Pagliacci. Sing
d be merry and laugh for the sorrow
t is eating thy heart."
That tragic song of Canio—Vesti la
bba—is sung here.
And so ends the first act.
Night has fallen; seven o'clock has ar-
ed, and so, too, have the villagers.
w, in our imaginations we must dress
e stage—still the same general scene—
re the traveling theatre. Here the peo-
e sitting about on the ground, eager for
e play to begin. But the actors are
ary. All who hear must pay. While
dda is collecting she manages to get a
rd in with Silvio.
Finally a curtain rises, we see a stage
on a stage. Peculiarly the story that
e actors perform is like the real-life
ama of Canio, Nedda and Silvio. But
s time the story is of Harlequin, played
Beppe; Columbine played by Nedda;
ddio played by Tonio; and Punchinello
yed by Canio.

he story amuses the audience, who laugh and sym-
ize with the lovers. They laugh, too, at the dis-
fort of the returning husband, Punchinello. But
y do not realize that between the lines of Punchin-
come darts of the enraged, heart-broken Canio.
y do not know that behind the lines of Columbine
the affrighted words of Nedda, who sees the fury
er husband's eye.
His name, I ask, his name," asks the husband.
ou've been drinking," pouts Columbine.
His name, his name," shouts the husband. " Fool-
Punchinello," fearfully laughs Columbine.
His name, his name," shrieks the husband, until
audience at last fears this is no play. And Canio
longer can pretend his part. He advances to
lda, dagger in hand.
Silvio," shrieks Nedda, but is too late—Canio stabs
and kills Silvio, who has come on the stage to
e her.
he audience is aghast. The police jump up to take
nio. He stands there stupified—
La commedia e finita," he sobs, " the comedy is
shed."

ASSOCIATION OF MOTION PICTURE MUSICAL INTERESTS NOW NUMBERS MEMBERSHIP IN HUNDREDS

There is scarcely a state or indeed any important city which is not now represented in the membership of the Motion Picture Musical organization, created to amalgamate the two arts for mutual values and combined strength. Musicians, managers, producers, conductors, composers are in the lists. Have you joined? Send the application blank off today, and help a good idea to help you.

Percy Grainger Is Well Followed by Big Violinist

Readers of this department will remember with what lavish enthusiasm I announced the engagement of Percy Grainger as a motion picture soloist. And yet I spoke of it with the assurance that it was the most natural thing in the world—as it was.

Now comes the information that the Capitol theatre has engaged for the week of May 30th the distinguished violinist, Sascha Jacobsen, who in the humble opinion of the writer, is one of the world's greatest artists, well able to be placed with the set including Heifetz, Elman, Kubelik, Kreisler, Seidel and Zimbalist.

Mr. Jacobsen has appeared as soloist with the leading orchestras of the country; his own recitals have been highly praised by the most conservative critics, and as an artist his ideals have always been held at the highest level one could maintain. It is because of his aloofness from anything which would cheapen his art that Jacobsen's engagement means more than would the engagement of a man who had done " stunts " for the public attention.

Watch the big artists in the picture theatres—there isn't any one who won't succumb to the beautiful opportunity sooner or later. WHO'S NEXT?

Cue Sheets

Perhaps one of the most important matters in securing better music for the picture and a thing of first importance is preparation in production.

A careful preparation of cue sheets, the engagement of a large orchestra, is all liable to be wasted if careful preparation in production is not attended to.

How could we hope for a successful picture with roughly sketched scenes acted without preparation before the camera.

To select music by chance with the slight assistance of a cue sheet and then present it to the public is certainly not sufficient. Why should we expect a successful musical production without adequate preparation any more than we should expect a perfectly produced picture without thorough preparation.

The preparation of cue sheets is not in itself sufficient; the engagement of an orchestra composed of ten, fifteen or twenty pieces does not mean better music, but merely more music.

If a theatre decides to feature pictures and music the management must not only consider their policy in securing the best produced and carefully prepared pictures, but they must also decide upon a policy (in conjunction with the Musical Director) for the preparation and correct performance of the music feature if they hope for better music and success.

If an arrangement has to be made between the management and the Union for a series of necessary rehearsals in order to bring about the desired result—by all means let us advocate this arrangement and not present to the public an incomplete production which will never make a striking success.

What a pity it is to see in as many towns and cities a grand display of orchestra with its usual run through on Monday, a horrible performance on Tuesday and Wednesday, a slight improvement Thursday and Friday with the first decent showing on Saturday to be repeated each week until further notice.—LESLIE GROSSMITH, VANCOUVER, B. C.

Exhibitor's Box Office Reports Will Appear in Next Week's Issue

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FOR SALE—150 Opera Chairs, two Simplex Machines—Ft. Yayne Generator—Minusa Screen. Address Box 414, Decatur, Ill.

ORGANISTS WANTED—Motion Picture Theatre requires the services of two organists about September 1st. One a specialist on high class music and the other skilful in the interpretation of comedies and pictures of a light character. Both must be versatile, experienced and well recommended. Address "Organist," care Motion Picture News, N. Y. C.

WANTED—Exploitation man, one who is familiar with motion pictures and vaudeville. Must know the game and capable of writing stuff for newspapers. Position is local and permanent for right party. Send references, salary wanted and all details. McMahan and Jackson, Gifts Theatre, Cincinnati, O.

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The Operator's Friend

Two weeks ago the MOTION PICTURE NEWS had an exclusive article describing the Claxo Deodorizing Machine for theatres. This ingenious machine has numerous virtues and benefits for the projectionist. Besides having the faculty of perfuming and deodorizing theatres, the Claxo is a god-send to moving picture operators. It is claimed that the device adds years to the life of the operator, and goes a long way toward preventing tuberculosis and consumption, to which the operator is exposed. It is equipped with a cloth mantle through which the air travels, and as the air passes through this fine sieve-like mantle, all the carbon dust and dirt remains behind. After a day's operation the mantle becomes black as charcoal and covered with the deadly dust which the operator cannot avoid inhaling into his lungs. The distributors of the Claxo are demonstrating their faith in this device by sending it on approval.

Simplex Projectors Used on "Dream Street"

At the opening of Griffith's "Dream Street" at the Central theatre on April 7, the projection was taken care of by a battery of Type S Simplex machines installed by B. F. Porter, Greater New York distributor of the Precision Machine Company, and supervised by Benny Turner, well-known New York projectionist.

It is interesting to note that Mr. B. F. Porter was selected by D. W. Griffith to furnish Simplex equipment for all the former Griffith films, such as "The Birth of a Nation," "Intolerance," "The Fall of Babylon," "Mother and the Law," "Hearts of the World," and "'Way Down East," which latter is at present playing to capacity in New York and other leading cities throughout the country.

In order that the projection of "Dream Street," be accurately timed with the musical score, two Robin's Speed Indicators are included on the Simplex Projectors. Through the use of these instruments, the picture and the music are synchronized perfectly, and the results obtained at the Central theatre are, indeed, worthy of mention. This type of Speed Indicator is now being used extensively in theatres throughout the country, and are rendering great assistance to exhibitors desiring to present their pictures in the most effective manner.

From the House of Newman

The contract for brass railings for the new Dalton theatre, Pulaski, Va., has been awarded to the Newman Manufacturing Company, of Cincinnati. Mr. S. Dalton is the owner. The contract was written fo Newman folks by the White Equipment Compan Bristol, Tenn.

Other Newman contracts are as follows: chang signs for the Colonial theatre, Richmond, Va.; poster frames for the Majestic theatre, Ashe N. C.; brass railings for Windsor theatre, Ca Ohio; 8 poster and 4 photo frames for the Casino atre, Greenville, S. C.; metal grilles for the M theatre, New Orleans, La.; velour lobby ropes fo Rosedale theatre, Detroit, Mich.

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"SNOWBLIND"
(Goldwyn)

Snow Picture That Impresses Because of Splendid Acting and Scenic Values

ENHANCED by some of the finest snow stuff that has ever gone into picture making and enacted by a superlative cast of principals, Russell Simpson, Cullen Landis, Pauline Stark and Mary Alden, each a great type, "Snowblind" rates as a better than average picture in spite of a story, that while original in plot and having as its principal characters unusual personalities, was not the best of material for the photoplay.

The reason for this apparent paradox lies in the fact that Katherine Newlin Burt's story extended over a considerable period in time and to be properly told needed the printed word to explain what each person was thinking about and what they were saying to each other.

Also the ending, supposed to be a thrilling ride in a canoe down the rapids of a mountain river, someway seems rather tame, probably because the shots are too long, the camera being set on the banks instead of following the course of the frail craft through the troubled waters.

Therefore it is to the credit of the cast and the fact that they were working at disadvantage in episodic scenes, that the picture holds attention. Russell Simpson demonstrates once again that he is a character actor of rare ability, Pauline Stark brings to her role all that subtle sympathetic appeal which has made her famous, Cullen Landis makes most of our screen juveniles look like lounge lizards and Mary Alden, once again plays one of those drab, patient, faithful women, which have been her special forte, so well that what might have been just a figure in the story becomes a characterization ranking with the best that the screen has ever presented. Reginald Barker's direction is high class, but the success of the production really belongs to the cast and the camera man. As the first "snow picture" of the season to be played on Broadway it seemed to radiate a coolness that was real. It is a fine hot weather bet for any house. —Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Hugh Garth ..... Russell Simpson
Bella ..... Mary Alden
Pete ..... Cullen Landis
Sylvia ..... Pauline Starke

Directed by Reginald Barker.
By Katherine Newlin Burt.

PRESS NOTICE—STORY

A vital, vigorous picture of the frozen North is "Snowblind," the Goldwyn offering, which comes to the ———— theatre next ———— with an all-star cast, including Russell Simpson, Mary Alden, Cullen Landis and Pauline Starke. This is an original story by Katherine Newlin Burt, which tells of a deformed exile from civilization who has committed murder and hidden himself with his younger brother and the latter's former nurse in the vast reaches of the Canadian Northwest. This little group live alone unmolested for fifteen years, in which time the younger brother has grown into sturdy manhood. The nurse, meanwhile, has made herself the slave of the criminal. He fails to appreciate her fine qualities but bullies her upon every occasion.

Then one day the older man finds a girl who has become lost in the wilds. She is a member of a theatrical troupe who has become temporarily blind from the snow. Gartb takes her to his cabin and proceeds to tell her of his manly qualities, taking advantage of her blindness. He tells her that the other two who have lived with him are cast in an unheroic mould. Eventually she has her sight restored and sees things in their true light. Naturally she responds to the younger man, while the older figure finally appreciates the devotion of the faithful nurse. The picture is marked for its vivid scenery and rugged acting, and is well directed.

PROGRAM READER

He bad committed a crime and sought sanctity in the wilds of the Canadian Northwest. He had taken his young brother and the latter's nurse with him. Fifteen years elapse—fifteen years of hate and rancor in the criminal's life. He bullies his comrades, the boy having grown up to a fine specimen of manhood, while the nurse is patient under the stress of the period. Then one day a beautiful, young girl happened across the old man's life. She was blind from the snow. He took her into his cabin and painted rosy fancies to her. He told her that his companions were ugly or deformed, the better to gain a fine impression for himself. Then the girl's sight was restored. What happened? Did she turn him over to the law? Did she respond to youth? Did the old man find regeneration? What of the nurse? These questions are answered in the vital and rugged elemental picture of the North—a picture marked for its action and marvelous scenery. "Snowblind" comes next ————. Don't miss it.

SUGGESTIONS

There is a fine opportunity to stage an effective prologue for this picture—one in harmony witb the action. It carries fine scenery which can be exploited through the lobby by colorful drawings. And you can stimulate interest by announcing it as a vital, vivid, picturesque feature of the frozen North—the land that tries men's souls. A mention of the cast would also be a good angle. Those patrons who have seen Pauline Starke and Russell Simpson will recollect that they are splendid players. Bill it as a Reginald Barker production of a story by the well known short story writer, Katherine Newlin Burt, the author of "The Branding Iron." The title is attractive and can be exploited in a teaser campaign. Get your crowd interested in the fact tbat travelers unaccustomed to the North are apt to become temporarily blind from the snow. Bill it as a tense, elemental picture which carries crisp action and suspense.

"LOVE'S PENALTY"
(Hope Hampton Productions-First National)

Just Another Movie with Bad Story Much in Evidence

PERHAPS there are audiences that look with favor on this sort of a production, old fashioned 10-20-30 melodrama with a bad, bad villain, persecuted heroine, convenient, obvious and commonplace story, but they will not be found in theatres catering to an intelligent public.

There are few of the old time formula ingredients that will be found missing from "Love's Penalty." Miss Hampton has a terrible time before she is allowed to "live happy ever after" and the philanderer gets his in true movie style. Even laying aside the plot shortcomings there is little to recommend the picture. For the most part it is badly overacted. In fact so consistently so that we are inclined to think the fault lies with the direction. The tempo is too forced, theatrical and overdrawn to have just happened that way. Somebody has cracked the whip and said "Act, darn you, act."

The camera work is fair but there has been an inclination to shoot from the same angles. The interiors aren't bad and some very nice exterior shots are in evidence.

As a starring vehicle for Miss Hampton, "Love's Penalty" seems to us to have been a particularly bad choice. Instead of selecting a story that would let her be natural and easy to look at, she is called upon to register every emotion, from the coquettish kitten stuff to that which would tax the capabilities of the greatest of screen actresses. To make matters worse, titles that are as bad as they make them are the rule. The descriptive sentences are flowery and overdone, while the speaking titles talk in the language of such old plays as "Bertha, the Sewing Machine Girl."

The best cast in the business couldn't make anything but a "movie" out of what has been provided in "Love's Penalty." It seems strange that in 1921 directors and producers will persist in trying to make "a silk purse out of a sow's ear." It can't be done.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Janis Clayton ..... Hope Hampton
Sally Clayton ..... Irma Harrison
Martha Clayton ..... Mrs. Phillip Landau
Steven Saunders ..... Percy Marmont
Bud Morgan ..... Jack O'Brien
Mrs. Steven Saunders ..... Virginia Valli
Little Jack ..... Douglas Redmond
Rev. John Kirchway ..... Charles Lane
Mme. Natalie ..... Mrs. L. Faure

Story written and directed by John Gilbert.

PRESS NOTICE—STORY

"Love's Penalty," is the title of a new Hope Hampton picture which Associated First National exchanges is distributing and which has been booked for the ———— theatre for a ———— days engagement beginning ————.

The story is the ever old and new tale of the girl who loves not wisely but too well and of a revenge that a sister planned and executed against the philanderer. The role provides Miss Hampton with unexcelled acting opportunities and many changes of her wonderful wardrobe.

The supporting cast secured is quite as good as the star and some very fine scenic backgrounds showing famous views about historic parts of New York have been shot. The photography and lightings are adequate and the whole film will meet the approval of those who are fond of melodrama. The picture is in five reels.

PROGRAM READER

The feature attraction which the ———— theatre announces for a ———— days showing beginning ———— is "Love's Penalty" a domestic drama with beautiful Hope Hampton in the leading role supported by a cast of players that measure up to the star's ability in every way. The story told by "Love's Penalty" is the old but ever new tale of the girl who loved not wisely but too well and of a revenge that the unfortunate's sister planned and executed against the man who had taken from her all that she loved and broken up the happy home of her childhood. It is a well done, true to life picture, providing Miss Hampton for the ample display of her talents and beauty as well as a chance to dazzle the feminine sex with her wonderful gowns and wraps. The picture is being distributed by First National pictures but is sold as a separate production and not as a First National attraction.

SUGGESTIONS

Our advice to any exhibitor who plays this picture in a house that caters to a high class audience is to stick pretty closely to the orthodox billing and not to promise anything more than a program feature. If your patrons like them old fashioned and overdone play it up strong from the revenge angle, with your selling talk based on the "virtue has its own reward" and "the wages of sin is death" idea.

CATCH LINES

The ever new but old, old story of the man who respects no woman and whose ambitions know no scruples and of a weak gentle girl who planned a revenge that brought him to the dust and demonstrated once again that virtue will triumph.

One of the screen's most beautiful stars in a vehicle eminently suited to her talents. A picture that teaches a lesson to the girl who believes that she can disregard the conventions with impunity. Her mother and sister dead, her sweetheart believing her bad, forced to walk the streets for lack of money to pay for shelter and all because one man chose to desire that which is forbidden by the laws of morality and of man.

Exhibitors' Box Office Reports Will Appear Next Week

Advance Information on All Film Release

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bott

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Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
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Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

ASSOCIATED PRODUCERS, INC.

June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince)....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feh. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett)....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS

May 8—She Sighed By the Seaside (Mack Sennett).2
Feh. 6—Made in the Kitchen (Mack Sennett).....2

C. B. C. FILM SALES CORP.

State Rights

The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

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Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

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Mar. 4.....No. 21

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18—Pirates of the West (C. Ed. Hatton).....2
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Andy Helps At Home.....1
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Quiet Game.....1
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Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES

The Greenhorn.....
Bang.....
Holy Smoke.....
Moonshine.....
High and Dry.....
April Fool.....

SPECIALS

Modern Centaurs.....
The Race of the Age (Man O' War).....
Art of Diving (Kellerman).....
Bahe Ruth—How He Knocks His Home Runs...
Valley of 10,000 Smokes.....

CHESTER-OUTING SCENICS

One Peek Was Plenty.....
The Red Trail's End.....
Hitting the High Shots.....
The Worst Was True.....
Putting Nature Next.....
Something to Worry About.....
Paths of Glory.....
Paps and Papas.....

ROBERT C. BRUCE SCENICS

The Merry Little Put Put.....
The Man Who Always Sat Down.....
Water Trails.....
The Will o' the Wisp.....
Voices of the Sea.....
The Business of Camping.....
The Isle of Desire.....

SCEENICS

New Wine in Old Bottles.....
Philippine Futurity—An Angle in Idaho.....
Buzz-z-z.....
From Deer to Dam.....
Sultans of the Sea—Getting a Toe Hold.....
No Hope for the Drys—Silver Silences.....
Then Company Came—Art Is Everything.....

VANITY COMEDIES

Rocking the Boat.....
Three Jokers.....
Take Your Time.....
Hubby Behave.....
Dead Easy.....
Naughty Mary Brown.....

GAYETY COMEDIES

Sweet Revenge.....
Money Talks.....
Zero Love.....
Dummy Love.....

WORLD WANDERINGS

South Sea Magic.....
In Dutch.....

MISCELLANEOUS

Dixie.....
Golf—Slow Motion.....
Wilderness Friends.....

KINOGRAMS

Sundays and Thursdays.....

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....
Hush (Clara Kimball Young).....
Mid-Channel (Clara Kimball Young).....
She Played and Paid (Fannie Ward).....
Whispering Devils (Conway Tearle).....
Keep to the Right (Edith Tallaferro).....
For the Soul of Rafael (Clara Kimball Young).....
The Forbidden Woman (Clara Kimball Young).....
Silk Hushands and Calico Wives (House Peters)

FAMOUS PLAYERS-LASKY EXC

PARAMOUNT-ARTCRAFT

May 29—Sentimental Tommy (John S. Robertson's).....
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5
May 22—Too Wise Wives (Lois Weber Prod.)..5
May 15—King, Queen, Joker (Sid Chaplin).....5
May 15—Oh Jo (Dorothy Gish).....4
May 8—Deception (Special Cast).....
May 8—Proxies (Special Cast).....6
May 1—The City of Silent Men (Thomas Meighan).....6
Apr. 24—The Home Stretch (Ince-MacLean)....4
Apr. 24—What Every Woman Knows (Demille)..6
Apr. 17—The Great Day (Hugh Ford).....3
Apr. 17—The Love Special (Wallace Reid).....4
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6
Apr. 10—Buried Treasure (Marion Davis).....6
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4
4—The Faith Healer (Geo. Melford Prod.).6
Mar. 27—The Idol of the North (Dorothy Dalton).5
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....5
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5
Mar. 13—The Easy Road (Thomas Meighan)....4
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3

Release Information continued on page 3476

"IF WOMEN ONLY KNEW"
(Robertson-Cole)

A Picture Well Worth Witnessing—Let Them See It

THERE seems to be a desire today on the part of theatregoers for pictures that will give good entertainment and at the same time develop the thinking powers. Everywhere we go it's the same cry—better pictures, good stories with a moral, etc., the kind that will instruct and entertain.

"If Women Only Knew" is a picture of this type with a strong lesson, a lesson that will make its impression no matter where it is shown. The story which is by Balzac is very well handled, from the continuity, which runs so smoothly that many of the sub-titles could be eliminated to the direction and action, which is faultless.

And so cleverly is the story told and so evasive is the ending that it is not until the final scenes that the plot is unfolded and a surprise finish flashed to the spectator. In the opening scenes the lighter moments are played up and show a young man, ambitious to succeed in his studies at college for the sake of his sacrificing mother. But with all his striving, the young fellow has the usual weaknesses for athletics and feminine beauty, with the result that his studies suffer causing failure in his examinations.

In despair he elopes with the town beauty to the big city, in the hope of securing work and happiness. It is not to be, however, for the couple quarrel because of the selfishness of the wife, who is unwilling to partake of the sacrifices which come into the lives of the unsuccessful, and they part.

For contrast, the "other girl" is brought in and in many ways the story points out her love and devotion to the young man. She takes care of his mother and supports her with the little money she has and when the mother dies, the devoted one goes to the big city, only to find the young man in trouble. And it is a touching moment when she asks the judge to pardon him for striking an officer, telling the magistrate that "he has had a great deal of trouble, and his mother has just died."

He is pardoned and a divorce brings them together after a series of highly interesting moments.

It is a story that is told in a different way. Let them see it.—*Frank Leonard.*

THE CAST

Maurice Travers ..... Robert Gordon
Mrs. Travers ..... Blanche Davenport
Madeline Marshall ..... Madeline Clare
Donna Wayne ..... Virginia Lee
Billie Thorne ..... Leon Gendron
Dr. John Strong ..... Charles Lane
Donna's Father ..... Frederick Burton
Professor Storey ..... Harold Voshurgh

Adapted from Balzac's story "Meditations on Marriage."
Directed by E. B. Griffith.
Scenario by Gardner Hunting.

PRESS NOTICE—STORY

"If Women Only Knew," a photodrama based on Balzac's story, "Meditations on Marriage," and directed by E. H. Griffith, will open its run at the ———— theatre on ———— of next ————.

It is a story of the pure and unselfish love of a good woman and the shallow and selfish affection of a frivolous girl. The plot contains a combination of interesting and dramatic moments which are unequalled for their gripping power. And there is not an uninteresting moment in the picture which is due to the splendid work of Gardner Hunting in putting into scenario form this powerful story, which, let us not forget, is from the pen of the renowned Balzac.

The opening scenes should interest the "grads" of the various universities of the country, for they are filled with college atmosphere and were shot in and about Cornell University.

The story tells of Maurice Travers, son of a widow and a popular student at Colburn University. The widow has scraped and saved to send her boy to the university, but realizes that he is fonder of athletics than study. When the young man runs off with the daughter of a wealthy man because of failure in his examinations and discovers that "all is not gold that glitters," the plot takes a strong twist and brings in the "other woman," whose love and devotion to the young man and to his mother tells the tale of strong sacrifice.

The young man runs the gamut of ill luck, until in the end the hall revolves and the sacrificing woman and the man are brought together.

PROGRAM READER

There are few of us who do not like a good story with a moral, but when this story is filled with incident from beginning to end, and incident running from dramatic moments to light comedy—all of us like it.

Such a story is "If Women Only Knew," a Robertson-Cole feature, which will be shown at the ———— theatre the first three days of next week.

The plot is taken from the Balzac novel, "Meditations on Marriage," and is so well told that the sub-titles could be eliminated in many places.

The story tells of the young man and his widowed mother, who has scraped every cent to send him to college, only to find that he has neglected his studies for athletics. A worse fate befalls the young fellow when he elopes with the daughter of a wealthy man and finds that he is unable to support her.

To make things worse the mother dies and his wife divorces him. But he has one friend, a young woman who has loved him from boyhood, and she, through determined efforts, lifts him from the gutter and sets him right again.

CATCH LINES

She thought she loved him, but when they married she discovered that worldly goods were more important than love. Did this marriage end in the usual way? See "If Women Only Knew." It is a splendid story, which will interest and grip you no matter where you sit.

"THE MAN TAMER"
(Universal)

Gladys Walton Has Another Winner Here

THERE is no doubt about Gladys Walton having a well established following by this time judging from the calibre of stories which Universal has given her. "The Man Tamer," the latest expression, is worthy of comparison with her previous releases in regard to entertainment values. It carries a note of originality in characterization and there is plenty of novelty in the development of the incident. The star possesses such a refreshing personality that she makes her work appealing. While her stories have been quite exceptional yet she dominates them by her personal magnetism. Certainly she will win new admirers as the vivacious lion tamer, not only because of her charm and mannerisms but because of her courage in accomplishing the things which the picture demands.

Apparently she has no double in the thrilling scenes which show her taming the vicious brutes, for there are shots—close-ups and medium shots—of her ruling the beasts and compelling them to go through their stunts. Attired in tights, high boots, and a typical circus coat and hat she certainly presents an attractive appearance.

The story revolves around the sawdust ring and the big tops in a majority of its scenes and gets away from the usual orthodox treatment. There is no "Polly of the Circus" slant noticeable. Pathos never enters into the scheme at all. It is simply a well made picture which presents a full number of good sequences, marked for their colorful moments and an abundance of thrills. These thrills, incidentally, start immediately after the introductory scene—one of which shows a lion pouncing upon a trainer knocking him prostrate, and with the latter's arm in the animal's mouth. The star is the hit of the circus, the lion act putting it over. A hit of melodrama intrudes when the proprietor attempts to display some villainy. The heroine leaves the show when a vicious trainer tries to poison one of the big cats and is considerably maltreated as a result.

The romance does not have much of a chance here and is not missed to any extent. The hero, a wealthy, drunken idler, is persistent in his courtship. His father employs the girl to tame him as she does her lions. And this she accomplishes by treating him rough. He gives up his liquor and his idle hours and really goes to work. However, the figure does not invite much sympathy because of his conduct. He comes to the rescue when the circus king tries to renew his compromises. There is a cry of "Hey, Rube!" but the fight is really tame compared to the real thing when the famous call is heard on the lots. The picture is obvious of plot, but it entertains because of the clever incident and ingratiating charm and mannerisms of the star.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Kitty Horrigan ..... Gladys Walton
Jim Horrigan ..... Rex de Rosselli
Hayden Delmar ..... William Welch
Tim Murphy ..... C. B. Murphy
Charlie Parrish ..... Parker J. McConnell
Bradley P. Caldwell, Jr ..... Roscoe Karns
Bradley P. Caldwell, Sr ..... C. Norman Hammond

By John Barton Oxford.
Scenario by A. P. Younger.
Directed by Harry B. Harris.

PRESS NOTICE—STORY

An interesting picture of life under the big tops is coming in "The Man Tamer" starring pretty Gladys Walton. It is a story of a lion tamer who with her father has the big act of the circus. The arena is crowded when suddenly one of the vicious beasts pounces upon the father and so injures him that he is taken to the hospital. Owing to the timely intervention of a gay hounder the man is saved from death. The girl shows her gratitude for this brave act, but the young man disillusions her by appearing intoxicated whenever he meets her.

Owing to some villainous attempt of the circus proprietor to dishonor the pretty trainer she leaves the show and secures an engagement in the local vaudeville theatre. The youth's father, realizing that his son is desperately in love, hits upon a scheme to regenerate him by employing the girl to tame him as she does her lions. This she does by teaching him to obey. And with his awakened manhood he saves her from distressing moments when they eventually occur. The picture packs several thrills, carries a deal of atmosphere, is interesting and well acted. "The Man Tamer" will appear at the ———— theatre next ————.

PROGRAM READER

One of the prettiest actresses on the screen is Gladys Walton, the Universal star. She will make her appearance on the ———— screen next ———— in her newest picture entitled, "The Man Tamer," a story of circus life which involves a thrilling animal act. The pretty heroine puts the big lions through their paces. Then something happens. What is it? Did one of the vicious beasts make a spring and injure her? Of course not—but something happened alright. The girl found a job on her hands one day—a job to tame a man with the ability she displayed with the wild animals. Did she succeed? You must see for yourself. Remember next————.

SUGGESTIONS

This little picture deserves a deal of exploitation and can be put over by billing it like a circus. State that it is a story of life under the big tops. Tell that it offers several big thrills which involve escaping lions. Play up the atmosphere. A ballyhoo stunt for a novelty would help. Also use plenty of atmosphere in the way of circus life for your lobby and the exterior of the house. Use stills of Miss Walton in her pretty attire. State that the picture is an interesting story of adventure and romance with a strong tug of sentiment to boot. Play up the title and ask your patrons if men can be tamed like wild animals. This will interest the feminine sex and rouse a deal of argument. Make your copy snappy.

CATCH LINES

See Gladys Walton in "The Man Tamer," a story of a circus girl who could tame a man like she could a lion.

Advance Information on All Film Release

(Continued from page 3474)

Mar. 6—Straight Is the Way (Cosmopolitan Prod.) 6839
Feb. 27—What's Worth While (Lois Weber Prod.) 5693
Feb. 27—The Price of Possession (Ethel Clayton-Hugh Ford Prod.) 4933
Feb. 20—The Kentuckians (Charles Maigne Prod.) .5981
Feb. 20—The Passionate Pilgrim (Cosmopolitan Prod.) 6357
Feb. 13—Chickens (Douglas MacLean-Ince Prod.) .4753
Feb. 13—Forbidden Fruit (Cecil B. DeMille Prod.) 7804
Feb. 6—The Ghost in the Garret (Dorothy Gish) .5037
Feb. 6—Brewster's Millions (Roscoe Arbuckle) ..5504

PARAMOUNT VANDENBERG SERIES

May 29—The Laud of the Pygmies 2
May 15—Slaying the Hippopotamus 2
May 1—The Lion Killers 2
Apr. 17—Jungle Dancers 2

PARAMOUNT-ARBUCKLE COMEDIES

May 8—Moonshine 2
Mar. 27—Out West 2
Feb. 27—The Butcher Boy 2
Jan. 16— Country Hero 2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage 2
Apr. 10—Officer Cupid 2
Mar. 20—Sweetheart Days 2
Mar. 6—Wedding Bells Out of Tune 2
Feb. 20—The Unhappy Finish 2
Feb. 6—Ou a Summer Day 2

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits .....
Sept. 12—Kids Is Kids .....
Aug. 29—Never Again .....

PARAMOUNT-HOLMES TRAVEL PICTURES

May 29—Couutry Life iu Bohemia 1
May 22—Bazaars of Cairo 1
May 15—Monte Carlo 1
May 8—The Galata Bridge 1
May 1—A Polynesian Odessey 1
Apr. 24—Present-Day Prague 1
Apr. 17—Biska, the Beautiful 1
Apr. 10—Alexandria 1
Apr. 3—Along the Riviera 1
Mar. 27—Modern Jerusalem 1

PARAMOUNT-BURLINGHAM

Jan. 23—Wildest Wales 1
Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilauea Volcano Eruption 1
Oct. 17—Winter Sports at St. Morits .....

PARAMOUNT-POST NATURE PICTURES

Jan. 9—Victory Mouutaiu 1
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Augle 1

PARAMOUNT MAGAZINE

May 29—Bud and Susie—Cartoon by Frauk Moser..1
May 22—Hoots—Cartoon by Henry D. Bailey 1
May 15—Felix—Cartoon by Pat Sullivau 1
May 15—Peanut—Cartoon hy Harry Leonard 1
May 8—Bohhy Bumps—Cartoon hy Earl Hurd 1
May 1—Bud and Susie—Cartoon hy Frank Moser...1
Apr. 24—The Hoots—Cartoon by Heury D. Bailey..1
Apr. 17—Felix—Cartoon hy Pat Sullivan 1
Apr. 10—Bobhy Burns—Cartoou by Earl Hurd 1
Apr. 3—But aud Susie 1

FEDERATED FILM EXCHANGES

SPECIALS

Dou't Leave Your Husband (Desmoud-Clayton) 7
Penny of Top Hill Trail (Bessie Love) 5
Good Bad Wife (Special Cast) 5
The Midlanders (Bessie Love) 5
The Servant In the House (Special Cast) 5
Hearts aud Masks (Special Cast) 5
Nobody's Girl (Billie Rhodes) .....
Bouule May (Bessie Love) 5

MONTE BANKS' COMEDIES

In and Out 2
Bride and Gloom 2
His First Honeymoon 2
A Bedroom Scandal 2
Where Is My Wife 2
His Dizzy Day 2
Kidnapper's Revenge 2
A Flivver Wedding 2
A Rare Bird .....
His Naughty Night .....
Nearly Married .....

HALLROOM BOYS COMEDIES

Their Dizzy Finish 2
False Roomers 2

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkmau) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Soecial Cast) 5

THE FILM MARKET

The Grand Passion 6
The House Without Children 7
The Ne'er-Do-Well (Reissue) 7
The Spoilers (Reissue) 9

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet 1
Nutt Iuu 1
It's a Live Oue 1
Powder Puff Pirates 1
Harem Scarem 1
Lolly-Pop's Daughter 1
His Watch Hound 1

FIRST NATIONAL EXCHANGES

Scrap Iron (Charles Ray) 7500
The Sky Pilot (Catherine Curtis Prod.) 6305
Courage (Sidney Franklin) 6244
Playthings of Destiny (Anita Stewart) 6200
Gypsy Blood (Pola Negri) 5921
Bob Hampton of Placer (Marshall Neilan) 7268
Lessons in Love (Constance Talmadge) 5923
Sowing the Wiud (Anita Stewart-Big Five) 8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven) 5420
Jim the Penman (Lionel Barrymore) 6100
The Oath (R. A. Walsh Special-Big Five) 7806
The Passion Flower (Norma Talmadge) 6755
Man — Woman — Marriage (Holuhar-Phillips-Big Five) 8975
Trust Your Wife (Katherine MacDonald) 5925
The Kid (Charles Chaplin-Big Five) 5193
Scrambled Wives (Marguerite Clark) 8975
The Old Swimmin' Hole (Charles Ray) 5972
Passion (Pola Negri-Big Five) .....7000 and 9000
Mamma's Affair (Constance Talmadge) 5000
The Woman in His House (Special) 7524
Not Guilty (Sidney Franklin) 6000
My Lady's Latchkey (Katherine MacDonald) 5067
The Great Adventure (Lionel Barrymore) 5810

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Counecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

His Greatest Sacrifice 6000
The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

Beyoud Price 5000
The Tiger's Cub 6
The Thief 6
The Mountain Woman 6
Know Your Men 6

TOM MIX SERIES

The Hornet's Nest 5000
Hands Off 6
The Road Demon 6
Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

Colorado Pluck 5000
Bare Knuckles 5
Cheater Reformed 5
The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

The Mother Heart 5000
The Lamplighter 5
Wing Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dyuamite Alleu 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy) 5000
Get Your Man (Buck Jones) 5000
Hearts of Youth (Harold Goodwin) 5000
The One Man Trail (Buck Jones) 5
The Big Punch (Buck Jones) 5
Two Moons (Buck Jones) 5
Just Pals (Buck Jones) 5
Sunset Sprague (Buck Jones) 5
The Tomboy (Eileen Percy) 5
The Blushing Bride (Eileeu Percy) 5
Why Trust Your Husband? (Eileeu Percy) 5
The Land of Jazz (Eileen Percy) 5
The Husband Hunter (Eileen Percy) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

His Meal Ticket 2
Three Good Pals 2
The Big Secret .....
The Jauitors .....
Verse and Worse .....
The Simp .....
His Fiery Beat .....
Roaring Lions ou Parade .....
His Unlucky Job .....
The Baby .....

FOX NEWS

Twice a Week .....

CLYDE COOK COMEDIES

The Jockey .....
Don't Tickle .....
All Wrong .....
The Huntsman .....

MUTT AND JEFF CARTOONS

Mlle Fifi .....
Gathering Cocoanuts .....
It's a Bear .....
The Far North .....
A Hard Shell Game .....
The Vacuum Cleaner .....
The Naturalists 1
A Rare Bird 1
Flivvering 1
A Crazy Idea 1
Factory to Consumer 1
The Ventriloquist 1
Doctor Killjoy 1
Gum Shoe Work 1
The Lion Hunters 1
The Glue Factory 1
Cold Tea 1

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) .....
Out of the Darkness (Gertrude McCoy) .....
Infatuation of Youth (Paul Capellani) .....
Branded (Josephine Earle) .....
The Thinker (Special Cast) .....
The Edge of Youth (Josephine Earle) .....
Husbands and Wives (Vivian Martin) .....

SERIALS

In the Clutches of the Hindu (Ten Episodes) .....
Tuesdays—Gaumont News .....
Fridays—Gaumont Graphic .....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mahel Normand) .....
The Cahinet of Dr. Caligari (Special Cast) .....
Wet Gold (Williamson's) .....
Made in Heaveu (Tom Moore) .....
An Unwilling Hero (Will Rogers) .....
Snowblind (Special Cast) .....
The Song of the Soul (Vivian Martin) Messmo Kendall Prod. .....
Godless Men (Special Cast) 6
The Great Lover (Special Cast) 5
Just Out of College (Jack Pickford) 4
Roads of Destiny (Pauline Frederick) .....
The Highest Bidder (Madge Kennedy) 4
Prisoners of Love (Betty Compsou) 5
The Concert (Special Cast) .....
Guile of Womeu (Will Rogers) 4
Bunty Pulls the Strings (Special Cast) 6
Hold Your Horses (Tom Moore) 4
A Voice in the Dark ((Special Cast) 4
What Happened to Rosa (Mabel Normand) 4

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's) ..5
A Tale of Two Worlds (Gouverneur Morris) 5
Earthbound (Basil King) 6
The Penalty (Gouverneur Morris) 6
It's a Great Life (Mary Roberts Rinehart) 5
The North Wind's Malice (Rex Beach) 6
Going Some (Rex Beach) .....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer .....
Get Rich Quick Edgar .....
Edgar's Little Saw .....
Edgar Camps Out .....
Edgar's Sunday Courtship .....

CAPITOL COMEDIES

Jan. 30—Indigo Suuday (George Bunuy) .....
Jan. 16—You'd Better Get It (Geo. Bunny) .....
Jan. 2—Ged 'Ap, Napeoleou (Geo. Bunny) .....
Dec. 19—Wheu Martin Gets Here (Geo. Bunny) ...
Dec. 5—Professional Ethics (Geo. Bunny) .....
Nov. 21—At It Again (Geo. Bunny) .....

GOLDWYN-BRAY COMICS

Huntiug Big Game—Lampoons (Shenanigau Kids) ..
The Sponge Man (Judge Rummy) Lampoons .....
The Prize Dance (Judge Rummy) Lampoons .....
Happy Hooldini (Happy Hooligan) Lampoous .....
Cupid's Advance (Happy Hooligan) Lampoons ....

GOLDWYN-BRAY PICTOGRAPHS

Unshod Soldiers of the Kiug .....
No Reg'lar Bud .....
Gypsy Scientists .....
Seein' Things ou the Orinoco .....
The Human Voice .....
The Riveter .....

Release Information continued on page 3478

"THE WOMAN GOD CHANGED"

(Cosmopolitan-Paramount)

Regeneration Picture Certainly Holds the Interest

PICTURES of a man or woman's redemption have appeared on schedule time for many, many years and will continue to do so. "The Woman God Changed" is no different from its forerunners in general outline. The regenerating processes are worked out through romantic influences and the spiritual note, which is caught when the protagonist feels herself alone under God's vast canopy. Robert G. Vignola deserves credit for making this conventional story interesting. This he has done by employing one of the privileges of the screen—resorting to the flash-back and balancing it with the fade-out. The development of the feature follows the technique flashed in the play "On Trial." Which is to say that the action is worked backward.

A woman is being tried for murder in a crowded courtroom. The evidence is presented and the scene switches to the incident leading up to the crime and the events which follow. The ordinary courtroom sequence is a dull affair. But Vignola has added some remarkably good touches. A witness does not occupy the chair too long. The scene varies to permit flashes of the spectators. A couple of men in front are interested in the clever lawyer for the defense; a couple of women are remarking about the innocent appearance of the girl on trial; a pendulum is seen swinging in the clock-case symbolical of life itself. It is established that the heroine is guilty. The defense offers no plea until its chief witness, the detective sent to capture the girl in the South Sea Islands, takes the stand, and then the lawyer asks that he tell his story in his own way.

The logic may falter here somewhat because it goes into such intimate detail. The man in the chair relates how he captured her, how both became derelicts on an island when the boat bringing them back sank beneath the waves, how he made her promise to return with him, how he tried in vain to obey his duty, all to no avail when he found himself in love with the girl. There is a spiritual significance in the regeneration. The testimony in court is continually balanced with the dramatic flash-backs. When the case is finished, the defense puts in a plea for acquittal stating that the woman was a murderess but is not now in the sight of God. The jury is compelled to bring in a verdict of guilty but recommends mercy, and the judge places her in the charge of the witness for life—as his wife. The picture is made to ring as true as far as the purposes of the plot permits. It is well acted by Seena Owen, E. K. Lincoln and H. Cooper Cliffe. The clever direction makes this offering a highly interesting work of its kind.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Anna Janssen, a dancing girl.....Seena Owen
Thomas McCarthy, a detective.....E. K. Lincoln
Alastair De Vries.....Henry Sedley
Lilly.....Lillian Walker
Donogan.....H. Cooper Cliff
District Attorney.....Paul Nicholson
Police Commissioner.....Joseph Smiley
French Commissionaire.....Templar Saxe

By Donn Byrne.
Scenario by Doty Hobart.
Directed by Robert G. Vignola.

PRESS NOTICE—STORY

Donn Byrne's famous story, "The Woman God Changed," has been converted into a photoplay and will be offered as the attraction at ———— theatre for a ———— run beginning on ————. The picture comes here backed by the strongest commendation of the New York press. It is the story of a beautiful dancing girl, who shoots dead her common-law husband when he seeks to desert her. For five years she is followed by Thomas McCarthy, a detective, who finally arrests her on the Island of Tahiti. However, the ship on which they take passage is destroyed by an explosion at sea, and Anna, the girl, and the detective are washed upon a desert island.

There the two find that they have fallen in love with each other, and, though McCarthy continues faithful to his duty, he promises to secure a prison term for Anna and to marry her when she is free. Years pass before they are rescued, and in the meantime the girl has been regenerated by the real love of a clean man. Taken back to America, the girl is placed on trial, and the jury is so impressed by the way that the girl has converted the dross in herself to gold that she is sentenced to serve the rest of her natural life in the custody of her husband.

PROGRAM READER

A remarkable cast, including Seena Owen, E. K. Lincoln, Lillian Walker and a score of others almost equally as well known will be seen in "The Woman God Changed," the Cosmopolitan production from the story by Donn Byrne, which comes to ———— theatre ————. It tells of the regeneration of a woman who has murdered her Common-law husband, the transmutation of her soul coming when she and the detective who has been following her for five years are shipwrecked on a desert isle. It forms a wonderful love story, with the detective still true to his duty, but promising to marry the girl when she shall have completed her prison term. But the jury is so impressed by the conversion of the dross in the girl to gold that the sentence is a peculiar one.

SUGGESTIONS

This story undoubtedly caused a great deal of comment in your community when it was published in "Hearst's Magazine," and the exhibitor should recall the fact and start a debate on the question of whether real love can regenerate a woman. It will be easy to start a newspaper debate and probably scores of people will write in with instances.

For the lobby there should be a suggestion of the desert island, and it is practical to make a cut out of the three-sheet with the two figures that will add to the interest.

The title should be used strong, but with all due reverence.

"THE SILVER CAR"

(Vitagraph)

This Picture Falters After a Couple of Reels

THE latest Earle Williams started off like a house afire, indicating to the spectator something in the line of fascinating mystery with a clever crook as the god of the machine. Then it faltered by switching its story to a Graustark sort of plot with the action very similar to what is exposed in one of the mythcial kingdom comic operas. The author should stuck to his original idea for it is in the crook mystery photoplay that the star looks his best. His repressed style of acting, his calm demeanor are well suited to the exposition of the crime melodrama. But placing him in mythical kingdom stories bring out his inability to interpret adventurous romance.

For two reels the suspense is almost overwhelming as one wonders if the international crook, Trent, will be caught. There is a big reward for his capture. He has been saved from death while fighting in the trenches and has journeyed to England to locate the buddy who rescued him. There is much mystery concerning the latter. Both had previously admitted their true identities. So Trent finds his man, falls in love with the youth's sister, and one is held at strict attention wondering what will come next. Then like a bolt from the sky, the picture takes up a different course and wanders off into a fantastic melodrama having to do with secret treaties, diplomatic troubles and what not. A mysterious count from the Balkans has stolen the treaty from the susceptible youth which was the cause of the latter enlisting under a different name. The hero, proving himself on the square is entrusted with the mission of recovering the stolen papers and bringing the Balkan noble to strict accountability.

The suspense is lost here and never regained. The action becomes real picturey because it has to do with the hero masquerading as a chauffeur in order to rectify the mistakes of the Englishmen. There is not much atmosphere established in the Balkans. One sees the chauffeur-hero driving his employer about and engaging in a mild flirtation with a mysterious woman—a member of the nobleman's suite. This character really has no place in the story except to make it complicated and permit Mona Lisa to display her vamping proclivities. A miniature of the limousine in which the hero is racing, encountering a mountain landslide is well done. But the subsequent scenes showing him a prisoner in the tower are superfluous. The mysterious woman is killed to make way for the renewal of the other romance. The hero makes his escape in a silver car, is carried to an Eastern port by a warship and thence overland to England according to a subtitle, and meets with his reward—recognition by English authorities and a blissful romance.—Length 6 reels.—*Laurence Reid.*

THE CAST

Anthony Trent.....Earle Williams
Daphne Grenvil.....Kathlyn Adams
Arthur Grenvil.....Geoffrey Webb
Count Michael Temesvar.....Eric Mayne
Earl of Rosecarrel.....Emmett King
Pauline.....Mona Lisa
Vicar.....John Steppling
Hentzei.....Max Asher
Colonel Langley.....Walter Rodgers

By Wyndham Martyn.
Directed by David Smith.

PRESS NOTICE—STORY

"The Silver Car," which will be the attraction at the ———— theatre next ————, is a melodrama with an international atmosphere, carrying several surprising twists amid much rapid action. It is a visualization of Wyndham Martyn's famous novel, "The Secret of the Silver Car," and offers Earle Williams an exceptionally fine role in which he can display his talent. The production was made under the direction of David Smith, and in the cast are such popular players as Kathlyn Adams, Geoffrey Webb, John Steppling, Mona Lisa and Eric Mayne.

The story is one of suspense and mystery. It has the spectator guessing from the first flash. There are several thrills and many big scenes in the production. The plot has to do with the recovery of a stolen secret treaty between Great Britain and a Balkan kingdom. The nobleman who put over this intrigue has obtained the document by blackmail. The hero, an American and a reformed crook, accepts the commission to secure the treaty—a mission upon which three have lost their lives. The adventure of this youth are intensely dramatic. A love interest has been interwoven in the plot and many spectacular scenes are provided.

PROGRAM READER

Next ———— you will find it necessary to watch for "The Silver Car." This mysterious automobile and its lone occupant, who drives like mad, will appear at the ———— theatre. Earle Williams is the man at the wheel, and the car is a high class foreign product. It is a fascinating picture, this one featuring the popular Vitagraph star. He has a story which permits him plenty of opportunities to show his talent. The action is crammed with adventure and hairbreadth escapes. There is something doing nearly every minute. Romance comes into expression in a fascinating manner. Rest assured that "The Silver Car" is one of the cleverest pictures of the season. It is thrilling, romantic, dramatic and rich in spectacular action.

SUGGESTIONS

You can put out a bunch of placards for this picture, starting them off at the top with the sign, "Last Warning!" Then follow up in the succeeding lines with a description of the car, its mysterious mission and the lone occupant, who drives like the wind. State that he is known to police officials, who are requested to keep a sharp eye upon him. You can finish with the expression that it is thought he will hide at the ———— theatre. Play up Williams. Emphasis the mystery element. Tell that it is a fascinating crock melodrama of an international flavor. Capitalize with the title and invite all your patrons to come free of charge who possess silver colored cars. Link up with local auto stores.

Advance Information on All Film Releases

(Continued from page 3476)

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief
Jan. 23—Fatherly Love
Jan. 16—Too Much Pep
Jan. 9—Oil
Jan. 2—Yes, Dear

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight
Full of Spirit
See America First

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)
The Dwelling-Place of Light (Winston Churchill)
The Sagebrusher (Emerson Hough's)
The Westerners (Stewart Edward White's)

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)
Riders of the Dawn (Zane Grey's)
Desert Gold (Zane Grey's)

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)
Love Madness (Louise Glaum)
Sex (Louise Glaum)
The Lone Wolf's Daughter (Louise Glaum)
Sahara (Louise Glaum)

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)

ARTCO PRODUCTIONS

Cynthia of the Minute (Leah Baird)

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)
The House of Whispers (J. Warren Kerrigan)
The Green Flame (J. Warren Kerrigan)
No. 99 (J. Warren Kerrigan)

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti)
King Spruce (Mitchell Lewis)

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)
Partners of the Tide (Special Cast)

HUGO BALLIN PRODS.

East Lynne (Special Cast)
Pagan Love (Special Cast)

J. L. FROTHINGHAM PRODS.

The Breaking Point (Bessie Barriscale)
The Other Woman (Special Cast)
The Broken Gate (Bessie Barriscale)

ROCKETT FILM PRODUCTIONS

The Truant Husband (Special Cast)

HARRISON PICTURES, INC.

(A series of fourteen Norma Talmadge revivals, two reels each)

INTER-OCEAN FILM CORP.

The Silent Barrier
Bearcat
Seeds of Vengeance
The Gift Supreme
Whispering Devils
The Victim
The Transgressor
The Burning Question
Luring Shadows
Below the Deadline

HALL ROOM BOYS COMEDIES

Cads and Caddies
Stung Again
Wild Wild Woman
Back on the Farm
His Fortune Hunters

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain
Along the Moonbeam Trail

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps
Vacation Days in Switzerland
From Montreux to Berness Alps
Through Switzerland in 10 Minutes

IANS PICTURES CORP.

Madonnas and Men
Wings of Pride
A Woman's Business
Love Without Question (Olive Tell)

KINETO CO., OF AMERICA

KINETO REVIEWS

(Released through National Exchanges, Inc.)

Thrills
The Emerald Isle
Panama
The Holy City
Down in Dixie
Liquid Gold in Texas
Bahyhood
Trip of the U. S. S. Idaho
Vegetarians
Hunting the Sea Wolf
Boy Scouts
Water Babies
Beauty Spots in the United States and Canada

URBAN'S MOVIE CHATS

(Released through State Right Exchanges)

First Series from No. 1 to No. 26
Second Series from No. 27 to No. 52

KIPLING ENTERPRISES

The Lone Hand
The Midnight Riders
Outlawed
The Battling Kid

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Voices (Diana Allen)
Mad Love (Lina Cavalieri)
Wending Trail (Buck Manning)
Skinner's Dress Suit

WESTERN

Handicap

HORSE-RACING PICTURE

Why Tell (Henry Miller)

CHAPLIN REISSUES

A Burlesque on Carmen
The Champion
Jitney Elopement
Work
By the Sea

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Polly with a Past (Ina Claire)	5,943
Someone in the House (All Star Cast)	4,406
The Four Horsemen of the Apocalypse	——
The Fatal Hour (All Star)	4,940
The Misleading Lady (Bert Lytell)	5,624
Hearts Are Trumps (All Star)	6,356
Cinderella's Twin (Viola Dana)	6,000
Lure of Youth (All Star)	6,000
The Marriage of William Ashe (May Allison)	6,000
The Off-Shore Pirate (Viola Dana)	6,000
The Greater Claim (Alice Lake)	6,000
Extravagance (May Allison)	6,000
Puppets of Fate (Viola Dana)	6,000
A Message from Mars (Bert Lytell)	6,198
Uncharted Seas (Alice Lake)	5,803

C. E. SHURTLEFF PRODUCTIONS

Mar. 14—The Little Fool (Special Cast)
Nov. 22—The Star Rover (Special Cast)
Aug. 23—The Mutiny of the Elsinore (Special Cast)

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted House
Jan. 3—Neighbors
Dec. 22—The Scarecrow
Oct. 27—Convict 13
Sept. 1—One Week

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)
Oct. 11—Madam Peacock (Nazimova)
Apr. —The Heart of a Child (Nazimova)
Jan. —Stronger Than Death (Nazimova)

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes)
Mar. —The Very Idea (Taylor Holmes)
Jan. —Nothing But the Truth (Taylor Holmes)

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)
Sept. 6—Love, Honor and Obey (Special Cast)

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)

MISCELLANEOUS

East Lynne (Tarzan Film Co.)
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods.
Hearts O' the Range (Forward Film Distributors Inc.)
The Cowboy Ace (Westart Prods., Inc.)
The Killer (Westart Prods., Inc.)
The Guiding Spirit (Burroughs Photoplay Corp.)
The Foreigner (Special Cast) Ernest Shipman
The Wrong Woman (Ivan Abramson)
The Crimson Cross (Fanark)
Man and Woman (Special Cast) Sherman Prods Corp.

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co.
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)
After Bed Time (Frazee Film Prods.)
Billy Ruge Comedies (Funful Films)

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes)
Kentucky Colonel (Special Cast)
Captivating Mary Carstairs (Norma Talmadge) Reissue

PACIFIC FILM CO.

At State Rights Exchanges

The Fatal 30 (Fritzi Ridgway)
The Call From the Wild (Wharton James)
Adventure Scenics (Twice Monthly)
Irene Hunt Newspaper Stories (Twice Monthly)
White Cap Comedies (Geo. Ovey) Twice Monthly
One Reel Comedies (Newman Dent) Twice Monthly

PATHE EXCHANGES

June 5—The Heart Line (Leah Baird)
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)
Feb. 6—The Devil (George Arliss)
Jan. 30—The Killer
Jan. 23—The Sage Hen (Special Cast)
Jan. 16—When We Were Twenty-one (H. B. Warner)
Jan. 2—That Girl Montana (Blanche Sweet)

THE SKY RANGER

Starring Geo. B. Seitz and June Caprice.

June 5—Sixth, The Crystal Prism
May 29—Fifth, Mid Air
May 22—Fourth, Desert Law
May 15—Third, In Hostile Hands
May 8—Second, The Sinister Signal
May 1—Out of the Clouds

BILL AND BOB SERIES

May 29—Outwitting the Timber Wolf
May 1—Catching a Coon
Apr. 3—Trailing the Coyote
Mar. 6—Trapping the Bobcat

TOM SANTSCHI DRAMAS

May 1—The Sheriff of Mojave
Apr. 17—The Sagebrush Musketeers
Apr. 3—LaRue of Phantom Valley
Mar. 20—The Desert Wolf
Mar. 6—The Tempest
The Death Trap

THE AVENGING ARROW

(Starring Ruth Roland)

June 5—Thirteenth, On Perilous Grounds
May 29—Twelfth, The House of Treachery
May 22—Eleventh, Dangerous Waters
May 15—Tenth, Outwitted
May 8—Ninth, The Auction Block
May 1—Eighth, The Strange Pact
Apr. 24—Seventh, The Double Game
Apri. 17—The Midnight Attack
Apr. 10—Fifth, The Message Stone
Apr. 3—Fourth, A Life in Jeopardy

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

May 1—Fifteenth, The Wages of Crime
Apr. 24—Fourteenth, The House in the Canyon
Apr. 17—Thirteenth, By Air and Sea
Apr. 10—Twelfth, Hazardous Heights
Apr. 3—Eleventh, The Danger Ledge
Mar. 27—Tenth, A Devil's Bargain
Mar. 20—Ninth, The Black Whirlpool
Mar. 13—Eighth, The Grill of Fate
Mar. 6—War in the Oil Fields

EDGAR JONES PRODUCTIONS

Apr. 24—The Law of the Woods
Apr. 10—A Forest Samson
Mar. 27—The Timber Wolves
Mar. 13—The Two-Fisted Judge
Lochinvar o' the Line

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Mar. 13—Fifteenth, Out of the Web
Mar. 6—Fourteenth, The Trap
Feb. 20—Twelfth, Into Ambush
Feb. 15—Eleventh, The Other Woman
Feb. 6—Tenth, Shots in the Dark
Jan. 30—Ninth, The Broken Necklace
Jan. 23—Eighth, Aiming Straight
Jan. 16—Seventh, The House of a Thousand Veils
Jan. 9—Unmasked
Jan. 2—Fifth, The Desert Pavilion

Release Information continued on page 3480

"TWO WEEKS WITH PAY"
(Realart)

Light in Substance But Thoroughly Pleasing

THERE is a big difference between this picture and "She Couldn't Help It," a previous release in which the vibrant Bebe Daniels starred. It is nearly up to the calibre of "Ducks and Drakes," though lacking in spontaneity and humor to be classed alongside of it. The simplest way to characterize it is to call it a clean, inoffensive, picture which is almost certain to get over because of the magnetic personality of the star. It is easily obvious and of course, unoriginal in theme, characterization and incident. And it will not start an audience on a laughing spree. However, it carries sufficient vitality to keep moving to the conclusion principally because the star has the center of the stage and puts over her scenes in a refreshing manner.

As the title indicates, the picture concerns a shop-girl who earns a vacation of two weeks with pay because of her ability to close quick sales. A lounge lizard type of manhood saunters into the shop—a modiste shop, by the way—and endeavors to vamp her into an engagement. His entrance is the cue to introduce the "drammer," for he next bobs up at the coast resort determined to square accounts with the attractive girl who snubbed him. She has registered at the hotel under her correct name of Pansy O'Donnell, but the clerk at the desk, having an eye for beauty and possessing a good memory for movie faces thinks she is doubling in brass as it were. He thinks she has used the name O'Donnell instead of Marie La Tour, the famous actress, to hide her identity and find rest. She attempts to explain but the portly clerk is one of those fellows who can't be kidded. So the girl accepts the situation.

The romance enters when the town sport gains an introduction via a mud bath. She thinks him one of the wealthy Smiths of the resort, but he is only the proprietor of the local garage. The action up to this point is mild and revolves around numerous exits and entrances of the figures. The proprietor of the modiste shop arrives and enters into the girl's scheme and does a rushing business taking orders from women who strive to imitate the dressy Marie. The stage is all set for the denouement with the anticipated expose which is brought about by the "lizard" sending for the real Marie to come and witness how the masquerader is getting away with it. Pansy has just completed a high dive for the benefit of local charity and has made the affair successful. The scene is put over with a mild thrill and some little humor by the star. Miss Daniels appears as the actress, too. There is a moment of indignation, followed by one of explanation and the picture is over.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Pansy O'Donnel / Marie La Tour ..... Bebe Daniels
J. Livingston Smith ..... Jack Mulhall
Montague Fox ..... James Mason
Ginsberg ..... George Periolat
Mrs. Wainsworth ..... Frances Raymond
Chambermaid ..... Polly Moran
Hotel Clerk ..... Walter Hiers

By Nina Wilcox Putnam.
Scenario by Alice Eyton.
Directed by Maurice Campbell.
Photographed by H. Kinley Martin.

PRESS NOTICE—STORY

Film patrons who have followed the screen career of the vital and vibrant Realart star, Bebe Daniels, are certain to find rich entertainment in her latest release entitled "Two Weeks with Pay," when it appears at the ———— theatre next ————. The story concerns the holiday of Pansy O'Donnell, a pretty salesgirl in a smart modiste shop. When the time for her vacation begins her employer lends her an elegant wardrobe which she is to wear at an exclusive seaside resort. Thus she will advertise his modes. When she reaches her destination she finds herself involved in an auto accident.

But through the mishap she makes the acquaintance of another victim of the smash-up, who eventually leads her to the altar. Arriving at the hotel she is mistaken for a famous film actress, and, though she protests, the guests persist in believing her the noted "Diving Venus." They beg her to assist them at a water carnival, and poor Pansy is compelled to dive from a dizzy height. In time her real identity is established in a melodramatic manner. But all ends happily. The picture is charmingly staged and acted.

PROGRAM READER

She accepted two weeks with pay and found herself at a famous seaside resort. Her introduction to the place was not very auspicious because she met with an auto accident which landed her in a mud puddle. But listen, girls! Wouldn't you encounter mud and accidents if it brought you a chance to meet and fall in love with an attractive fellow? Then the girl arrived at the hotel and was mistaken for a celebrated film actress. What was she to do? Did she masquerade as the other? What of her romance? Did she have a good time at the beach resort? See "Two Weeks with Pay" at the ———— theatre next ————, starring pretty Bebe Daniels. The picture is lively and charming and splendidly acted.

SUGGESTIONS

You can make a snappy line of copy for the exploitation of this picture. Treat all your copy in a humorous fashion and make something of vacations asking your patrons if they give their employees vacations with pay. Play up Bebe Daniels, telling that she has one of the liveliest and most interesting pictures of her career. Play up her frocks and announce that she puts over a veritable fashion show. This notice will interest the feminine patrons. Play it up as a slice from life—a story of a little shopgirl who took a vacation and found her days filled with startling adventure and a happy romance. The title can be put over in blind teaser ads, and in several other unique ways. Run a lot of shorts for the newspapers and your program notices.

"THE BUTTERFLY GIRL"
(Playgoers-Pathe)

Little Entertainment in This Weak and Sugary Story

IT will take a great deal of indulgence on the part of the average spectator to give this feature any consideration as entertainment. Founded upon a weak and sugary recipe, padded excessively beyond its normal two-reel length, treated with little imagination, and acted with a minimum amount of color, "The Butterfly Girl" will in all probability be dismissed as much ado about nothing. Since it contains no dramatic ingredients whatsoever, the director might have dressed it up with some polite incident, thus giving it a measure of spontaneity. Instead he has played safe. The picture offers a series of close-ups or medium shots with the players not moving about to any extent, but actually standing still. There is no continuity. An episode is flashed and then neglected entirely to be replaced by some more naive incident.

There is thought behind the characterization but it could have been made consistent with the title. The heroine is a silly flapper type of girl who is a victim of her own foolish whims and caprices. She runs away, becomes involved in puppy-love affairs at a vacation party through which she pouts in the proper fashion, enters the business world and performs several naive and unique pranks, elopes with a sorrowful Romeo and cuts up capers which might be more entertaining as reading matter between the covers of an "Elsie" book. The picture did not cost much to make. Exteriors seem to dominate the mild action. One scene shows the "butterfly" being invited to luncheon by her employer. The entrance of the restaurant is shown and their exit is made without any flash of the interior. This is just a sample of how the incident is glossed over here.

To keep it going for five reels, much extraneous padding is offered. Close-up after close-up is shown and these are balanced with lengthy titles written in very flowery fashion. The "butterfly" has her mild adventures which may be termed a series of pretty poutings. The hero is one of those sad puppy-lovers who is kept on the jump every minute. To judge from his serious manner one would think he is trying to play a modern Hamlet instead of a modern Romeo. It will be impossible to take this picture seriously. It is amateurish in every department. There is material for a polite two-reel comedy and nothing else. It is as light and feathery as the coating on a cup custard. Marjorie Daw makes a pretty heroine, but King Baggot is badly miscast as a near "heavy."—Length, 5 reels.—*Laurence Reid.*

THE CAST

Edith Folsom ..... Marjorie Daw
Lorna ..... Fritzi Brunette
Ned Lorimer ..... Ned Whitney Warren
John Blaine ..... Jean de Briac
H. H. Van Horn ..... King Baggot
Mary Van Horn ..... Lisle Darnell

PRESS NOTICE—STORY

A story of love, youth and summertime is "The Butterfly Girl," which will be the feature attraction at the ———— theatre next————. This attractive little picture presents Marjorie Daw as a star in one of the sub-deb type of roles. She is a girl who is in love with love. She is a gay butterfly who has no worries, no cares, other than falling head over heels in love and out again. And the more love affairs she has the happier she is. Edith Folsom is this young flapper's name. She has hearts dangling in shreds for her. The dominant male becomes meek and worshipful. She leaves scores of broken hearts at home when she goes to the city.

But there comes a time when she falls seriously in love. Upbraided by her hostess for leading such a butterfly existence, Edith finds employment in a brokerage office. But her easy-going manner prevents her from taking business seriously. She is a butterfly at heart—that is, until her employer's wife points out to her the danger of pursuing her present course of adventure. She elopes and settles down. That is Edith Folsom. The picture is a pleasing little picture of the youthful days of life—when the days are rosy with romance and adventure. It is certain to take patrons back to their youth.

PROGRAM READER

A picture of the glorious days of youth—when all of life was rosy and filled with adventure and romance—that is "The Butterfly Girl." This delicious little character study of a shallow-minded girl who accepted love and life as she found it, not caring for the responsibilities, is certain to appeal to a vast proportion of picture goers. It teaches a lesson in deportment. It teaches that the business of constantly falling in and out of love doesn't pay. The picture will come to the ———— theatre next ———— and ———— with a cast that includes pretty Marjorie Daw. She makes an ideal type for the part of the gay butterfly who had one love affair after another and who realized that constancy pays in the end. It is a picture of youth and love and summertime.

SUGGESTIONS

You might stimulate interest in this picture by pointing out that it teaches a lesson for parents whose children are approaching maturity. Ask every mother with a growing daughter to come and see this picture. And make a bid for the matinee girls. Tell them that it is a fascinating little picture of youth, love and summertime. Make a bid for the younger set. Stress that the heroine was a butterfly who had been allowed a great amount of indulgence until she thought that all of life depended upon her falling in and out of love. Play up the title. Ask your patrons to come and enjoy themselves. Describe it as a refreshing and delightful picture of young romance. Play up Marjorie Daw and run stills of her. A prologue might be used which features some ballet dancer dancing to Grieg's "Butterfly."

CATCH LINES

She had fallen in and out of love a score of times—so many times that she couldn't keep track. Then one day she met her match. Did she settle down? See "The Butterfly Girl."

Advance Information on All Film Releases

(Continued from page 3478)

VANITY FAIR MAIDS COMEDIES
Mar. 20—Running Wild.....1
Mar. 6—Paint and Powder.....1
Feb. 6—Oh Promise Me.....1
ROLIN COMEDIES
June 5—Blue Sunday (Pollard).....1
May 22—Big Game.....1
May 15—A Straight Crook.....1
May 8—No Children (Snub Pollard).....1
May 1—Hurry West (Eddie Boland).....1
Apr. 24—Bubbling Over (Pollard).....1
Apr. 17—Hobgoblins (Eddie Boland).....1
Apr. 10—Push Orders (Pollard).....1
ROLIN TWO REELERS
Dec. 26—Number Please (Harold Lloyd).....2
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2
NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5
FLAGG COMEDY REVIVALS
The Bride.....1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter.....1

PINNACLE PRODUCTIONS
Mar. 15—God's Gold.....5
Jan. 1—Danger Valley.....5
Nov. 15—Skyfire.....5
Oct. 1—Hell's Oasis.....5
PINNACLE COMEDIES
Why Change Your Motber-in-Law.....
Sbimmy Isle.....
The Ting Tong Man.....
Absent Without Leave.....
Betwixt and Between.....
ARTHUR GOODEN PRODUCTIONS
Go Get 'Em.....
Crooked Trails.....
Guardians of the North.....
TATTENHAM PRODUCTIONS, INC.
Tbe Long, Long Trail.....

PIONEER FILM CORPORATION
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara).....6000
The Barbarian (Monroe Salisbury).....6000
Idle Hands (Gail Kane-Thurston Hall).....6000
Empty Arms (Gail Kane-Thurston Hall).....6000
His Brother's Keeper (Martha Mansfield).....6000
Finders, Keepers (Violet Mersereau).....6000
Out of the Depths (Violet Mersereau).....5500
Thoughtless Women (Alma Rubens).....6000
Indiscretion (Florence Reed).....6000
A Man There Was (Victor Seastrom).....6000
What Women Want (Louise Huff).....6000
Place of Honeymoons (Emily Stevens).....5500
Where Is My Husband (Jose Collins).....5500
Beyond the Crossroads (Ora Carew).....6000
Crimson Cross (Special Cast).....6000
In Society (Edith Roberts).....6000

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rbodes).....5
Power (Holbrook Blinn).....5
Your Daughter and Mine (Special Cast).....5

PRIZMA, INC.
Where Poppies Bloom.....½
If.....½
On the Trek.....½
Poor Butterfly.....½
Trouville.....½
The Message of a Flower.....½
Victory Parade.....½
Comedy Review.....½
Danse Du Ventre.....½
The Sweetest Story Ever Told.....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)..... 2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's).....6882
The Soul of Yonth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911
STAR PRODUCTIONS
The Magic Cup (Constance Binney).....
Out of the Chorus (Alice Brady).....4888
The Plaything of Broadway (Justine Johnstone).....
All Soul's Eve (Mary Miles Minter).....5778
The Snob (Wanda Hawley).....4015
She Couldn't Help (Bebe Daniels).....4423
Something Different (Constance Binney).....4840
Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646

REELCRAFT PICTURES CORP.
ALLADIN COMEDIES
Tuning Up.....1
Headwaiter's Heart.....1
BILLY WEST COMEDIES
The Dreamer.....2
Hands Up.....2
BUD AND HIS BUDDIES
Mixed Twixt Wives.....1
Flirty Hubby.....1
Winning Winnie.....1
Poor Fiddler.....1
TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2
SUN-LITE COMEDIES
Baby! Baby!!.....2
ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2
WILLIAM FRANEY COMEDIES
The Sleuth.....1
The Chiropodist.....1
The Chef.....1
In the Trenches.....1
PARAGON COMEDIES
Tacks and Taxes.....1
Artist's Muddle.....1
Goof.....1
Lady Bug.....1
BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess.....1
MIRTH COMEDIES
Here He Is.....2
Oh! Daddy.....2

ROBERTSON-COLE PRODS.
SUPER SPECIALS
Beach of Dreams.....5
If Women Only Knew (Special Cast).....6
Nobody's Kid (Mae Marsh).....5
Good Women (Gasnier).....6
What's a Wife Worth (Wm. Christy Cabanne).....6
See My Lawyer (Special Cast).....6
The Mistress of Shenstone (Pauline Frederick).....6
One Man in a Million (Geo. Beban).....6
Seven Years Bad Luck (Max Linder).....5
The First Born (Sessue Hayakawa).....6
Little 'Fraid Lady (Mae Marsh).....6
Kismet (Otis Skinner).....9
813 (Arsene Lupin Story).....6
SPECIALS
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twist (Bessie Barriscale).....6
SUPERIOR PICTURES
Moon Madness (Special Cast).....6
Li Ting Lang (Sessue Hayakawa).....5
Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
The Woman Who Understood (Bessie Barriscale)....
SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1
MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
Tbe City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1
ADVENTURE SCENICS
The Lone Trapper.....1
Outlaw of tbe Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.
AL JENNINGS SERIES
Fate's Frame-Up.....2
Fate's Mockery.....2
Fate's Double Cross.....2
Long Riders.....2
HELEN GIBSON SERIES
Trail of the Rails.....2
Daring Danger.....2
Flirting with Terror.....2
Broken Trestle.....2
TUSUN COMEDIES
New Ralgia.....1
A Slick Detective.....1
Buried Alive.....1
From Kitchen to Throne.....1
Wild Women.....1
Giving and Taking.....1
Pa Takes a Tramp.....1
Splashing to Safety.....1
Cabareting Under Difficulties.....1
Stranded.....1
LESTER CUNEO PRODUCTIONS
Lone Hand Wilson.....5
The Ranger and the Law.....5
Pat O' Paradise.....5
Blue Blazes.....5
GASOLINE ALLEY
Leave It to "Walt".....1
FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
A Girl from the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2
Trail of the Buzzard.....2
SPECIALS
Witch's Lure.....5
A Profligate Woman.....5
NEAL HART SERIES
Knight of Western Land.....2
Dead Line.....2
Square Shooter.....2
Out of the West.....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....
Fickle Women.....

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....
Cowboy Jazz.....
TWO REEL COMEDIES
Beach Birds and Bombs.....2
Hashers and Mashers.....2
Waffles and Wallops.....2
MIDGET COMEDIES
(*Starring Eddie Frank and Jimmie Roson*)
Beach, Birds and Bombs.....2
Waffles and Wallops.....2
Hashers and Masbers.....2
Oh, What a Circus.....2
Movies and Maniacs.....2
A Tenderfoot Romeo.....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
The Girl from Nowhere.....5,000
The Miracle of Manhattan.....5,000
Poor Dear Margaret Kirby.....5,500
EUGENE O'BRIEN STAR SERIES
The Last Door.....5,000
Gilded Lies.....5,000
Worlds Apart.....5,980
OWEN MOORE STAR SERIES
A Divorce of Convenience.....5,000
The Chicken in the Case.....5,261
CONWAY TEARLE STAR SERIES
The Fighter.....5,000
Bucking the Tiger.....5,000
MARTHA MANSFIELD STAR SERIES
The Fourth Sin.....5,000
SPECIAL PRODUCTIONS
The Greatest Love (Vera Gordon).....5,520
You Can't Kill Love (All Star).....5,500
The Highest Law (Ralph Ince).....5,500
The Road of Ambition (Conway Tearle).....5,500
The Sin that Was His (Wm. Faversham).....5,600
Red Foam (Ralpb Ince Special).....5,500

Release Information continued on page 3482

"THE HEART LINE"
(Pathe)

Entertaining Chiefly Because of Fake Medium Scenes

THERE are certain points of appeal in this picture which are undeniable. Producers have neglected the fake medium or palmist as a central character of a story for some time. Therefore there is real interest here because of the novel idea and its clever treatment. But adapting a novel such as this one by Gillet Burgess, which contains several characters of equal importance and which becomes quite complex in the intricacies of its plot does not make for perfect lucidity. Also the producers have kept a surprise for the end. This surprise is built upon a case of mistaken identity and while an audience will be fooled they will be bewildered in the process, for until the end it appears as if the hero was falling in love with his own sister.

"The Heart Line" is not orthodox in its development. Leah Baird, featured in the production, plays no part in the final clutch, and two other roles are equally as important as hers. Then again she is not the conventional heroine of the screen. She is however, a great deal more human as the wandering, free and easy "good pal" of a big city's false bohemia.

The picture opens with a prologue of a train wreck which serves to hide the identity of the leading character and prepare for the punch at the end. Skipping twenty years the hero is seen as a fake palmist who tells the foolish young girls who come to him all the flattering things they want to hear about themselves. Miss Baird, as Fancy Gray, is his secretary. They have made a compact not to fall in love. but Fancy breaks it. The palmist however, becomes enamoured with one of his clients. This is the girl whom one is led to believe is the man's sister. Then there is a cheap clairvoyant introduced—a woman who holds seances for a less select audience. To her comes the old man of the railroad wreck who is still seeking his little boy. A "spook" is framed to fool him, but he discovers the fraud and reveals that the boy he is seeking is not his son, but a ward entrusted to his care by an old business associate. Some fine titles aid to get over this spiritism sequence. The picture in fact is saved by the interest created in these scenes together with those showing the cheaply Oriental home of the palmist. Fancy is loverless and goes back to her childhood home. The palmist rises above his environment and marries the girl he loves.

We do not see why it was necessary to have a real spirit introduced into the picture. It is not in harmony with the tone of the whole picture, and is unconvincing as well as being unnecessary. Leah Baird wins considerable sympathy in an appealing role. Jerome Patrick, as the palmist, is well cast and of striking personality, but he certainly overacts. His breast heaves with emotion at a most unnatural rate.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

Fancy Gray ..... Leah Baird
Francis Granthope ..... Jerome Patrick
Oliver Payson ..... Frederick Vroom
Clytie Payson ..... Ruth Sinclair
Big Dougal ..... Ivan McFadden
Gay P. Summers ..... Philip Sleeman
Madam Spoll ..... Mrs. Charles C. Craig
Blanchard Cayley ..... Martin Best
The Child ..... Ben Alexander

Produced by the Leah Baird Film Corp., Inc.
Directed by Frederick A. Thompson.
From the novel by Gelett Burgess.
Photography by George Barnes.

PRESS NOTICE—STORY

"The Heart Line," which will be the feature attraction at the ———— for ———— days beginning ————, is a production which dares to leave the beaten paths of motion picture construction and present an unusual and interesting phase of life in a thoroughly interesting manner. Taking as its hero a young man who finds a very remunerative and easy livelihood may be obtained by working as a fake palmist, the picture is a clever expose of the tricks used by unscrupulous spiritists and mediums. Eventually the young man rises above his occupation and takes up an honest vocation.

Granthope, the palmist, is a lovable trickster. He deals out optimism at five dollars a deal. He makes people's dream castles seem castles of real brick and stone. Only later on do they discover that his castles, too, are flimsy, unstable things, which fall before stern realities. Then Granthope, the great advisor of the lovelorn, has to reckon with his own heart line. His own castle in the air is knocked to the ground.

Leah Baird is the featured player in this interesting picture. She plays the part of a country girl, who finds the drifting, care-free life of a big city's bohemia to her liking. Others in the cast include Jerome Patrick, Frederick Vroom and Ruth Sinclair. The picture was adapted from the well known novel by Gelett Burgess and was directed by Frederick A. Thompson.

PROGRAM READER

We all love to be fooled, said a very noted American at one time. Young Frank Granthope discovered how true it was. So he took up the softly luxurious life of a fake palmist. Still he was a lovable trickster. For five dollars he would paint the most rosy dream pictures to spread optimism and good cheer. And if they did last for only a little while, at least he had spread happiness for a short time.

"The Heart Line" will be the main attraction at the ———— theatre on ————. We believe this picture will interest you. It is built for entertainment and takes for its material a new phase of life. New and original plots come seldom in picturedom. Here is one offered for your enjoyment. Leah Baird is the featured player in "The Heart Line." The picture is adapted from a novel by the popular author, Gelett Burgess, and it was directed by Frederick Vroom.

"LIVE AND LET LIVE"
(Robertson-Cole)

Well Below the Average with Its Hackneyed Story and Direction

THIS picture looks like a melting pot of all the hackneyed and time-worn situations that were found in the ten, twent' and thirt' plays of a decade ago. In fact it runs the well known gamut of emotions which formed the background of "Bertha, the Sewing Machine Girl," "Nellie, the Beautiful Cloak Model," "In the Bishop's Carriage," "Why Women Sin," "Why Girls Leave Home," and others of a like character. There are flashes of "Way Down East," in the intricate pattern, too. And through this conglomeration of wildly melodramatic ideas runs a preachment which fails in its mission because it is associated with so much clap-trap. The picture is far removed from realities and resembles the product of nickelodion days in its story and direction.

William Christy Cabanne should keep to the megaphone and leave the pen alone, for the theme of this play is out of date, having been used so often as to miss its mark. The author-director starts off by showing a girl thief, restoring a stolen book because of thoughts of mother—and desirous of going straight. The scenes are unduly arbitrary and convenient. On a train she meets a girl who tells her of a rich uncle with whom she expects to live. But owing to an elopement she passes up her relative's offer. This is the cue for the heroine to masquerade as the other and palm herself off as the real niece. The action becomes real hectic at this point, jumping from one hokum scene to another and painting life as a crazy quilt. The inhabitants of a small town must be represented as narrow and intolerant; a crippled girl must needs be wheeled around in a chair, radiating sunshine and hopeful of a cure which is effected by having her tumble—chair and all down a stair-case. Such a fall would prove fatal in all likelihood or else make her more crippled than ever.

This is just a sample of the mistakes the picture carries. The "Way Down East" moment arrives when a relentless, narrow-minded mother chases her daughter out into the storm because she forgot her honor. This scene is presented in harrowing close-ups in order to stress the emotion. The girl goes out into the night and her body is taken from the river, a suicide victim. This is the place for more hokum with the natives chasing the innocent man and threatening to punish him right in his own house. The heroine straightens out the complications, admits her identity, reforms the intolerant characters and all is over. The offering is burdened with tremendous close-ups and sob sister titles. It is a picture of very little merit, being old-fashioned in every department.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Mary Ryan ..... Harriet Hammond
Judge Loomis ..... George Nichols
Jane Loomis (his daughter) ..... Dulcie Cooper
Donald Loomis (his son) ..... Harrison Gordon
Albert Watson (his secretary) ..... Gerald Pring
Dr. Randall ..... Dave Winter
Lillian Boland ..... Helen Lynch
Mrs. Boland (her mother) ..... Josephine Crowell
Mrs. Randall ..... Cora Drew
The Widow Jones ..... Helen Muhr

By William Christy Cabanne.
Directed by William Christy Cabanne.
Photographed by George Benoit.

PRESS NOTICE—STORY

A picture of a melodramatic character which revolves upon a theme which teaches the way of the transgressor is hard is "Live and Let Live," written and directed by William Christy Cabanne. The production will appear at the ———— theatre next ———— and ———— with a cast that includes several well known and talented players, such as Harriet Hammond, George Nichols, Dulcie Cooper, Dave Winter, Josephine Crowell and others. The picture points out the futility of leading a life of crime and the futility of intolerance.

The heroine, Mary Ryan, has given up her life of theft, assumed the identity of a girl friend, and been taken into the household of the other's uncle, who naturally doesn't know that she is an imposter. She rapidly falls in love and is instrumental in regenerating her so-called relatives from their narrow viewpoints. The picture carries several counter-plots which are well united to the main line of action. In fact the picture carries every known sample of element which spell drama. There is humanity, intolerance, romance, intrigue, hate, jealousy, love, pathos and sentiment. Certainly enough qualities to satisfy the most complex personality.

PROGRAM READER

She had stolen an old lady's pocket-book, but was compelled to give it back through memories which crowded her mind-memories of a dear departed mother. She was determined to go straight. She caught a train and found a girl friend who had intended taking up residence with an uncle, but who in reality was eloping. So the reformed thief assumed the other's identity for the sake of finding a home and shelter. She found these things, but she also found rancor, hate and intolerance. What happened to bring a change of viewpoint to these misguided lives? What became of the reformed thief? Did she return to a life of crime, or did she find love and happiness? See "Live and Let Live," a picture of stirring drama. At this theatre next ————.

CATCH LINES

She came to the community determined to have a home. She found herself surrounded by narrow, bigoted people. Did she scatter the clouds? See "Live and Let Live."

Advance Information on All Film Releases

(Continued from page 3480)

SELECT PICTURES

Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell).6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

East Lynne....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..3
It Happened in Paris (Mme. Yorska)....
Human Passions (Lottie Tilford)....3
Man and Woman (Betty Mason)....
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

AADIN PICTURES

Skinning Skinners (Johnny Dooley)....3
Through Eyes of Men (Frank Mayo)....3
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford)....7000
Apr. 25—Dream Street (D. W. Griffith)....9
Mar. 6—The Nut (Douglas Fairbanks)....6
Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)..8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Snds (Mary Pickford)....3
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

The Fighting Lover (Frank Mayo)....5
The Beautiful Gambler (Special Cast)....5
The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5
Desperate Youth (Gladys Walton)....5
The Big Adventure (Breezy Easu)....5
The Dangerous Moment (Carmel Myers)....5

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)

Third, The Secret of the Sea....2
Second, The Hornet's Nest....2
First, The Buccaneer's Bride....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6

JEWEL COMEDIES

Roman Romeos (Lyons-Moran)....2
Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)

Thirteenth, The Hill of Horror....2
Twelfth, The Train of Fear....2
Eleventh, A Race with Death....2
Tenth, In the Enemies' Hands....2
Ninth, The Opal Bracelet....2
Eighth, The Pit of Peril....2
Seventh, The Brink of Eternity....2
Sixth, The Furnace of Fear....2
Fifth, Trails of Treachery....2
Fourth, The Death Trap....2
Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Eighteenth, The Hour of Reckoning....2
Seventeenth, The Hand of Fate....2
Sixteenth, The Dip of Death....2
Fifteenth, The Decoy....2
Fourteenth, The Plunge....2
Thirteenth, Weird Walls....2
Twelfth, The Kidnapping....2
Eleventh, In Torture Grip....2
Tenth, The Betrayal....2
Ninth, A Race With Rogues....2
Eighth, In Merciless Clutches....2

CENTURY COMEDIES

Pals (Brownie)....2
For Sale....2
A Dollar's Worth (Harry Sweet)....2
Playmates (Brownie)....2
Dandy Lions (Century Lions)....2
The Country Heir (Harry Sweet)....2
The Kid's Pal (Brownie)....2
On With the Show (Century Lions)....2
Harem Skarem (Century Lions)....2
Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2
Stuffed Lions (Century Lions)....2
The Dog Doctor (Century Dog)....2
Vamps and Scamps (Zip Monty)....2

STAR COMEDIES

Meet My Husband (Billy Fletcher)....1
Uneasy Money (Robert Anderson)....1
Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1
Oh, Tessie (Dorothy Wolbert)....1
Short and Sweet (Dorothy Wolbert)....1
Movie Struck (Billy Fletcher)....1
Who Kissed Me? (Dorothy Wolbert)....1
Bring on the Groom (Dorothy Wolbert)....
A Waiting Maid (Dot Wolbert)....

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....
Won by a Nose (Dorety-Keating-Henley)....
Off His Trolly (Engle-Dickerson)....
Should Waiters Marry (Geo. Ovey)....
A Villain's Broken Heart (Engle-Zemlick)....
A He Male Vamp (Monty-Sweet)....

WESTERN AND RAILROAD DRAMAS

The Heart of Arizona (Eileen Sedgwick)....
Stand Up and Fight (Jack Perrin)....
The Wild Wild West (Hoot Gibson)....
Fighting Blood (Jack Perrin)....
Double Crossers....
The Winning Track (Hoot Gibson)....
The Outlaw (Jack Perrin)....
The Empty Gun (Lon Chaney)....
Crossed Clues (Hoot Gibson)....
The Guilty Trail (Jack Perrin)....
Who Was the Man (Hoot Gibson)....

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Heart of Maryland....7
Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terress') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS

Her Lord and Master....6
The Vice of Fools....5
The Prey....6
Cousin Kate....5
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

It Can Be Done....5
Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5
Three Sevens....5

ALICE CALHOUN PRODUCTIONS

The Charming Deceiver....5
Princess Jones....5

LARRY SEMON COMEDIES

The Hick....2
The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2
Fifth, Double Crossed....2
Fourth, A Desperate Dilemma....2
Third, A Modern Daniel....2
Second, Playing the Game....2
First, A Borrowed Life....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive....2
Fourteenth, The Frame-Up....2
Thirteenth, A Devil Fish Foe....2
Twelfth, The Infernal Machine....2
Eleventh, The Stolen Millions....2
Tenth, The Fire Curtain....2
Ninth, The Betrayal....2

"THE SCARAB RING"
(Vitagraph)

Alice Joyce Has Fair Mystery Melodrama Here

IT will be surprising to Alice Joyce's following to see her as the protagonist of a mystery melodrama. "The Scarab Ring" may be classified as such but it fails to maintain the quality of suspense—an element needed in this type of story to make it successful—because the incident is so clearly planted before the mystery begins. The beginning of the action is exceedingly mild with considerable walking around on the part of the characters attired in evening clothes. The introduction presents a death-bed scene, the victim being the father of the heroine and her younger sister. While he is represented as a benefactor, in reality he has lived a more or less crooked life. His dying request is that the older girl will not tell her sister of his shady business deals.

This shady business incidentally, introduces the villain, who aware of it, attempts to compromise the heroine. He has threatened to expose the scandal unless she consents to his marrying the sister. The figures in the story are all assembled at a reception in the young woman's home. While rearranging her sister's frock she catches her ring and the scarab is torn from its setting. The mystery enters when the "heavy" is murdered on the night of his appointment. By introducing circumstantial evidence the heroine is indicted for the crime. The suspense is not exceptional here because the incident is so well mapped out in advance. Her fiance, a lawyer, takes up the defense and smashes the weak testimony by bringing forth that the scarab ring can be easily duplicated. Her innocence established it is something of a surprise to discover her admitting her guilt in a confession to her lawyer. However, sympathy is her reward because she killed the victim is self-defense.

The courtroom scene is weak and really has a small place in the action. The picture bears evidence of padding, particularly in its reception scenes and a counter play of romance between the sister and a callow youth who has altogether too much prominence in the story. From this outline one can see that the picture carries no evidence of originality in its theme and development. The ring itself is the one point of novelty. The director has not paid much attention to the mystery angle. He has treated his story without much imagination. The feature is well staged, some of the sets being expensive, and the acting is always acceptable. Miss Joyce plays the part with little expenditure of emotion. Fuller Mellish, always a capable actor, is deserving of bigger parts than a dying father who expires in the first reel.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Constance Randall.....Alice Joyce
Muriel Randall.....Maude Malcolm
Ward Locke.....Joe King
Burton Temple.....E. Phillips
John Randall.....Fuller Mellish
Hugh Martin.....Claude King
James Locke.....Joseph Smiley
Mr. Kheres.....Jack Hopkins
Kennedy.....Armand Cortez

By Harriet Gaylord.
Scenario by William B. Courtney.
Directed by William Jose.

PRESS NOTICE—STORY

"The Scarab Ring" is the title of the Alice Joyce production which comes to the ——— theatre next ——— and ———. There is no question that it will interest the average picture patron because of its unique and different plot, and because it carries such appealing qualtiies as crisp action and accumulative suspense. The picture offers Miss Joyce unlimited opportunities in the way of emotional acting. The role of Constance Randall is different from anything the star has previously assumed, and presents her in an entirely new light. The story of "The Scarab Ring" is one of unusual interest, holds the attention from the first flash and at times fills the audience tense with emotion, suspense and mystery.

The love element is introduced early in the story and is well developed. In fact two love stories run simultaneously. The element of mystery deals with the solving of a crime of which the heroine is accused, due to circumstantial evidence in the form of a scarab ring. This scarab is supposed to be the only one of its kind in existence. A clever lawyer, the father of the heroine's sweetheart, proves that there are scarabs and scarabs, and that it is foolish to claim any one thing as the original of its kind. Upon this theory hinges the action of the story. The picture carries several surprising twists and is well acted.

PROGRAM READER

A stirring melodramatic production of love, mystery, suspense, enacted by a strong cast of screen favorites, headed by charming and talented Alice Joyce, under the direction of Edward Jose, is "The Scarab Ring," which will be the feature attraction at the ——— theatre next ———. It is a film which grips the interest and holds it until the final scene. It is a picture which will keep you guessing until the end. If you like good mystery stories, one that keeps you on the anxious seat with suspense, then "The Scarab Ring" will entertain you. It revolves around an Egyptian antique, which is the only clue to a baffling mystery, and the police trace the ownership to the heroine. The girl is accused of the crime and tried. The state builds up a strong case, which is shattered.

SUGGESTIONS

This is a mystery melodrama which should be exploited for its mystery angle. Lay stress upon the solving of crime. Emphasize the picture as one which constantly interests through its amount of action and suspense. Play up the scarab angle, telling something of the Egyptian lore connected with the story—its history. Mention that Alice Joyce has a different picture here—one which employs her emotional talents to the fullest. You might get up some interesting copy concerning the description of a royal scarab which is missing. State that it was purchased in Cairo eight years ago by a gentleman named Randall. Last heard of in New York. Liberal reward for information. Such data will excite interest. Teasers will help a great deal, too. Play up catch lines. Play it up as a fascinating mystery romance.

"THE LAST CARD"
(Metro)

Interesting Murder Mystery Carries Clever Touches

BAYARD VEILLER has had enough experience in writing murder mysteries to feel perfectly at home in arranging one for the screen. Sponsoring his first production for Metro he has shown a knack of direction comparable to his playwrighting talent. The director has taken Maxwell Smith's magazine story, "Dated," retitled it "The Last Card," and made it into a clever murder mystery. The scenes are arranged skilfully with emphasis placed upon their suspensive value. There is a fine balancing note of child interest with some incident which carries surefire appeal—especially in the delightful manner the mother plays with the youngster. Mr. Veiller has used discretion with excellent results, there being no stressing of sequences to put over certain elements.

The action is placed against backgrounds which have little of the studio stamped on them, although the picture could not have been made without studio facilities. The plot itself is quite novel and revolves around a murder committed by a jealous husband who causes an innocent neighbor to be indicted for the crime. The victim is a young college rake who has a job of tending furnaces to pay for his tuition. The murderer surprises him with his wife, follows him into a neighbor's cellar and kills him. A heavy snowfall covers up the evidence of the body which has been dragged out at the beginning of the storm. The ending cannot be guessed and one is put in a suspensive state wondering how the crime will be exposed.

Up to the adjournment of court the picture builds easily and surely to a definite climax. But with the adjournment the offering loses its tempo and the suspense is over. Even the conclusion can be anticipated. The murderer happens to be the lawyer of the defense and it is his purpose to try the case weakly and save himself. This gives May Allison her only principal scene when she arranges an expose of the crime by convicting the criminal through bringing him in intimate contact with the atmosphere of the case. His conscience compels him to confess, the wires are tapped and he is caught. This anti-climax discounts to an extent the clever arrangement of scenes in the forepart of the picture. It seems to us that the offering ended in the courtroom and the subsequent confession scene could have been staged with a few titles and a series of flashbacks, even though such a development might not have carried the intensity demanded. Miss Allison is called the star of this picture, but she has very little to do. Frank Elliot, as the criminal, carries the burden of the plot and plays with considerable poise and finesse. Al Roscoe makes the innocent husband natural. Despite the anti-climax the picture is certain to keep one thoroughly interested. The titles are excellent.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Elsie Kirkwood.....May Allison
Ralph Kirkwood.....Al Roscoe
Freddie Kirkwood.....Stanley Goethals
Tom Gannell.....Frank Elliot
Emma Gannell.....Irene Hunt
Sorley.....Dana Todd
Chief of Police.....Wilton Taylor

By Maxwell Smith.
Scenario by Molly Parro.
Directed by Bayard Veiller.
Photographed by Jackson Rose.

PRESS NOTICE—STORY

That a woman's instincts, intuition, sixth sense—call it what you will—can sometimes solve a murder mystery where the machinery of logic fails is shown in the fascinating melodrama, "The Last Card," which comes to the ——— theatre next ——— with May Allison as the star. Bayard Veiller, the author of the memorable "Within the Law," is responsible for the direction of this exceedingly clever picture. The offering is adapted from Maxwell Smith's popular magazine story entitled "Dated," and gives to Miss Allison an opportunity such as she has seldom had upon the screen. Others in this capable cast are Albert Roscoe, Frank Elliot, Irene Hunt, Dana Todd, and the clever child actor, Stanley Goethals.

The star has the role of Elsie Kirkwood, the happiest married woman in town until her husband is put in jail for the murder of a man whose body is found in the basement of their home. Sudden inspiration makes her realize that a criminal will always return to the scene of his crime, and by stressing this logic and adding other links to the chain of her circumstantial evidence, she is able to apprehend the real murderer. The picture builds with ever-increasing suspense.

PROGRAM READER

"The Last Card," a Bayard Veiller production for Metro, and starring pretty and talented May Allison will be the feature attraction at the ——— theatre next ———. It unfolds in the most gripping way the manner in which a clever female Sherlock Holmes unravels a murder mystery. In this case the "woman" is not implicated in the crime, but is the chief aid in tracing the perpetrator of the deed. The story deals with a mysterious murder, with circumstantial evidence pointing to an innocent man. The woman's remarkable intuition comes to the fore and enables her to absolve her husband. It is a picture calculated to make every one pay the utmost attention. It carries big action and suspense. Can you solve it?

SUGGESTIONS

You might play upon the well known fact that the feminine sex is usually gifted in power of intuition. You can state that a woman's sixth sense enables her to see danger—that it aids her to defend herself. You can state that every woman is gifted with unusual instincts for the solving of crime. Stress this fact as forming the background of this highly entertaining mystery melodrama. Play the title, stating that May Allison has a trump card here—her best picture to date. Announce that the picture defies solution, so clever is the direction.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

BALTIMORE

A plea for the prohibition of all sex pictures in Maryland was made before the City Club of Baltimore on May 21 by Rev. Dr. Clifford Gray Twombly, of Lancaster, Pa. Dr. Twombly declared that only 20 per cent of the people want such films and that they pack the theatres to the tune of a profit of $200,000 to $2,000,000 for the producers of a six-reel. He stated 50 per cent. of the pictures exhibited in Baltimore were good, 40 per cent bad and 10 per cent passable.

Antediluvian is a word used advisedly as befittingly descriptive of the receipts of Baltimore motion picture theatres in general for the week of May 16-21. A group of wideawake house managers are pinching themselves to keep up to the minute on finding out what happened. Some are of the opinion the time is approaching for the big theatres to feel the slackened receipts like the smaller places have been undergoing for a few weeks. A combination of affairs taking in the closing of the horse racing Spring meet the presence of a circus, hot weather and unemployment is advanced by a number of the interests as the underlying principle.

Frank H. Durkee, who is at the head of a string of residential motion picture theatres, has started work to enlarge his Palace theatre on Hoffman street. "Heavier operating costs demand increased revenue," says Mr. Durkee. "We need more seats to help bring that about and trust that an increase of 500 to 1,800 at the Palace will count."

From chief usher at the Capitol to manager of the Poplar is the latest rung of the ladder to be climbed by Albert Clark. Manager Clark has been identified for years with the interests of which J. Louis Rome is the directing head.

Frederick B. Klein is handling local territory for Associated Producers, Inc.

SPARTANBURG, S. C.

All orphans of Buncombe County, North Carolina, were guests at the showing of Mary Pickford in "The Love Light," at the Majestic theatre, Asheville, N. C., May 16. Automobiles provided by citizens of Asheville carried the children to and from the theatre. The orphans, who are public charges, were deeply appreciative of the generosity of the management and it is planned to provide the children with occasional opportunities to view pictures peculiarly attractive to them.

A. C. Thornton, formerly manager of the Strand theatre at Newport News, Va., has assumed charge of the Bijou theatre at Spartanburg, S. C. Mr. Thornton has installed new electrical effects throughout the building, and a new and larger stage has been constructed in order to permit larger musical comedies to be added to the moving picture programs. The Bijou's improvements recently have entailed an outlay of approximately $15,000.

The State of North Carolina is going to embark in the motion picture business as a civic investment. In order to impress more vividly upon the school children of the State the interesting history of the Tar Heel commonwealth, the State has concluded arrangements whereby every step in the development of North Carolina will be protrayed realistically on the screen.

Slide sets and several thousand feet of films will be prepared immediately and distributed among the schools of the State immediately, and further films will be made as rapidly as possible.

CANADA

Manager George Clark, of the Allen theatre, Vancouver, B. C., has entered upon a season of special productions with admission prices raised five cents for the lengthy series of big releases. The pictures include "The Passion Flower," "The Golden Snare," "Playthings of Destiny," "Man, Woman, Marriage," "The Mark of Zorro" and other releases. These will be given one-week runs and the general admission fixed for evening performances is a flat 50c and for matinees, 30c.

The Russell theatre, Ottawa, Ontario, opened a summer season of special pictures and vaudeville on May 23 with the presentation of "The Whip" as a revived attraction. The policy of the theatre is to give two performances nightly and two regular matinees each week. Prices range from 15c to 55c and feature pictures are booked for week engagements.

King Snell, late manager of the Dominion theatre, Ottawa, was given a rousing send-off at the regular luncheon of the Kiwanis Club of Ottawa, of which he was a member, on Friday, May 13, on the occasion of his departure for New York City, where he will take up new work. The Kiwanians sang a special farewell song in his honor and showered him with tributes.

R. A. Scott and Barney Graves, of Vancouver, B. C., have purchased the British Columbia rights to the Dempsey-Brennan fight pictures and the first run of the feature was booked by the Columbia theatre, Victoria, B. C. No announcement has been made regarding plans to screen these fight views in any other Canadian province.

Clarence Boden has been appointed manager of the Globe theatre, Vancouver, B. C., in succession to W. McDougal, who is now identified with the Allen's Vancouver house.

The moving picture projectionists of Vancouver, B. C., arranged to hold their annual ball at Lester Court on May 18, one of the unique features being special lighting effects which were worked out by a committee of experts.

WESTERN NEW YORK

E. J. Hayes, manager of the Buffalo First National Exchange, has returned to Buffalo from the New York convention, bubbling over with enthusiasm bebause of the great time he had in Gotham. Ben Davis of the New York exchange is in town exploiting "The Kid," which opens a week's run at the Shubert-Teck May 29. The same week Manager E. O. Weinberg presents "Peck's Bad Boy," at the Mark-Strand and is planning a big newsies' party on the Saturday in advance of the opening in co-operation with the Buffalo Evening News. Of course, Eddie will get a lot of free publicity out of the stunt.

Several new members are expected to join the F. I. L. M. Club of Buffalo as the result of a get-together dinner in the Hotel Iroquois last Monday, when the many advantages of the organization were explained to non-members by President M. A. Chase and other officers.

D. L. Faralla, comptroller and assistant treasurer of Realart Pictures was in Buffalo last week. He is making a tour of the company's exchanges. He found the local office in excellent shape, he announced. Harry E. Lotz, Buffalo manager, reports business booming throughout the territory. The Buffalo Mark-Strand is now showing a large number of Realart pictures.

Earl L. Crabb, former manager of the Buffalo Strand, was in Buffalo last week where he announced the formation of System Theatres, Inc., to take over a number of houses in the state, the first of which is the System, Syracuse. This theatre was formerly the Top, and later the Palace. Mr. Crabb has severed his connection with the Buffalo Motion Picture Corporation, which he formerly represented in New York.

Byron Interbitzen, formerly with the Buffalo Pioneer office, is now a salesman at the Lande Feature Film office.

Fire which started in the inspection room of the Fox Film exchange in Franklin street, Buffalo, Monday, May 16, destroyed 225 reels of film and did damage amounting to $25,000. Five girls in the room at the time escaped injury. The timely closing of the door to the vault saved $100,000 worth of other films.

Frank S. Hopkins, former manager of the Buffalo Universal exchange, is back in town after a year's stay at Saranac Lake for his health. He left for New York the first part of last week to confer with General Manager H. M. Berman.

BUTTE, MONT.

It has been decided at a conference of the Butte, Montana theatre owners and managers to cut the operating hours of all moving picture houses and all other places of amusement, including vaudeville, to 4½ hours daily from 6:30 to 11 p. m. The new order went into effect May 22. This will permit of three shows nightly as usual at 6:30, 8, and 9:30.

The conference was called to determine whether or not the theatres would continue to operate under present conditions, and it was concluded an attempt would be made to run evenings with one matinee on Sunday, every theatre in the city agreeing to this plan.

The Ansonia, Montana, Silver Bow, Rocky Mountain and Harrison Avenue theatre amusement companies were represented. These firms operate the Ansonia, Orpheum, Broadway, Rialto, American, Liberty and Harrison Avenue theatres in Butte. They were confronted with the serious problem of cutting expenses owing to decreased attendance following the closing down of all the copper mining properties. Since the mines have closed Butte's population has dwindled materially.

SAN FRANCISCO

Pathe News pictures were made on Mother's Day, May 4, of the congregation of Dr. Gordon's congregational Church in San Francisco. Dr. Gordon is famous for his question box sermons. One of the questions asked was "What do you think of Blue Sunday?" and he preached against blue laws. Roy Stewart, picture star, was introduced to the congregation, and he delivered an address favoring pictures and against blue Sundays. This attracted considerable publicity throughout the city. The idea was conceived by Walter W. Kofeldt,, manager of the San Francisco Pathe exchange.

Mr. Kofeldt is a member of the publicity committee of the chamber of commerce and business organizations' Northern California boosting campaign. The week of May 24, the Emporium, largest department store west of the Mississippi staged an industrial exposition on the entire third floor. The only representative of the motion picture industry selected for a booth was the Pathe exchange. It contained a complete inspection room equipment and the pictures shown were a trailer on the Sky Ranger, Pathe's latest serial.

The College theatre on Market street which recently changed hands has again been sold to Mrs. Olive Grogg and Miss Sylvia Grogg, both formerly of Bakersfield where they operated the California, Bakersfield, Hippodrome and Pastime theatres and recently sold them to the Gore brothers and Sol Lesser after putting the houses on a profitable basis.

SOUTHWEST

J. C. Shannon will leave Dallas, Texas, soon to represent the F. B. Warren Corporation at Atlanta, Georgia. Doak Roberts, formerly with the Associated Producers, will take Mr. Shannon's place as manager of the Dallas office.

J. W. Williams, of Dallas, Texas, has arranged with H. W. Ferguson to handle the Independent Film Service Films at Oklahoma City; also to handle all Oklahoma business from the Oklahoma City office. Mr. Williams, through the Independent Film Service, will also handle the products of the Parker Film Company in Oklahoma and Arkansas.

The Criterion theatre at Oklahoma City handles an unusual heavy business with George Arliss in "The Devil" as the attraction.

"Up in Mary's Attic" has been booked by H. W. Ferguson for an early showing at the Criterion.

Lester Durland, booker for the Pathe exchange at Oklahoma City, has been transferred to Fort Smith, Ark., where he will represent the Universal.

Realart at Dallas, Texas, has a new manager in the person of J. K. Beach, who succeeds L. E. Harrington, resigned.

Charles Parson, president of the Tri-State Distributors, has left Dallas, Texas for the summer and will possibly not return before next October. His family accompanied him and after spending a short while in Kansas City, Chicago and New York, will go to his summer home in the main woods.

A. Van Deventer will have charge of the Dallas office during Mr. Parsons absence.

P. E. Dial and R. M. Moore have taken over the Cozy theatre at McAlester, Okla., and changed its name to Select.

MILWAUKEE

Many Milwaukee theatre managers have been talking lower admission prices recently. The majority of the down town houses have been getting 44 cents but two of the principal ones are now down to 33 cents. Ascher's Merrill went to 33 cents several weeks ago and the Butterfly which is controlled by the Newman interests of Kansas City went to 33 cents last week showing the Cosmopolitan production of "Buried Treasure." The Rialto, a new Saxe house of the grind variety which is getting 33 cents, recently reduced its children's admission to ten cents. The Theatorium, another Saxe grind house of small capacity is getting 15 cents.

Considerable excitement prevailed in the Milwaukee motion picture circles when the Gayety, a burlesque house, opened up for the summer with ten cent pictures, changing daily.

The Strand and the Alhambra managed by Edward J. Weisfeldt and Leo Landau, respectively, are getting 44 cents.

"COLD STEEL"
(Robertson-Cole)

Good Acting in This Ordinary Western

IN all probability the clever acting of J. P. McGowan, who plays a "native son" in a compelling style without once resorting to mock heroics, and some other members of a well balanced cast, will put this ordinary Western over. Certainly it carries very little ingenuity of theme and characterization. It is at best a character study, telling a story of old-fashioned American pluck tinged with a motive of revenge. McGowan, in the titular role of "Cold Steel," is the son of an unfortunate prospector and rancher who was framed on a murder charge and compelled to flee the country. His property has been stolen from him by the framers who dread the march of civilization which would deprive them of their cattle lands.

The son is a mining engineer, engaged in constructing a dam, which when erected would spell disaster for the cattle bandits. The father has told the youth of the frame-up and the latter takes up the task of executing revenge in a manner which indicates ultimate success. He has a cool manner—one in perfect keeping with his nickname. And he is fearless when danger confronts him. The quartette of villains endeavor to put him out of the way, but he circumvents their efforts and succeeds in bringing them to justice. Those who are less obedient to the law are dispatched by the gun route.

That's about all there is to the plot. A weakness of the picture is the lapse of continuity—the long time it takes in building to the climaxes. And the romantic note seems entirely out of place. The hero in ordinary experience would be too busy to stop work to pay attention to flirtations. Perhaps Kathleen Clifford in the opposite role is somewhat to blame since she is not the ideal type for the part, there being too much of the sophisticated ingenue in her appearance and style of acting. There is some good incident, particularly in those scenes which present the villains trying to put something over on the hero and his success in outwitting them. Up to this point the offering falters because of so much planting of extraneous detail, and the action jumps around a great deal.

There is a lesser villain—the high collar type—who has his inning in trying to dishonor the girl. This is old stuff but it permits the hero to put over some thrills as he madly chases through a vivid rainstorm in pursuit. The elemental punches are not as compact as they should be—to make this a high class Western. The scenes are mostly exteriors and there is some picturesque appeal in them. The titles weaken the action to some extent because of their descriptive character. McGowan stands out like Babe Ruth in a ball game in the title role. He will probably put it over.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Steele Weir.....J. P. McGowan
Janet Hosmer.....Kathleen Clifford
Ed Sorenson.....Stanhope Wheatcroft
Mr. Sorenson.....A. H. Millet
Vorse.....Charles E. Insley
Burkhardt.....Milt Brown
Martinez.....Nigel de Brulier
Dr. Hosmer.....J. D. Ormond
Gordon.....George Blair
Johnson.....Andy Waldroon
Sheriff.....William A. Gettinger
Mary Johnson.....Elinor Fair
Bartender.....V. L. Barnes

By George Shedd.
Scenario by Monte Katterjohn.
Directed by Sherwood McDonald.
Photographed by E. S. Depew and John Thompson.

PRESS NOTICE—STORY

"Cold Steel" is the attractive title of the feature which will be presented at the ———— the last half of the current week. It is a throbbing, elemental picture of adventure, romance and intrigue and has for its background the colorful scenery of the West. The story concerns the attempt of a group of cattle men to frustrate the efforts of Steele Weir, a mining engineer, commonly called "Cold Steel," because of his courage under fire, to put through a huge dam and reservoir. The cattle men well know that the engineering feat means the progress of civilization—that the cattle lands will be swallowed up in the march of industry. They have sinister motives, too.

Years before, when "Cold Steel" was an infant, they had shot his father in a poker game, he being the victim of a frame-up. With the old man's dying breath he requests the son to avenge himself. The young man abides his opportunity, but when he strikes he sees to it that there are no loopholes through which the culprits may crawl. The murderers who have been at large are all compelled to pay—some with their lives. The picture carries rugged action, is well acted by J. P. McGowan and others, and is certain to furnish a full hour of entertainment.

PROGRAM READER

His father had told him that the treacherous cattle men had deliberately framed him, taken away his hard earned money, stealing his cattle and lands and compelling him to leave the community where he had struck it rich. These cattle men had feared the march of civilization. So years later their victim's son confronted them. And they soon learned that he was a son of the old man. They soon knew why he was called "Cold Steel." He could look a gun in the muzzle without flinching. He was as courageous as he was dominant. And his father's enemies soon were frustrated in their plans. He executed revenge in a manner befitting a son of the West. But "Cold Steel" could love, too. He had time to pay attention to the call of romance. See "Cold Steel," a fascinating picture of the West—a rugged picture which carries a full quota of action and suspense. At the ———— theatre next ————.

"TWO WISE WIVES"
(Lois Weber-Paramount)

Interesting, Especially to Women, Because of Character Contrasts

LOIS WEBER proves here once more that she is capable of drawing the characters of screen husbands and wives with remarkable skill. "Two Wise Wives" is a married life story which entertains pleasantly, without presenting any startlingly dramatic situations. The picture is not, however, made up of frothy material. If it has no gripping story or action to make people sit up in their chairs, it presents enough sympathetic sidelights on those little phases of married life which eventually become of paramount importance to give the audience satisfaction. Taking two wives, opposite in character, Miss Weber draws her contrast between them steadily and surely from the very opening shot. If it were directed or acted less capably such emphasis as is placed on trivial events like the disposal of tobacco ashes and the menu for breakfast would grow decidedly tiresome. But Miss Weber plays up these pleayune domestic affairs very cleverly and gets her story moving onward before it is too late. And she could not have found in filmdom four better types for her characters than her principals—Louis Calhern, Claire Windsor, Philips Smalley and Mona Lisa.

The titles add to the effect immeasurably. One sums up the two wives concisely. "The first," it reads, "plans to do the things that *will* please her husband, and the other the thing that *should* please him because she wanted it to."

No doubt "Two Wise Wives" will prove essentially a woman's picture. This is largely because of the domestic story and also because of the number of fashionable gowns shown off in a shopping sequence. The production is very elaborate throughout, with a number of luxurious interiors.

Few married life pictures are as wholesome as this. Neither in theme nor treatment is it objectionable. It simply shows two wives, one of the clinging vine type, "too much in love with her husband to reason how to please him," and the other a hypocritical woman who plays the loving wife in order to gratify her own desire for riches. These two couples are brought together for a week end, and the second wife tries to win her way into the heart of the other's husband. It ends somewhat unsatisfactorily in the woman's repentanee and the man's renewed faithfulness. "Two Wise Wives" is not, of course, a picture for children or the man who likes action, or the girl who likes romance and heavy drama, but it is entertainment for a high class audience of adults.—Length, 6 reels.—*Matthew A. Taylor.*

THE CAST

David Graham.....Louis Calhern
Marie, his wife.....Claire Windsor
John Daly.....Philips Smalley
Sara, his wife.....Mona Lisa

Story by Marion Orth and Lois Weber.
Directed by Lois Weber.
Photography by William C. Foster.

PRESS NOTICE—STORY

Lois Weber, one of the few and the most successful of woman motion picture directors, has made another picture which will be offered to the patrons of the ———— theatre on ————. This successor to "What's Worth While?" and "To Please One Woman" is entitled "Too Wise Wives." It is a surprising human story of American life, and American husbands and wives.

Miss Weber shows a remarkable knowledge of human nature in this picture. She draws her screen characters with swift, clean-cut strokes, and she reveals perfectly the truth that the affection of a woman for her husband cannot always be judged by her external actions. Many a wife is able to play the role of a loving wife only as long as it is necessary to fool her husband, and then set out to enjoy herself until it is time to take up the role again.

The characters of these two wives are direct opposites. One pleases her husband to obtain her own selfish ends. The other, loving her husband with all her heart, annoys and pesters him with her display of affection. These parts are portrayed admirably by Claire Windsor and Mona Lisa. Others in the cast are Louis Calhern and Philips Smalley, the husband of Lois Weber. The picture will be shown at the ———— theatre for ———— days.

PROGRAM READER

Another Lois Weber production will be offered at this theatre on ————. "Too Wise Wives" is the title and it lives up to the standard which you may expect from the producer of "What's Worth While" and "To Please One Woman." Miss Weber, who is not only the director but the author as well, is the most successful of women motion picture producers. She is noted for her ability to draw an accurate picture of American domestic life, and she proves this again in "Too Wise Wives." This is a story of two wives—one of whom loves her husband devotedly, but who pesters and annoys her husband with an excess of affection. The other is apparently, a loving and devoted wife, seeking ever to please her husband, but who is really seeking only her own selfish ends.

In the cast are Louis Calhern, Claire Windsor, Philips Smalley and Mona Lisa, a quartet of screen players equalled in one picture.

SUGGESTIONS

If you can get over the idea that this is a married-life story which is entirely unobjectionable and which is a remarkably clever and true-to-life portrayal of two very different types of wives, it is the best line of action to pursue. Boost it as a Lois Weber production, and mention her past successes, "To Please One Woman," and "What's Worth While." A feminine appeal which should not be neglected is the wealth of beautiful gowns which are shown in the picture. Various catch lines suggested by the titles which are reprinted in the press book would make good teaser campaigns.

"GET YOUR MAN"
(Fox)

Buck Jones Feature Consistent in Action and Suspense

THIS, we believe, is one of the best pictures starring Buck Jones that the Fox forces have turned out in some time. Jones has been placed in a variety of roles. He has been, in addition to the conventional Western hero, a minister and a country boob, but here he comes back to a picture which is essentially one of action and which at the same time takes him away from ranches and cowpunching. There is value also in the scenic background which becomes an important factor in the latter part of the picture. A blizzard sequence is realistic and the snow scenes are high class.

The story opens in Scotland where the star is cast as a hard-toiling miner. He is of the "boob" type, and is in love with a girl who does not return his affection, but action, not romance, is the keynote, and the early reels contain good suspense and excellent photography when a cave-in far below ground is shown. Jones, working amidst mud and rain and heaps of debris, saves himself and his rival in love from death.

Then the action skips to Canada and the story becomes a typical Northwest Mounted Police yarn. Jones is sent on his first assignment, which happens to be the apprehension of his old Scottish rival. Another girl becomes involved to supply some more romance, and from then on there is the pursuer and the pursued supplying healthy, vigorous action, not the most vigorous ever seen on the screen, but sufficient for entertainment. The climax takes the form of a flight through a blizzard, which, as stated above, is well-made and convincing.

While not unorthodox in its story, "Get Your Man" serves to place Buck Jones in a new setting and to get in suspense and action. Then again there is the appeal to the adventure-loving public in the Northwest Mounted sequence. The development of the story is not always congruous and the sub-titles contain some trite phrases such as "I want to get away from it all," which is an example of highbrow nothingness, so time worn as to be now a subject of satire.

Supporting the star are William Lawrence, as the villain, and Beatrice Burnham as his leading lady. The story is the work of Alan Sullivan, and the direction was by George W. Hill.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Jock MacTier.....Buck Jones
Arthur Whitman.....William Lawrence
Lenore De Marney.....Beatrice Burnham
Margaret MacPherson.....Helene Rosson
Moe.....Paul Kamp

Direction of George W. Hill.
Story by Alan Sullivan.
Photography of Frank Good.

PRESS NOTICE—STORY

Buck Jones, the hard-riding, hard-fighting Fox star, has an excellent role in "Get Your Man," which will be the feature attraction at the ———— theatre on ————. Jones needs no introduction to the movie fans of ————. He has been seen at the ———— theatre in many of his previous successes and it is expected that hundreds of his admirers will welcome this announcement that they will have another opportunity to see their favorite.

"Get Your Man" is a picture of thrills and romance. The story opens in Scotland, where the star plays the part of a hard-working miner. Disappointed in love, he tries his luck in Canada, the "land of opportunity," which gladly receives him. He is taken into the Northwest Mounted, and from then on the picture is crowded with dramatic situations and thrilling moments.

The star lives up to the reputation he has acquired as one of the most virile and daring of all screen stars. His "stunts" are real and his fights convincing and realistic. He is supported by a cast of popular players, including Beatrice Burnham, William Lawrence and Helene Rosson.

PROGRAM READER

Buck Jones, sportsman, athlete and marksman, appears as a member of the Canadian Northwest Mounted Police in his newest Fox picture, "Get Your Man," which the management of the ———— theatre has obtained for ———— days, beginning ————. Buck Jones' pictures are always pleasing—they are real, gripping stories of brave men and courageous women, and they take one to a land of adventure and romance. There are remarkable storm scenes in "Get Your Man." All the fury and power of a blizzard of the Northwest is pictured on the screen, as the star, of the Mounted Police, and the criminal fight each other and the blizzard in the midst of the snow buried forest.

SUGGESTIONS

Tell them this is a gripping Northwest Mounted story. There is an appeal about this picturesque body of men which is undeniable. Point out that there is some fine snow stuff in this picture. The star is the biggest selling argument. Mention his last pictures and then explain that his role in "Get Your Man," while as vigorous and virile as ever, is varied. Make use of the slogan used as a subtitle, "To the ends of the earth if necessary—but Get Your Man."

CATCH LINES

"To the ends of the earth if necessary—but Get Your Man." These were the orders given the new recruit in the Northwest Mounted. See this latest thrilling picture of Buck Jones. A delight of healthy, gripping action.

The story of a new recruit in the Canadian Northwest Mounted and how he got his man.

Buck Jones in a virile, stirring picture, showing the workings of the famous Canadian Northwest Mounted Police.

"SCRAMBLED WIVES"
(Marguerite Clark Productions-First National)

Slender Story Makes Just Average Starring Vehicle

AFTER an absence from the screen of several months, Marguerite Clark presents her initial production with her own company in "Scrambled Wives," an adaptation of the stage farce of the same name, written by Martha M. Stanley and Adelaide Mathews.

"Scrambled Wives" as a play was extremely slender in plot, although rather original, if there is anything new about the story that gets its start on a "white lie" and its complications from the necessity of protecting that lie with others, and in as much as the picture version after an auspicious start from largely interpolated matter, follows the play closely, the result is rather too many titles and too little actually interesting incident to be productive of a show that the average fan is going to hail as a hit.

However, the role of the flapper heroine is eminently suitable for Miss Clark and she manages to put enough pep in her work to keep the picture from being boresome. The direction is good, the staging adequate and occasionally some of the situations register as amusing. The titles are largely lines from the play needed to tell the story and explain the reason for a lot of running around, hiding behind curtains, etc.

In support of Miss Clark is a cast of good types playing the orthodox farce comedy characters. Leon P. Gendron is the star's leading man and makes rather a good impression, although he hasn't much to do. The best male role in the show is that of "John Chiverick," played by Ralph Bunke. Mr. Bunke earns some laughs, but it would seem that he missed many opportunities.

Undoubtedly the picture is much too long, six reels, and possibly if it was judiciously trimmed, the result would be beneficial. Some Prizma process scenes not up to the usual Prizma standard are used.

All in all, not very good or not very bad. Just a picture whose story could have been told in two reels. A vehicle for the star which will just about slide by with her admirers.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Mary Lucile Smith.....Marguerite Clark
Larry McLeod.....Leon P. Gendron
John Chiverick.....Ralph Bunke
Bessie.....Florence Martin
Beatrice Harlow.....Virginia Lee
Connie Chiverick.....Alice Mann
Dickie Van Arsdale.....Frank Badgley
Mrs. Halsey.....America Cheddister
Mr. Halsey.....John Mayer
Mr. Smith.....John Washburn
Martin (the Butler).....T. A. Braidon
Mrs. Spencer.....Ada Neville
"Dot".....Emma Wilcox

Produced by Marguerite Clark Photoplay Co.
Released by First National.
Directed by E. H. Griffith.
Adapted from the play by Martha M. Stanley and Adelaide Mathews.

PRESS NOTICE—STORY

Petite Marguerite Clark, famous movie star in Paramount pictures for many years, is the principal film attraction at the ———— theatre for a ———— days' engagement beginning ———— in the first production at the head of her own company, "Scrambled Wives."

The picture is an adaptation of the late Broadway stage play of the same name which kept New York audiences laughing for the better part of a year. The picture version has retained much of the humor and cleverness of the original, with a lot of new material added that is good for an audience's interest.

In the role of the "flapper" heroine Miss Clark has a part eminently suited to her talents. The supporting cast is excellent and the picture has been magnificently produced. With so popular a star, playing in so well known a vehicle, "Scrambled Wives" should prove one of the banner attractions of the season.

PROGRAM READER

"Scrambled Wives," adapted from the famous stage farce playing the better part of last season on Broadway, with petite Marguerite Clark in the leading role, that of the flapper who elopes with a young chap hardly known to her after being expelled from school, and thus gets herself in a lot of trouble, is the attraction at the ———— theatre for a ———— days' engagement beginning ————.

The picture is the first production in which Miss Clark has appeared since severing her connection with Paramount and is also the first vehicle to be released since she formed her own company, Marguerite Clark Photoplays Co. In support of the star is a strong cast of favorite players, each one specially selected for their roles. The feature is a comedy drama with many clever situations and complications to the plot. Good titles add to the feature's entertaining qualities. The production is in six reels and was directed by E. H. Griffith.

SUGGESTIONS

Play up Miss Clark's return to the screen and the fact that this is the initial production at the head of her own company. Make your advertising snappy, giving a little hint of what the story is about. Give a little history of the play from which the picture was adapted, promising a light, pleasing story with Miss Clark in a characteristic role. For prologue we would suggest light music, preferably a ballad with stage setting pretty and artistic. The scenes of the first part of the story, taking place in a boarding school girl's room, could be used to advantage. The picture doesn't recommend itself as a good one for lobby display.

CATCH LINES

A peppy little story about a flapper who was married and unmarried all in the same breath, and who had a terrible time keeping her terrible past from the right man when he finally came along.

Just as charming and amusing a light little comedy as Miss Clark has ever had for a starring vehicle. The story of a wife that was and then wasn't, and a "past" she had which the right man shouldn't know anything about, according to feminine deductions, until after she had him safely hooked.

THE WILLIAMS PRINTING COMPANY, NEW YORK

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CAPITOL	WILKESBARRE	PA.	METROPOLITAN THEATRE CO.	450. 000.	2. 100
BLUE MOUSE	SEATTLE	WASH.	JOHN HAMRICK	350. 000.	1. 200
PARTHENON	BROOKLYN	N. Y.	HERMAN WEINGARTEN	300. 000.	1. 600
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in
"Playthings of Destiny"

Anita Stewart at her best
In *"Playthings of Destiny."*
A strong story screen-adapted
By Anthony Paul Kelly—
Directed by Edwin Carewe—
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"Playthings of Destiny" is a
Production with pulling power,
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"CHARGE IT!"

SOME few phrases are potent with dramatic suggestion, and "CHARGE IT" is one of them. In the EQUITY release of that name the suggestion is carried to a full fruition, for it is one of the most dramatic productions put forth for a long time. Clara Kimball Young takes the leading part, and she interprets it as only Clara Kimball Young can. For the excellent advertising that is putting it over, Mr. Nat Rothstein is responsible.

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PARAMOUNT PICTURES FOR AUGUST, 1921



JESSE L. LASKY
PRESENTS

ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

in

"Crazy to Marry"

RING out, wild bells! It's Fatty's wedding day! But, gosh, on the way to his wedding he fell in love with another girl. And then things happened.

Fatty's a surgeon in this. He'll give any audience laughing gas.

Cast includes Lila Lee, Edwin Stevens, Bull Montana. By Frank Condon. Scenario by Walter Woods. Directed by James Cruze.

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture



JESSE L. LASKY
PRESENTS

ETHEL CLAYTON

in

William D. Taylor's Production

"WEALTH"

THE story of a young girl's struggle for love and fame amid Greenwich Village gaiety.

Alive with the lure of youth and happiness, and yet touching the profoundest depths of a woman's soul.

Cast includes Herbert Rawlinson, J. M. Dumont, Claire McDowell, Jean Acker. From the novel by Cosmo Hamilton. Scenario by Julia Crawford Ivers.

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture



Adolph Zukor presents

THOMAS MEIGHAN

in "The Conquest of Canaan"

THEY said he was no good, and they drove him out of town. But one girl believed in him.

And when he came back, years later——

An immortal American classic, one of the biggest stories ever written, it gives the Good Luck Star the greatest opportunity he ever had.

Cast includes Doris Kenyon, Diana Allen, Riley Hatch. From the novel by Booth Tarkington. Scenario by Frank Tuttle. Directed by R. William Neill.

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General NEW YORK

A Paramount Picture



WILLIAM S. HART
in
"The Whistle"

THE tale of a big man's fight for justice. Of a great sacrifice that turned blind hate into understanding and terrible revenge into forgiveness.

A tale that gives Hart the role of his life, warm with pathos, tingling with humanity.

It will open your hearts to things you never felt before.

Cast includes Myrtle Stedman. Story by May Wilmoth and Olin Lyman. Adapted and directed by Lambert Hillyer. Photographed by Joe August, A.S.C. A William S. Hart Production

FAMOUS PLAYERS LASKY CORPORATION

A Paramount Picture

— PARAMOUNT PICTURES FOR AUGUST, 1921 —



THOMAS H. INCE
PRESENTS

DOUGLAS MacLEAN
in
"Passing Thru"

A SURPRISE comedy, with a mighty kick at the end. Kicks all the way through, in fact, because one of the leading actors is the funniest mule in pictures.

Doug MacLean as the man who owns the mule has more opportunities for good-natured fun-making than he has had in a long while.

The picture was specially written for the star by Agnes Christine Johnston. Scenario by Joseph Franklin Poland. Directed by William A. Seiter. Photographed by Bert Cann. A Thos. H. Ince Production.

FAMOUS PLAYERS LASKY CORPORATION

A Paramount Picture



FAMOUS PLAYERS-LASKY
BRITISH PRODUCERS, LTD.
PRESENT

A DONALD CRISP PRODUCTION

"The Princess of New York"

With DAVID POWELL

AN all-American production, telling the fascinating story of a New York girl's adventures among Britain's nobility.

The names of Donald Crisp, director; David Powell, leading man, and Cosmo Hamilton, author, all popular American artists, are an absolute guarantee that the picture will have all the pep and vigor that make for box-office success.

Oxford University and other famous English locations are used as backgrounds, filmed the first time in history.

Photoplay by Margaret Turnbull

FAMOUS PLAYERS LASKY CORPORATION

A Paramount Picture

Dainty, clever, whimsical, ~ laugh-provoking

WANDA HAWLEY

in

A





Assisted by the screen's heaviest of light comedians
WALTER HIERS
and
T. ROY BARNES
the lightening laughing leading man

KISS

In a joyous comedy adapted by DOUGLAS DOTY
From ROYAL BROWN'S *story*
"FROM FOUR TO ELEVEN THREE"

IN





A comedy that is as packed ~ with laughs as a home-brew parade
Directed by THOMAS HEFFRON~

TIME

REALART PICTURES
Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES
CORPORATION
469 FIFTH AVENUE ~ NEW YORK

To The Exhibitors of America:

IN considering the attack that is being made upon me and upon the Famous Players-Lasky Corporation, each exhibitor, I believe, should pass judgment upon the basis of his own experience with me and with the company I head. The exhibitor is interested particularly in his own case and I urge each of you—in the midst of this agitation based upon inaccuracies and exaggerations—to decide whether *you* have been fairly treated by me and by Famous Players-Lasky Corporation. I want you to judge whether my activities since I entered the motion picture business—first, as an exhibitor 18 years ago, and as a producer for 10 years—have made for greater prosperity for exhibitors and for the upbuilding of the industry.

Famous Players-Lasky Corporation entered the exhibiting field only after certain exhibitors entered the field of producing and distributing pictures and put forth an organized effort to take from us our stars and directors. The attack was focused upon us because we were the only company that had been so foresighted as to gather around us the stars and directors best equipped to furnish the public with the sort of entertainment it demanded. Our strength was built by years of genuine service to exhibitors and to the public.

Our stars and directors were told that the exhibitors controlled the best theatres and that therefore in order for the stars to get higher salaries the stars must join hands with them. Our distribution was threatened and there was no alternative but to acquire theatre interests in localities in which conditions beyond our control seemed to make it necessary in our best judgment to safeguard our business.

Only by a wide distribution of Paramount Pictures can we insure the revenue necessary to maintain the quality that exhibitors and the public demand. The prosperity of each exhibitor is linked with the producer. He must have a steady supply of good pictures. He must have a wide outlet for our product. Neither of us can succeed without the other and knowing this we have made every effort to cooperate with the exhibitor in order that he may prosper.

The attacks upon me are an effort to make the exhibitors believe that we are attempting to drive them out of business—that we do not value their good will. I want every thinking exhibitor to know that we are primarily a producing and distributing organization and our only thought is to please the exhibitor. Our exhibiting interests work to the advantage of exhibitors as a whole in that they widen our distribution in localities in which we otherwise would not be permitted to obtain a fair revenue for our

product. Thus, by wide distribution, we bring about an equalization of rental prices throughout the United States so that the smaller exhibitors will not be forced to bear more than their share.

The statement that I no longer control the policy of Famous Players-Lasky Corporation, and that I obey Wall Street is too ridiculous to make necessary a denial.

The policies of the organization are those laid down by me and every exhibitor who knows me must appreciate that I sanction only one way of dealing, and that is the way that is fair to both sides. I never have knowingly harassed nor embarrassed an exhibitor and I stand as I have stood for the last ten years, giving every support to the exhibitor in the knowledge that I head an organization of trained picture makers trying in every way they know how to aid the exhibitor to regain his prosperity.

I feel that it is deplorable that for selfish reasons men will work to tear apart an industry and to create dissension instead of building good-will between the component parts of our business: the exhibiting, the distributing and the producing branches. Now, of all times, too, we need a united force to fight the agitators who are attacking us from the outside.

It seems hardly necessary to state again the truth about the misstatements that have been made regarding the case of Mrs. Dodge. We had no interest with Mr. Black at the time this deal was first made, but when the question came up, Mr. Black was requested to make every effort to help Mrs. Dodge. After an unsuccessful attempt to come to a fair understanding with Mrs. Dodge, Mr. Black turned the theatre back to its original owner, Mr. Emmons, who now controls the property. Mr. Black has absolutely no theatre interests in Morrisville, Vermont.

Our arrangement with Mr. Black in New England was made only after a certain group gained control of so many theatres in New England that we found ourselves in a very dangerous position and the security of our distribution was threatened. We joined with Mr. Black in order that the people of New England could see Paramount Pictures. We will welcome an investigation and the publication of the facts in the New England situation by any group of disinterested exhibitors.

Never before has there been such a feeling of good-will between Famous Players-Lasky Corporation and the exhibitors of the United States. Agitators, attempting to build themselves, are attacking us in an effort to destroy that good-will which, I feel, is an asset to the exhibitor as well as to ourselves. We must work together that our industry shall prosper.

Each exhibitor is interested in his own problem and no fair-minded exhibitor has ever found me anything but a friend to him when he has sought my aid in the solution of any of his difficulties.

I feel sure that the exhibitors of the United States will recognize as false these accusations, and will agree that Famous Players-Lasky Corporation is a good influence in the industry and not a foe to the exhibitors of America.

ADOLPH ZUKOR.



REALART PICTURES
Trade Mark Reg. U. S. Pat. Off.

MAY McAVOY
in
"A PRIVATE SCANDAL"
Realart's Birthday Production





THE LID IS OFF—

We have been talking in quiet, modulated, gentlemanly tones for seven weeks about Realart's Birthday Picture.

All the time we *knew* that with May McAvoy starring in a story by Hecto Turnbull, with an all-star cast, directed by Chester Franklin, from the script b Eve Unsell, it would be SOME picture.

We didn't turn handsprings, because that's not Realart's way, but there wa every provocation in the wide world to do so. Here is a big box-office dividen coming to every owner of a Realart Star Franchise on the occasion of Realart second birthday. Put in your booking preference for an early playing date—an cash your dividend now with a picture that will rank high among the great scree productions of the year.

"A Private Scandal" is the sort of audience picture that exhibitors pray fo when they go to bed at night.

That's Realart's judgment and on it we stake our reputation for square dealin and straight talking.

REALART PICTURES CORPORATION
469 FIFTH AVENUE - NEW YORK





A TRIUMPH IN EMOTIONAL REALISM

Real life as it is lived by real men and women. "A Private-Scandal" takes an ordinary American household and involves it in a dramatic maelstrom that thrills you and bears you irresistibly upon its swift moving current.

It brings to the screen something distinctive in emotional acting. May McAvoy? The critics have given her credit for some flawless performances in the past. But wait till you see this wonder-girl in Realart's Birthday Picture! Witchery! Fire! Gentleness! Nobility! Pathos! It's the kind of acting that does things to your heart-strings and makes your voice husky when you talk it over with the family afterwards.

For this is a family picture—the sort of picture that attracts new patrons to your theatre, and unites new fans with old in enthusiastically praising your judgment in booking productions that entertain.



REALART PICTURES CORPORATION
469 FIFTH AVENUE ~ NEW YORK


MACK SENNETT'S
COMEDIANS IN
"HOME TALENT"
A five part comedy special combining satire with art and the grotesque with the most beautiful.
Cast includes Ben Turpin, Phyllis Haver, Charles Murray, James Finlayson, "Dot" Farley, Harriet Hammond, Kalla Pasha, Kathryn McGuire and Eddie Gribbon.
Roman Episode Photographed and Directed by James E. Abbe
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"If I were hanged on the highest hill
I know whose love would follow me still —"

And as Rudyard Kipling's verse has become immortalized as a glowing tribute to Motherhood, so will

Thomas H. Ince's

GREAT DRAMA OF — TODAY

MOTHER O' MINE



be immortalized as a tribute to the advanced art of the screen.

Adapted by C. Gardner Sullivan from "The Octopus," by Charles Belmont Davis, with a notable cast featuring Betty Blythe, Joseph Kilgour, Claire McDowell and Betty Ross Clark

Directed by Fred Niblo. Supervised by Thomas H Ince

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Educational Pictures

"THE SPICE OF THE PROGRAM"











Group C Scenics cover Alaska, Canada, Northwest U. S.

THE WANDERLUST

We had always wondered what the Wanderlust was, and where you caught it, so we started off to find out for ourselves. We traveled East and West and North and South, but couldn't locate it anywhere, so we went home. And then we discovered we had had it all the time.

HIDES AND GO SEEK

Our trapping trip started from Fort Chipewyan, in Northern Canada. The writing of tiny footprints in the snow looked like hentracks to us, but Baptiste knew how to read it. He showed us how they work the skin game in the wilderness.

VOICES OF THE SEA

Standing on the shore and listening to the huge waves crashing on the rocks, do you ever realize that the mighty sound is merely a medley of many tiny whispers? All these voices, joined together in one great chorus, form the Call. Its answer is known only to those "who go down to the sea in ships."

A TALE OF THE FUR NORTH

Seated around the campfire, we said, "Captain, tell us a story." So Ingmiluk, the Eskimo, told us how he was betrothed while still a baby on his mother's back. How he married the girl of his mother's choice, and how they lived happily ever since. An unusual picture enacted in the original locations by the characters themselves, and presented in a striking manner.

CROWNING KING BLIZZARD

"Where are the snows of yesteryear?" sang the poet. When we reached Quebec in the dead of winter, we were sure we had found a good part of them, if not all. Next time a blizzard is mentioned, we'll remember that land where the slogan is, "The more, the merrier."

These Scenics in Groups are the biggest buy ever offered exhibitors

Everything but the Feature

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Educational Pictures

"THE SPICE OF THE PROGRAM"



Show 'em "America First" with Educational's Group C

ONE PEAK WAS PLENTY

We started all right, but soon discovered why Mt. Assiniboine is called the American Matterhorn. And coming down was as hard as getting up. Back in camp, instead of planning another climb, we said in chorus, "One peek is plenty."



SOMETHING TO WORRY ABOUT

The janitor at Yellowstone Park is a prize. His heart is always in his work. Even in zero weather when the snow lays thick, he whistles cheerfully down below at his task of heating all outdoors with his hot springs and geysers. It's a grand little valley with safety valves and percolators indulging in an orgy of blowouts.

FALLING WATERS

Water is the most fascinating element we know, so we ran away with him one day from his home in the mountains. Hammering and banging our way over ledges and falls with other runaway streams, we finally reached the sea, where we poured and roared with him up and down the coast till nightfall.

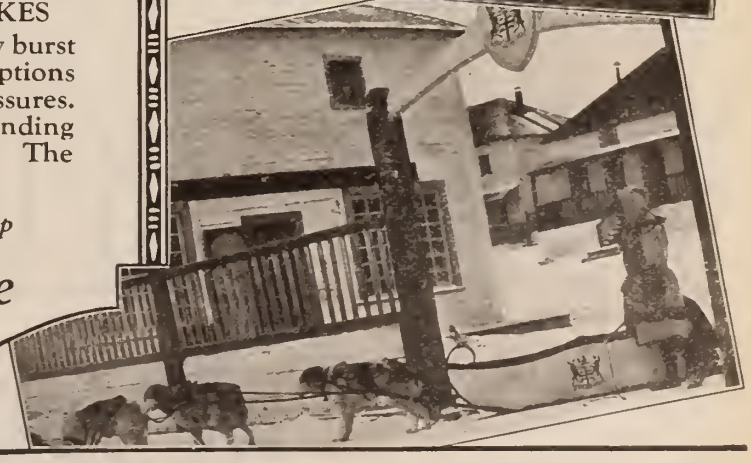


THE GREAT MIRROR

Every pool holds a neater, cleaner world than the one you live in. At sunrise, before the wings of morning stir, Nature holds a gigantic mirror before your eyes. Dizzy mountain peaks stand on their heads and broad rivers are flecked with clouds till a curtain of fog shuts off the phantom pictures for the day.

THE VALLEY OF TEN THOUSAND SMOKES

In June, 1911, a pleasant Alaskan valley suddenly burst forth in one of the most remarkable volcanic eruptions known to man, forming a vast area of steaming fissures. Year in and year out they pour forth their never-ending columns—a mighty valley of gigantic fumeroles. The world's greatest natural marvel.



Follow Groups A and B with this Ten-Strike Group

Everything but the Feature

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

The Opinions of 4 Great Editors



Wm. A. JOHNSTON
"M.P. NEWS"

"PRISCILLA DEAN deserves much more than passing credit for her fine dramatic work in 'REPUTATION.' It is not too much to say that in point of emotional effect her work in this picture has not heen excelled by that of any other screen actress. In 'REPUTATION' a powerful screen story has been developed with skill and sureness of direction. With its wide audience appeal, 'REPUTATION' should prove one of the strongest pictures of the season."



MARTIN J. QUIGLEY
"EX. HERALD"

"The remarkable performance of PRISCILLA DEAN is the outstanding feature of her latest production. In 'REPUTATION' Miss DEAN frequently touches, and in certain scenes surpasses, the finest previous work of her career. It is strong, suspenseful drama and affords entertainment of the very first class. The story is one of more than passing interest and it has been woven into effective drama by Stuart Paton, the director. It is a strong, interesting picture — a colorful melodrama that has an almost universal appeal."



JOS. DANNENBERG
"WIDS"

"AS A WHOLE- good entertainment values aided by excellent photography and character work of the star. STORY —Mother-Daughter roles worked out to dramatic conclusion with a stage career as the background. DIRECTION — excellent. PHOTOGRAPHY — seldom has better work been seen. LIGHTINGS — excellent, especially in the night scenes. CAMERAWORK—brings some splendid results.—STAR—gives excellent performance in the dual role—her character work is unusually fine.

"UNIVERSAL has given you something good to work on with this. Put your big play on the Star. She's worth it."



ARTHUR JAMES
"M.P. WORLD"

"Eyes misty thru tears shed over the horrors of foreign film invasion are herewith advised to dry up and brighten, and subjoined is one of the reasons why. The big, new production, American-made and entirely American in conception, development and treatment, will give cheer to the lachrymose and solace to the sorrowing.

"'REPUTATION' is one of the really great feature productions of the year. Miss DEAN in the portrayal of three roles is remarkably able in their enactment. We congratulate Mr. Laemmle and his artists on this production. It is another great advance toward the goal we all are striving for—complete and satisfying entertainment."

Carl Laemmle presents

PRISCILLA DEAN

IN

Stuart Paton's great Universal-Jewel Production de Luxe

"Reputation"

Adapted by Lucien Hubbard from Edwina Levin's novel



Those initials as a part of a signature are on more than 200,000 motion picture exhibitor contracts in the theatre safes or filing cabinets of the United States.

For seven years in this industry those initials have stood for business honor; for keeping faith with exhibitor-customers; for a clean and honorable relation between seller and buyer.

During this time those initials have represented an agent or officer of other companies. From now on, they represent a principal, not an agent. There is nothing new in saying that they represent a *principle.* They *always have* represented *the principle of commercial honor.*

We will procure for and offer to the exhibitors of this country motion picture productions of able and powerful directors – including some work from young (and already successful) directors who are themselves willing to work; men who have done work that others have sought to claim and usurp.

F. B. Warren Corporation does not produce motion pictures. We are a mercantile sales organization delivering to theatre owners the best possible product that can be attracted into a vigorous and square distributing company.

F. B. WARREN
CORPORATION
1540 Broadway New York City

A Cosmopolitan Production ~

"The Wild Goose"



"The Wild Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell

Directed by Albert Capellani
Scenes by the famous Cosmopolitan Scenic Staff
Under the Direction of Joseph Urban

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production ~

To Get Money You Must Have A Box Office Feature Now

This is outdoor weather and you need more than the ordinary program picture in your theatre

This super-feature picture on Divorce, the great question of the day, is the photodrama to play right now.

There is no gamble for you in "The Wild Goose." It's a sure winner for two reasons.

First: Every story Gouverneur Morris writes is a success and "The Wild Goose" is one of the greatest that ever came from his pen. A million people read it in Hearst's Magazine and every one of them will tell a dozen people not to miss the picture.

Second: The pre-release showing at the Rialto, New York, drew more money into box office during hot, clear, outdoor weather than any picture or any musical or dramatic play in New York that week.

It takes real hits to fill theatres now. That's why you should play "The Wild Goose," a doubly tested hit, at once.

Divorce is the topic of the day, and "The Wild Goose" is the divorce problem picture of the hour.

It's a sure-fire box-office money-maker.

Play something else later. Play "The Wild Goose" now.

Presented by Famous Players-Lasky Corporation

A Cosmopolitan

Last week we advertised in this paper that we would publish the box office take at the Rivoli, New York, for the opening week. Here it is:

$19,349.85

IN ONE WEEK—IN ONE THEATRE

This picture would have equalled, if not beaten, the Rialto's great "The Wild Goose" record if it had rained two days.

Real hot summer weather prevailed all the first week.

Now watch for the second week's record of "The Woman God Changed," which we will publish next week.

It calls for nerve to advertise previous to opening that box office figures will be announced.

From Wednesday on, the Rivoli, did turn away business every night and big business at matinees.

Cosmopolitan Productions are today always big box office winners.

Book this picture now and offset losses on disappointments you have shown

"The Woman"

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Production ~



"Thought I heard the clock tick, the trial was so intense," said one man on leaving the theatre

New York Would Not Let "The Woman God Changed" Leave Broadway. It is Playing to Capacity Business a Second Week at the RIALTO THEATRE, NEW YORK

N. Y. World says:

"We peer into the future of motion picture production when we chance to behold so gripping and so fascinating a cinema play as 'The Woman God Changed.' It can be seen two or even three times with mounting interest at each visit. It ought to remain at the Rivoli for months."

God Changed"

From a Story by **Donn Byrne**
Directed by **Robert G. Vignola**
Scenario by **Doty Hobart**
Scenes by the famous **Cosmopolitan Scenic Staff**
Under Direction of **Joseph Urban**

Presented by Famous Players~Lasky Corporation

Among other features of our recently enlarged laboratory is

A TITLE DEPARTMENT UNSURPASSED for QUALITY and SPEED


General View of Camera Departm't


Where our Patented Process Titles are made


Office of Title Dept


Compositing Dept


Art Department

Personal Supervision — *Louis Meyer*

Titles made under patents controlled exclusively by

CRAFTSMEN FILM LABORATORIES INC.

251 WEST 19TH STREET Phone **WATKINS 7620**

Negative Developing & Printing.

Fables Pictures, Inc. presents

ÆSOP'S Fables

Modernized

Cartoonist Paul Terry



What They Are

FOR real, out-and-out humor, imagination and life-like animation these clever cartoons have got it over any animated cartoons you ever saw.

They bring wise and funny old Aesop right down to date; they prove that as a creator of clean comedy the old chap was a wonder, who would be worth a million a year today to any producer.

Your audiences will take to these cartoon comedies like a baby to a bottle.

one short reel each week

every week

Pathé Distributors

Fables Pictures, Inc. presents

ÆSOP's Fables

Modernized



What They Will Do For You

HERE'S a comedy release that will captivate everyone, young or old, as sure as shooting.

Every kid in the land knows Aesop's fables,—the hare and the tortoise, the goose that laid the golden egg, and all the rest. Grown-ups quote them; children read them and love them; all will want to see them on the screen, modernized. *They've been advertised 2600 years!*

Cartoonist Terry is clever; his drawings are delightful, once seen your crowd will come back for them again and again. They're a true novelty and a mighty good addition to any program.

Try them on yourself: and then count your laughs!

Cartoonist
PAUL TERRY

Pathé
Distributors

New York says:

"The picture is a prize one and utterly delightful."

—Daily News

"Simply storms one's affections through every entrance."

—The Sun

"At her best—as if she had been touched with a fairy wand of perennial girlhood."

—Evening Journal

"Her popularity greater than ever."

—Evening Telegram

"Has never done better work than she displayed in 'Through the Back Door'."

—Evening Mail

"The type of picture Miss Pickford has been so greatly loved for."

—New York American

"She is as altogether delightful and persuasive as ever."

—New York Times

"Another of her delightful and wholly irresistible impersonations . . . she has never looked so pretty."

—New York Herald

MARY PICKFORD'S

new picture

"THROUGH THE BACK DOOR"

Direction by Alfred E. Green
and Jack Pickford
Scenario by Marion Fairfax
Photography by Charles Rosher

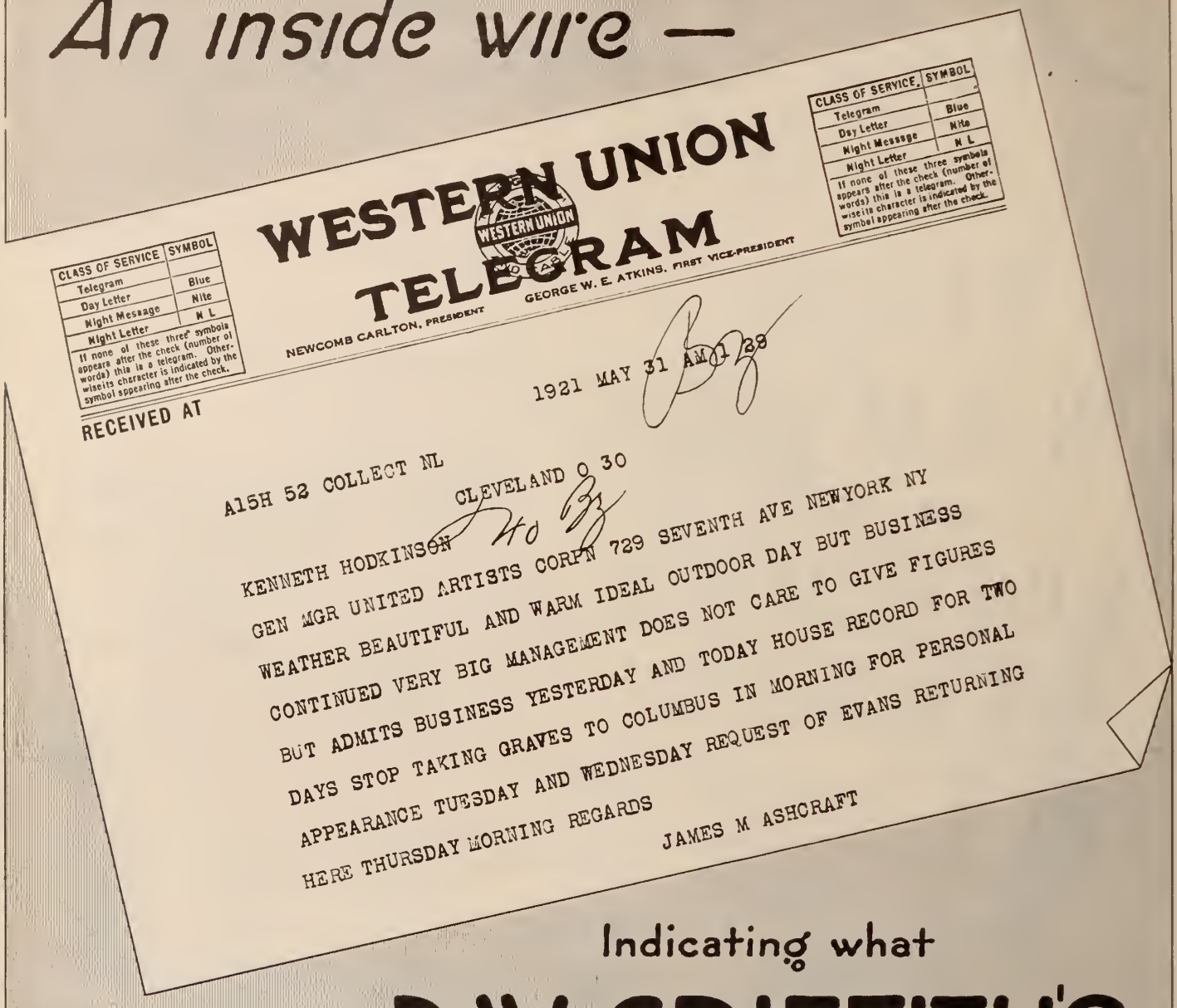


UNITED ARTISTS CORPORATION

MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

- and so does all the rest of the country!

An inside wire —



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

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KENNETH HODKINSON

GEN MGR UNITED ARTISTS CORPN 729 SEVENTH AVE NEWYORK NY

WEATHER BEAUTIFUL AND WARM IDEAL OUTDOOR DAY BUT BUSINESS CONTINUED VERY BIG MANAGEMENT DOES NOT CARE TO GIVE FIGURES BUT ADMITS BUSINESS YESTERDAY AND TODAY HOUSE RECORD FOR TWO DAYS STOP TAKING GRAVES TO COLUMBUS IN MORNING FOR PERSONAL APPEARANCE TUESDAY AND WEDNESDAY REQUEST OF EVANS RETURNING HERE THURSDAY MORNING REGARDS

JAMES M ASHCRAFT

Indicating what

D.W. GRIFFITH'S "DREAM STREET"

is doing at

THE ALLEN THEATRE

CLEVELAND, OHIO

A Dramatic Comedy Suggested by Characters of Thomas Burke

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH

HIRAM ABRAMS, PRESIDENT

HERE IS DRAMA FOR YOU!

A big compelling melodrama of today—a spectacular production that will prove one of the strongest box-office attractions of the season.

"Carnival" offers remarkable opportunities to the energetic showman for exploitation, presentation and musical setting. We recommend it heartily as a picture that will appeal universally and that will respond splendidly to the efforts of the wide-awake house manager.















"CARNIVAL"

with MATHESON LANG

A HARLEY KNOLES PRODUCTION

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

D. W. Griffith Buys Film Rights to "THE TWO ORPHANS"

A sale is now completed by which D. W. Griffith, Inc. obtains the exclusive film rights to Kate Claxton's famous play, *"The Two Orphans"*.

It is recognized as one of the most popular plays of the last century.

Mr. Griffith intends to apply to it the same elaborate interpretation he did to Mrs. Parker's play "Way Down East".

By the conditions of this sale, ***all other producers*** can be restrained ***from distributing any film*** in which characters or episodes of *"The Two Orphans"* are included.

This was recently ***made a matter of court record*** in the ***U. S. District Court,*** 7th N. Y. District, in the case of ***The Selig Polyscope Company*** and ***Kate E. Stephenson,*** plaintiffs, vs ***William Fox*** and ***The Fox Film Corporation,*** defendants.

The production will be completed in about four months.

Lillian and Dorothy Gish and Joseph Schildkraut the famous European actor, will appear in this film as the central characters of the story.

D. W. GRIFFITH, Inc.
A. L. Grey, Gen. Manager
Longacre Building, N. Y.



R-C PICTURES

ROBERTSON — COLE

Presents

WILLIAM CHRISTY CABANNE'S

Drama of the Hour

"LIVE AND LET LIVE"



A production with a well-balanced cast that presents a vital problem of today and teems with situations of keenest human interest.

"SNOWBLIND"

WILL MAKE THEM FORGET THE HEAT!

"Spectators give sigh of longing over wintry blasts on screen. Patrons are bound to like 'Snowblind,' if only for the fact that it contains large gobs of snow and wintry blasts."
—*N. Y. Herald.*

"The story is a powerfully dramatic one laid in the Canadian Northwest, in which the snow-topped Canadian Rockies furnish an inspiring background of amazing scenic beauty. The powerful and intensely human character of the story makes this picture one of the truly arresting features of the year."
—*N. Y. Eve. Telegram.*

"Excellent production and splendid story sure to please. If you want a good one, get this."
—*Wid's Daily.*



Towering mountain peaks crowned with white—mile upon mile of banked-up snow —"Snowblind" will cool your house and make your patrons happy—just as it did in the world's largest theatre last week.

"Some heaven-sent inspiration must have influenced the Capitol Theatre in its choice of pictures for the current week. With the suffocating heat of yesterday threatening to wilt the audience, one could almost feel waves of frigid air drifting out from the screen as the reels of blizzards and snow-covered hills and valleys unrolled in 'Snowblind.'"
—*Eve. Mail.*

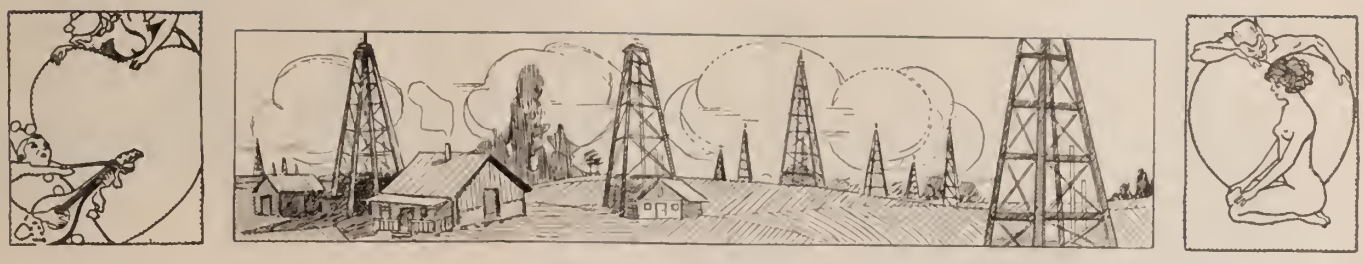
"'Snowblind,' like most of the Goldwyn productions, brings sturdy plot and splendid acting to the screen of the Capitol this week."
—*N. Y. American.*

"For glistening snowbanks in the distance brought buzzes yesterday. One felt he would like to drop into one of them and roll about for a few minutes."
—*N. Y. World.*

GOLDWYN PRESENTS
REGINALD BARKER'S PRODUCTION OF

SNOWBLIND

ADAPTED FROM THE FAMOUS NOVEL BY KATHARINE NEWLIN BURT
DIRECTED BY REGINALD BARKER
A GOLDWYN PICTURE



The Opportunity

If you really want good pictures—here they are.

Here is the Independent Exchangeman's chance to get a series of ten features, that will compare with anything being produced today and which can be booked to the big first runs because they will "draw."

Released in September and approximately one a month thereafter.

In a recent advertisement we implied that we had certain stories which go to make up productions that the market wants. Our hint was sufficient in many cases, but there is still open territory.

We cannot, under terms of our contract, advertise our productions by author or star series in priority, but we list here our Affiliated Series of Productions, with date when picture will be ready for release.

September 1st		**Johnny Hines in "Burn 'em up Barnes"**
October 1st		**Kay Laurell "Lonely Heart"**
November 1st	**(Story)**	**"The Source of the River"**
December 1st		**Margaret Beecher in "Sunshine Harbor"**
January 1st	**(Star)**	**"The Camel's Back"**
February 1st	**(Story)**	**"The Lost Trail"**
March 1st	**(Star)**	**"The Man Who Couldn't Lose"**
April 1st	**(Story)**	**"'Jerry' For Short"**
May 1st	**(Star and Story)**	**"'Get-there' Coniston"**
June 1st	**(Story)**	**"Thunder and Lightnin'"**

Each picture is produced by the seasoned and tried organization that has succeeded in the more difficult comedy field with "Torchy Comedies."

With Mr. Burr's management, and successful stories approved by the public in play or book form, we believe we have an unbeatable combination.

There is still something left to your imagination in this advertisement. Write us for full information, which will be gladly sent to reputable local distributing organizations having the facilities to reach the best theatres in their respective territories.

Now Ready for Screening

C. C. BURR

Presents

KAY LAURELL

in

"Lonely Heart"

The Ziegfeld Follies Beauty, hailed as the girl with the form divine by critics and public, appears in a startling social romance by America's foremost playwright, **EDGAR SELWYN.** Adapted for the screen by **ANTHONY PAUL KELLY,** scenarioist of Way Down East; Directed by **JOHN B. O'BRIEN,** who directed Poor Little Pepina with Mary Pickford and many other successes; Titled and Edited by **H. H. CALDWELL;** this picture does credit to this galaxy of celebrities whose combined efforts produced it.

AFFILIATED
DISTRIBUTORS, Inc.

C. C. BURR, Pres.

133-135-137 West 44th Street

NEW YORK CITY, N. Y.

AFFILIATED DISTRIBUTORS

TRADE MARK REGISTERED



JIMMY CALLAHAN, FLORENCE DIXON AND LOTTIE KENDALL IN "JIMMY'S LAST NIGHT OUT"

JIMMY REFEREES A DUEL

IMMEDIATE RELEASE

"JIMMY'S LAST NIGHT OUT"

SNAPPIEST OF COMIC STORIES—A RAPID-FIRE LAUGH-MAKER THAT EVERY EXHIBITOR *MUST HAVE.*

STATE RIGHTS BUYERS

JIMMY CALLAHAN

AND HIS TALENTED COMEDY COMPANY WITH

FLORENCE DIXON AND LOTTIE KENDALL

HAVE JUST COMPLETED THREE OF HIS SERIES OF 26 TWO-REELERS

You can obtain these comedies under the most advantageous conditions ever offered State Rights Buyers. Write, call or 'phone.

ROBERT W. PRIEST, Pres.

THE FILM MARKET, Inc.

Suite 307 'Phone Bryant 6548 No. 1482 Broadway

Over 600,000 Copies Sold



Myrtle Reed's millions of devoted readers are a proveable quantity.

600,000 copies of "Lavender and Old Lace" alone have been sold.

Your local bookseller will tell you that there is always a steady demand for her books—and especially for "Lavender and Old Lace."

And those things that assure the attendance of the millions of regular motion picture patrons—in addition to bringing in the millions of readers of Myrtle Reed's book—is to be found in this wonderful production of which the Exhibitors Trade Review say is "one of the sweetest and cleanest stories that has been filmed for sometime."

A HODKINSON RELEASE

RENCO FILM COMPANY
presents

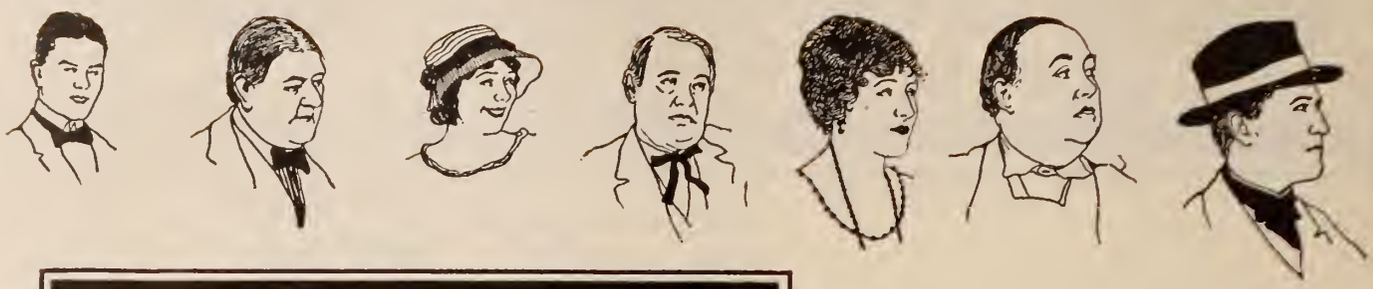
"LAVENDER AND OLD LACE"

From the great story by MYRTLE REED

With MARGUERITE SNOW · LOUIS BENNISON
AND SEENA OWEN
Directed by LLOYD INGRAHAM

Distributed by
HODKINSON
PARAMOUNT PICTURES

WILLIAM M. VOGEL



What the Critics Say—

Screen Opinions
"One of the season's best comedies."

Motion Picture News
"Able to please any audience."

Moving Picture World
"A clever comedy—will please the majority."

Exhibitors Trade Review
"Every member of the family can see and really enjoy."

Morning Telegraph
"High type of wholesome comedy."

Wid's
"Your people are sure to like this."

Exhibitors Herald
"Affords genuine entertainment—a wholesome production in every respect."

Motion Picture Journal
"A clean, fine, comedy-drama of the highest order."

A HODKINSON RELEASE



Distributed by
HODKINSON
form PATHE EXCHANGE Inc.



AL and RAY ROCKETT
present
IRVING BACHELLER'S

"KEEPING UP WITH LIZZIE"

With a strong cast including
EDWARD HEARN, OTIS HARLAN,
LILA LESLIE and J. LANDER STEVENS

Directed by LLOYD INGRAHAM
produced by
ROCKETT FILM CORPORATION

Distributed by
HODKINSON
thru PATHÉ EXCHANGE Inc.

FOREIGN DISTRIBUTOR
WILLIAM M. VOGEL



Franklyn Farnum is drawing Crowds

NOW PLAYING TO CAPACITY BUSINESS ON THE PRINCIPAL CIRCUITS THROUGHOUT THE COUNTRY

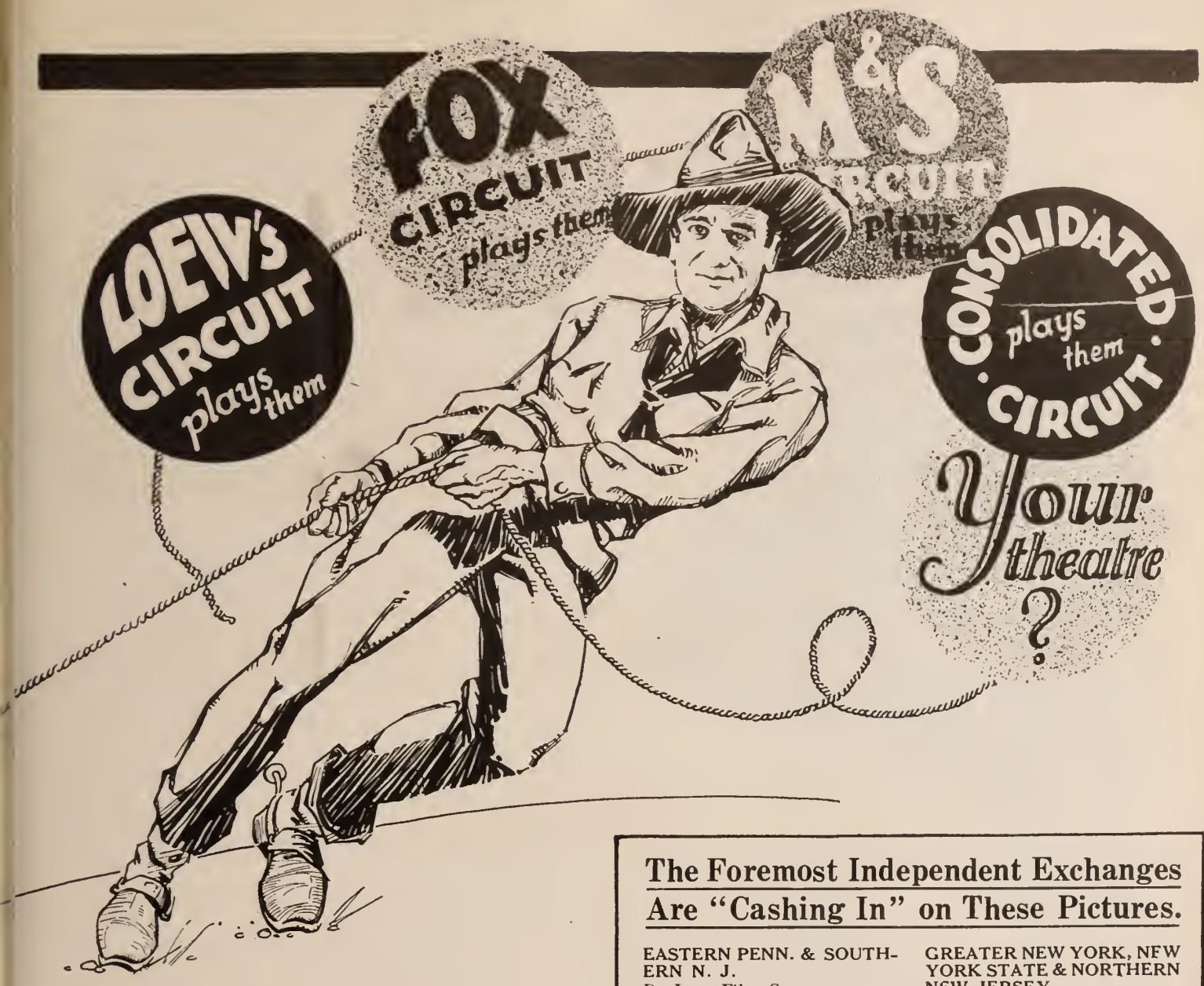


with

SIX 5 REEL SUPER FEATURES

Produced under the personal supervision of Wm. N. SELIG

EXHIBITORS CASH IN ON THESE



The biggest opportunity for STATE RIGHT BUYERS

communicate with

CANYON PICTURES Corp.
130 West 46th St. N.Y.C.

The Foremost Independent Exchanges Are "Cashing In" on These Pictures.

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1325 Vine Street,
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734 South Wabash Ave.,
Chicago, Ill.

INDIANA.
Doll-Van Film Corp.,
1606 Merchants Bank Bldg.,
Indianapolis, Indiana.

KANSAS & WEST MISSOURI.
Success Photoplays,
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GABLIK STUDIOS

SIX ~ FIVE REEL SUPER FEATURES !

Where Can I Book "Black Sheep?"

Pinnacle distribution will be handled by the following exchanges:

ATLANTA	Quality Films Corporation 151 Marietta Street
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MILWAUKEE	Assoc. 1st Nat'l Toy Bldg.
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SAN FRANCISCO	Co-Op. Film Ex. 108 Golden Gate Av.
WASHINGTON	

Pinnacle Pictures
are good pictures

Pinnacle Presents

NEAL HART

—in—

"BLACK SHEEP"

By W. C. Tuttle

A Chaudet-Hurst Production

The ancient and bitter feud between the cattle men and the sheep men of the Old West is the dramatic background for this brilliant, suspenseful photoplay.

RELEASED MAY 15th



Pinnacle Pictures
are good pictures

"The LYING TRUTH"

Presented by Eagle Corp. John Jasper, Mgr.



MARION FAIRFAX



MARJORIE DAW



PAT O'MALLEY



TULLY MARSHALL



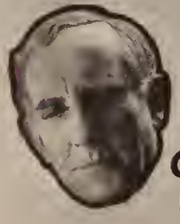
NOAH BEERY



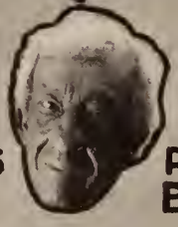
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GEORGE DROMGOLD



CHARLES MAILES



ROBERT BROWER

Romance—Drama Mother-Love

These are the basic colors used by the author-director in painting one of the most human stories of small town American life ever screened.

No "sex stuff"—yet powerful in its treatment of a beautiful romance and the world-old love of a mother for her son.

No exaggerated thrills—yet gigantic in its strength of logical dramatic construction which becomes more and more gripping as the reels unwind, reaching a climax that is expected to make film history.

In short, no typical "movie material," but rather a photodrama that would rank among the foremost American plays of the day were it presented on the stage.

Written and produced by the creator of many stage achievements and one who has accomplished much in the progress of screen technique during the past six years, this production will prove an innovation that will make itself felt at the box-office.

RENÉ GUISSART
Cinematographer

C. D. HALL
Technical Director

A MARION FAIRFAX PRODUCTION

Distributing arrangements to be made soon.



THE treasure vault had been found and the blazing jewels of a long dead king were before their eyes at last.

But in the moment of their victory they were surprised by the envious, unscrupulous prince and the jealous adventuress, overcome by force, bound and left to die.

HERE is a picture of tropical love beneath the burning sun of Egypt; of desert sands and the pyramids; of hate, anger and jealousy in distinctly different surroundings.

It has the mysticism of the East and the fiery action of the West.

Federal Photoplays of California

presents

"The LURE OF EGYPT"

from the novel **"There Was a King in Egypt"**

by Norma Lorimer

Directed by Howard Hickman

Pathé Distributors



ARTHUR F. BECK
Presents

"THE HEART LINE"

From the novel by GELETT BURGESS
Directed by Frederick A. Thomson

Produced by The Leah Baird Film Corporation, Inc.

Does the hand reveal what the heart conceals?

HE read her hand and knew her fate.

It was to forestall that very thing that they had made their compact,—"no fair falling in love."

But it is as easy to stop Niagara as to keep a woman from loving the man of her choice. One was to be hurt; one was to suffer; and as usual the woman paid.

Palmistry, spiritualism, romance and Bohemianism combine in this heart-tugging story.

Charles Brill, The Norka, Akron, Ohio—"I consider First National Pictures the best on the market today." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere



FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

"Ooo-h! She Kissed Me!"

Sure she did. She kissed everyone but the chap she was crazy about and who wanted to throw away a million dollars to marry her.
All she let him do was to look on while she kissed some one else. You see she was giving him some lessons in love.

Joseph M. Schenck

presents

CONSTANCE TALMADGE

in

"Lessons in Love"

Miss Talmadge, the screen's most delightful comedienne, could teach Cupid a few tricks as she trips through these laughable situations. Such pep, such vim, such vivacity, such charm, your patrons have seldom seen. She makes this comedy fairly bubble and boil over with sparkling fun. It is one of the rare entertainments of the season. And your patrons will learn about love from her.

Adapted from Douglas Murray's play, "The Man from Toronto."

A Chet Withey Production

Photographed by Oliver T. Marsh
Tech. Director, Willard M. Reineck

A. F. Brentlinger, Bankers and Merchants Theatre Co., Fort Wayne, Ind.—We believe that a First National franchise means success to any theatre that holds it. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"A Sensational Success—Likeable and Whimsically

Verdict of the Critics Is Unanimous

SENSATIONAL SUCCESS

"Best loved child actor a sensational success. One of the funniest, most likeable, whimsically delightful films the screen has seen. Jackie is great. This rollicking imp of mischief is different from other comedians. Superlative comedy, convulsive in effect. You just can't laugh any more."—*New York Mail.*

MAKES BIG HIT

"Jackie makes as big a hit in this as he did in that unforgettable film, 'The Kid.' He is delightful throughout." — *New York Telegram.*

PATRONS CONVULSED

"Sends the audience into delighted hysterics. Jackie shows the Chaplin finesse and technique. He plays as the character brought to life and not as a stage child. Viewed with squeals of delight."—*New York Globe.*

SCORES TRIUMPH

"His antics and facial expressions are a delight. He scores a triumph. Also carries a thrill." *New York Evening World.*

HOLDS THE LIMELIGHT

"Everybody's boy wins fresh laurels and is delightful. Jackie has come back with a batting average of 1,000. He holds the limelight with the surety of Babe Ruth and everybody is happy. He is adorably cunning and never 'smarty.' Cements his clutch on the public heart. The picture is handled with the eye of a showman."—*New York Journal.*

JACKIE IS WONDERFUL

"Little Jackie Coogan is wonderful. He has a whole variety of facial expressions. Mirthful, amusing."—*New York American.*

WILL DELIGHT ALL

"It will delight young and old. A clever, wholesome picture with delightful sub-titles." —*New York Telegraph.*

A REAL JOY

"This kid is a wonder. The picture will please the grown-ups and be a real joy to the kiddies."—*Variety.*

SOLID MERRIMENT

"A source of solid merriment —as perfectly written, cast, directed and acted a comedy as anything on Broadway this season. Wholesome laughs and intelligence in acting. A picture of genuine importance."—*New York World.*

A CHIP OF CHAPLIN

"A mime of the first water, an instinctive clown from his finger tips to his toes. An excellent mimic and a chip of Charlie Chaplin."—*New York Post.*

JACKIE AN ARTIST

"Jackie is an artist, positively Chaplinesque in the amount of humor he is able to inject into a scene."—*New York Tribune.*

UNIFORMLY HILARIOUS

"His work exceptionally natural and wholesome. He arouses concussions of laughter. Shows remarkable expressiveness and spontaneity. The incidents are uniformly hilarious." — *New York Herald.*

A FIRST NATIONAL ATTRACTION

E. S. Walker, Orpheum Theatre, Sault Ste. Marie, Ontario.—I feel protected against cut-throat competition since buying a First National franchise. THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

One of the Funniest, Most Delightful Films Screened"

—New York Mail.

Irving Lesser

presents

JACKIE COOGAN

"The Kid"

in



"PECK'S BAD BOY"

1921 *model*

Subtitles by Irvin S. Cobb

Written and Directed by Sam Wood

By arrangement with Warner Bros.

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Important FIRST NATIONAL PICTURES *Notice*

Reply to

Lies, Rumors and Propaganda

now being circulated to the effect that The Associated First National Pictures of N. Y. *(The New York Exchange)* or Associated First National Pictures of Northern California, *(The Turner & Dahnken Exchange)* are being, or are to be, sold out *are absolutely untrue.*

First National is NOT selling out any of its Exchanges

Positively no Associated First National Franchise or Exchange can be sold by its present owners without the consent of the following named voting trustees.

Robert Lieber of Indianapolis, Nathan Gordon of Boston
M. L. Finkelstein of Minneapolis, Fred Dahnken of San Francisco
J. G. Von Herberg of Seattle

There are no traitors in this organization and if any Franchise Holder wants to sell out he would have to first satisfy the above named gentlemen that such a sale would not harm or endanger their own and other Franchise Holders Investments and Business Safety.

Associated First National is Stronger and more United than ever before.

SO DON'T WORRY!

Associated First National Pictures, Inc., will safeguard its Franchise Holders interests

"Till Hell Freezes Over"

Associated First National Pictures, Inc.
6 W. 48th St., New York

Motion Picture News

VOL. XXIII JUNE 11, 1921 No. XXV

Who Threatens Independence?

THE independent producer is a very important factor in the industry of motion pictures.

He is a bulwark against monopoly; he is a force against the dangerous accumulation of factory-made pictures; he furnishes the individuality of treatment, the freshness of ideas that make for the *different* picture; he is the well spring of the open market.

His product is greatly needed.

Charles Pathe emphasized the idea seven years ago when, upon withdrawing from the General Film Company, he announced his desire to have an organization similar to a book publishing house, an independent distributing concern that would encourage, everywhere, the film author and producer by being able to market profitably his wares.

The comparison is a good one. What would the book world be today if most all of the stories came from only a half dozen sources of creative effort and bearing the style mark of as few a number of hands?

The health of the box-office today depends very largely upon the picture, marked by originality of conception and individuality of treatment—upon a sufficient number of such pictures. It is the *different* picture that attracts, often in spite of crudity of treatment or other glaring faults. It is *sameness* that palls upon the public taste, even when technically the picture has what we term a "satin finish."

Commercially, the matter is of supreme importance. It is conceivable that aggregate box-office returns will vary many millions of dollars throughout the year because of this one factor or lack of it. It is conceivable that this is the main trouble today with the box-office. Certainly we will all admit that there is too much "sameness" in pictures.

We need the independent producer? What are we doing to encourage him?

It is a question that every distributing concern in this business may well and seriously ask of itself. So may the exhibitor; so may the entire industry. For the concern of the box-office is the concern of all.

What is it that the independent producer needs and asks for?

He wants first of all a distributor in whose operations he has implicit confidence.

He wants to know that his picture will get the fairest kind of treatment, that it will not be used to help sell other pictures, that the distributor be not committed to other pictures so that he must advance them at the expense of the independent producer's—in other words he wants, primarily, a fair and square deal, a deal whereby all pictures handled are sold on their merits and on nothing else.

Then he wants to know that his picture will be merchandized for all it is worth. And this demands more than the ordinary picture salesmanship. It demands a correct rental policy and above all it demands exploitation, exploitation clear through—and big and forcefully—to the picture-going public. Exploitation is the mighty factor.

The matter of financial arrangement isn't so important. If the independent producer gets a fair deal and forceful merchandizing he can turn elsewhere and get financial help—to keep on making pictures. And he should finance himself. He must from now on. It is money in his pocket, if he does.

Then, of course, he wants first-run representation. He makes a big point of this.

Our reply is that he'll get first run if his picture is good enough, and his distributor is able enough.

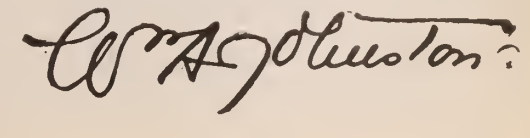
We are fully aware of the importance of first run showings: but we can't believe that the way is arbitrarily closed today to the good enough independent picture.

It takes about 400 features per year to meet our present first run requirements. Will anyone tell us of any one or two or three producing firms which—even all together—supply as many first run calibre pictures?

Again, the investment in first run theatres today is considerably greater than the entire investment in production and distribution. A half billion dollars is at stake here. These theatres have got to have good pictures if they are to last. Are these huge investments to be sacrificed to uphold a comparatively small producing concern? Can they afford to keep good pictures out? Can they be run successfully unless they are run as theatres only, regardless of any producer ownership or tie-up. Do they dare risk a greater investment for a greater one? Of course not!

We are told that first run theatres won't pay the proper prices to the independent picture. If that is true then we will close this editorial with the blunt statement that the first run theatre is the force that is killing independent production; that, thereby, it is standing in the way of the healthful and successful development of the picture and the picture industry; that it is thereby treading a straight course toward its own future bankruptcy. If independent production is to stop we wouldn't want to invest a dollar in first-run theatres.

But we can't believe that any first-run theatre is short-sighted enough to encourage its own ruin.



Walker Asserts Trust Methods Are Growing

CHARGING that powerful interests were attempting to "trustify" the motion picture industry, Senator James J. Walker, counsel for the Motion Picture Theatre Owners of America, at a "welcome home" lunch given at the Astor Hotel, June 1st, threw the following bombshells in an address:

"Powerful interests on the West Coast influence banks not to advance capital to independent producers."

"Where banks are reluctant to refuse loans, the first-run situation is pointed out, and the fact that the control of theatres is in the hands of First National, Goldwyn, Famous Players and Fox, is indicated."

"That Famous Players is continuing to grab theatres wherever possible."

"That Adolph Zukor controls and is the guiding hand of five of eight directors of the First National organization."

Warning that in view of these facts the exhibitor is seriously threatened, Walker advanced two methods to combat the "trustification":

(1) A 100% organization of the Motion Picture Theatre Owners.

(2) A new organization of independent producers and directors to release productions in theatres affiliated with the M. P. T. O. A.

Present at the luncheon, among others, were representatives of Famous Players, Fox, First National and Goldwyn. Later, representatives of First National were quoted as denying such portions of the speech as referred to their company, pointing out that in none of the organization's branches are "eight directors" in control.

Business Slump Hits Middle West : : :

IN a letter describing conditions now prevailing in the Middle West, W. F. Dagon of Springfield, Ill., declares that the "most disastrous slump the motion picture has ever known is now taking place throughout the Middle West. Business has fallen off in some houses to such an extent that not enough money is being taken in at the box-office to pay the men in the orchestra pits," declares Mr. Dagon, who continues as follows:

"High-priced films are being shown and the exhibitors are not realizing any more on them than they are on the cheaper pictures. The public seems to have stopped going to picture theatres suddenly and entirely. The weather in this section has been abnormally hot, which has added to the general depression. Every exhibitor is facing a serious situation. No relief or betterment is expected before fall, and it is a long time until September 1.

"Already some of the theatres are planning on reducing the overhead by eliminating the orchestras. Others are setting back high-priced program pictures and are booking in cheaper features, bought on the open market. No reduction in admission prices is looked for, as exhibitors feel that if they cannot break even with the number of people they are playing to now they will have a slimmer chance with less admission. It is agreed that not enough patrons would be attracted at lower prices to offset the loss by the reduction. The idea of having to operate a theatre from now until September 1 at a loss every week does not sit well with the exhibitor.

"Business in the Chicago zone is reported as being off 50 per cent. since the first of the year, and getting worse daily. Some of the houses have lowered their prices, and others have given their orchestras two weeks notice. St. Louis, never a great show town, is reported as being 'in the dumps for fair.' Peoria, Ill., reports a tremendous decrease in patronage, while Springfield, Ill., business is about the poorest ever known.

"Something will have to be done, and quickly, if the average motion picture exhibitor is to stay in business. Film rentals will have to be lowered—a great deal. Percentage pictures are not drawing enough to give the exhibitor sufficient share to pay his 'nut.' Theatres whose leases are now expiring are confronted with enormous increases in rents. This in the face of the poorest business many have ever known.

"Widespread unemployment and general reductions in wages are given as the chief reasons for the depression. Also the unusually hot early summer, which is causing people to flock to the ball parks, amusement parks and public parks in greater numbers than ever before. Usually Saturdays and Sundays can be counted upon to deliver the bulk of the 'nut.' They are no better than other days now. The only real business comes between 7 and 8:30 in the evening, which is not enough to make things go. Some of the theatres have gone in for heavy advertising campaigns, thinking to force business. It has resulted in some increased attendance, but the bills have been so big that scarcely anything has been gained.

"In Springfield, Ill., free motion pictures will be shown in the public parks all summer. One of the leading churches is using a feature every Sunday evening. Of course this will prove a fine thing for pictures in general, but it is anything but helpful for the exhibitor today. Some will say the exhibitor has been making plenty of money in the past four or five years. True, some did make money. But most of it has gone back into the business in beautified theatres, larger orchestras, added conveniences and other luxuries. The motion picture fan of today expects the best every time he pays his admission. He cannot be charged more now that business is bad, and he will "holler his head off" if he is obliged to sit through a mediocre picture. On top of all this there are a number of bills pending in the legislature which, if passed, will cause a majority of the theatres to shut up shop.

"What's the exhibitor to do? Suggestions are in order."

"You Can't Please 'Em All, All the Time"

J. S. Woody, of Realart, Discusses the Question of Screen Reviews and Opinions

THE subject of reviews is one that has long engaged my attention, even before reading the recent three-cornered correspondence between Robert Sherwood, Motion Picture Editor of *Life*, William A. Johnston, Editor of THE MOTION PICTURE NEWS and J. A. Partington, the prominent California exhibitor, which has appeared in *The News*. It is not my intention to enter into any controversy regarding the policy which may or may not actuate these reviews. Rather would I stand aside and glean from the debate something that would assist me to settle to my own satisfaction some questions which have rankled within my own mind for a considerable period, questions which have arisen from just such reviews as are the subject of these letters.

To quote from the aforementioned correspondence: *Life* says, "My reviews . . . express the unbiased opinions of an appreciative observer . . ."

The News: "It's the audience viewpoint that counts, not the reviewer's taste."

And Mr. Partington says: ". . . And some day I expect to find—a newspaper or magazine critic who will truly reflect the public taste for pictures."

All, you will note, agree that a review should be as nearly as possible a reflection of the audience's taste. Granted that the average critic *does* try to catch that reflection, how is one to reconcile himself to that conclusion, or to arrive at *any* conclusion from a comparison of the reviews which appear in trade-journals, magazines and newspapers?

Wherein lies their efficacy? For instance, suppose that an exhibitor, to get right down to cases, wishing to show a certain picture, consults the various mediums for an expression of opinion to help him reach a definite conclusion either for or against the production. While, in a great number of cases, he will find a consensus of opinion either definitely for or against a picture, he will find in very many other instances a summary of reviews such as I have taken very briefly, *but verbatim,* from the most recent publications. Herewith follow reports from exhibitors covering the pictures which have been shown in their theatres during the past month:

Famous Players

"The Gilded Lily"—"Went over big. Everybody liked it and said so." (West). "This one was mediocre. Business was only fair." (East).

"The Easy Road"—"We label this a good picture." (West). "Despite poor picture, attendance was on the average." (East).

"Straight Is the Way"—"Bully picture." (West). "Slow, dull, tiresome—and it just didn't go over, that's all." (South).

First National

"The Passion Flower"—"The best picture Norma Talmadge has had in a long time." (Mid-West). "This one didn't please so well." (Mid-West).

"Jim the Penman"—"Good picture, which played excellent business for week." (Mid-West). "Lionel Barrymore is through as far as we are concerned. Terrible receipts." (Mid-West).

Realart

"The Little Clown"—"A gem of a picture." (East). "Fair production." (West).

"The Plaything of Broadway"—"Extra big business for the week. Public seemed pleased with story, star and her ability." (West). "Nothing great about the picture." (Mid-West).

Vitagraph

"Black Beauty"—"Excellent production; cleaned up." (South). "Proved a terrible flivver." (East).

Universal

"The Big Adventure"—"Did more than well for us and pleased." (West). "Poor picture which did not have much pulling power." (Mid-West).

"Outside the Law"—"A bit improbable in spots, but on the whole a good picture." (Mid-West). "A mediocre picture." (East).

It is not necessary for me to point out that the cumulative value of those reports, to the exhibitors, is absolutely nil. While they seem to indicate that it is the exhibitor's opinion that is offered, yet in the main, it may be that it is only an expression based on the comments of one or two patrons. But here is a list from another publication which no doubt reflects the exhibitor's own idea of the picture's worth, although some of them also mention what the patrons thought:

First National

"The Master Mind"—"A gripping picture that held my audience to the last foot." "A really wonderful production."—Lyric theatre, Stuart, Fla. Small town patronage. "Nothing to it for a small town."—F. L. Clark, Cozy theatre, Hazen, Ark

Note that both reports particularly mention the "small town."

"Twin Beds"—"A good picture—extra good drawing card. Failed to draw—no fault of picture."—Odeon theatre, Hardin, Mo. "Pleased only about 30 per cent. of patrons—still kicking about it."—Fairy theatre, Knox, Ind.

In this instance, the Odeon theatre points out that causes other than the picture itself were responsible for poor attendance, while The Fairy theatre calls particular attention to the picture's shortcomings.

"Harriet and the Piper"—"Played to good business. Patrons well pleased."—Lee theatre, Breaux Bridge, La. "Consider picture weak. Disappointed patrons."—Suburban theatre, Omaha, Neb.

There again is an instance of absolutely opposite opinions.

Fox

"The Iron Rider"—"Very good."—Idle Hour theatre, Dunlap, Iowa. "Nothing extra. Ordinary picture."—Wishard theatre, Bloomfield, Iowa.

"Just Pals"—"I like it the best of any Buck Jones to date."—Idle Hour theatre, Dunlap, Iowa. "When they put Buck Jones in a picture like this they are putting him out of place."—Grand theatre, Rock Falls, Ill.

Those two exhibitors took the occasion to comment on their ideas of what constituted a good and a poor vehicle for Buck Jones, their opposed opinions concerning the same picture.

"The Little Grey Mouse"—"A dandy program picture and pleased majority."—Mystic theatre, Marmath, N. D. "A poor story . . . people walked out."—Opera House, Arlington, Iowa.

"The Texan"—"Pulled better than usual for Tom Mix. Patrons liked it."—Dreamland theatre, High Springs, Fla. "Story poor. Patrons not well pleased."—Murray theatre, DeFuniak, Fla.

METRO

"Old Lady 31"—"A real picture . . . worth booking."—Wigwam theatre, Oberlin, Kansas. "Sorriest picture we have shown in five years . . . no good whatever."—Comique theatre, Jamesport, Mo.

One exhibitor, you will note, does not hesitate to recommend this picture to his contemporaries, while the other does not give it a leg to stand on.

PARAMOUNT

"Brewster's Millions"—"Sure to pull them in, and will please most of them."—Elite, Weeping Water, Neb. "A very keen disappointment."—Opera House, Greensboro, Alabama.

REALART

"The Outside Woman"—"A most excellent comedy that pleased whole audience."—Bryn Mawr, Chicago, Ill. "Audience tried to laugh but couldn't."—Opera House, Greensboro, Ala.

"The Mystery of the Yellow Room"—"This is a good picture. Keeps you guessing."—Palace theatre, Powersville, Missouri. "Only medium. Story too deep for my class of patronage."—Bonham theatre, Prairie de Sac, Wis.

The fact that this story contained a good element of mystery appealed to one man; the other criticised it because it was not obvious enough, while a third is enthusiastic, as this comment from the very latest returns, a trade paper of the June 4th issue, shows:

"This, without any exceptions, is the best picture we have had this year. Don't be afraid to advertise this one and raise the admission. It is worth it."—Opera House, Elgin, Oregon.

VITAGRAPH

"Black Beauty"—"The best picture I ever ran, bar non."—Elite and Cozy theatres, Pratt, Kansas. "Don't be misled. It's good only for children and that is only last half reel."—Happy Hour theatre, Walnut, Iowa.

So much for the exhibitors—a third list compiled from a different publication gives us the opinions of the trade-paper reviewers:

METRO

"Cinderella's Twin"—"As a whole my be set down as likely box-office asset."—(Review). "Just misses being very commonplace."—(News).

GOLDWYN

"What Happened to Rosa"—"Madcap action and amusing farcial situations distinguished this picture—excellent speciment of broad comedy."—(Review). "Mabel (Normand) has a mediocre one here."—(News).

VITAGRAPH

"Her Lord and Master"—"Distinctly excellent Alice Joyce offering . . . presents star at her best."—(Herald). "Hardly heavy enough for Alice Joyce."—((Review).

FOX

"The Tomboy"—"Highly amusing . . . and should go well."—(World). "Is pleasantly entertaining and that's about all."—(Review).

REALART

"The Magic Cup"—"Thoroughly satisfactory entertainment."—(World). "Poor story for Constance Binney."—(Wid's).

While still another list offers in tabloid form the criticisms as set forth in the daily newspapers:

FAMOUS PLAYERS

"The Faith Healer"—"Most intelligently treated photodrama of the season."—(World). "Rather painful."—(American). "One of the most rugged, gripping themes on the screen in some time."—(Sun).

In this case I quote four different comments, and the results show a three-way split on personal opinion.

METRO

"Without Limit"—"It is really an epic of the screen."—(Telegram). "Curiously and exasperatingly disappointing."—(Times).

FAMOUS PLAYERS

"The Love Special"—"So well adapted that none of the thrills are lost in the telling."—(Globe). "Photoplay as a whole does not proceed smoothly and never reaches any climax, either thrilling or amusing."—(Times).

"The Whistle"—"Interesting feature."—(Telegram). "The photoplay is unusually dull and held little of interest."—(Sun).

"Sacred and Profane Love"—"Miss Ferguson is even better on the screen than she was on the stage."—(Telegram). "Was bad enough as a stage play. If anything is worse on the screen."—(Mail).

REALART

"Ducks and Drakes"—"Set like a cameo and photographed beautifully. More pictures like it . . .

(Continued on page 3541)

Bright Outlook for National Convention

Motion Picture Theatre Owners Plan Biggest Event of Its Kind Ever Held

WITH the National Convention of the Motion Picture Theatre Owners of America, to be held in Minneapolis, Monday, Tuesday and Wednesday, June 27, 28 and 29, less than a month away, President Sydney S. Cohen and the members of the convention committees are working to make it one of the biggest events in the annals of organized exhibitors.

All plans are being made with a view to having the convention purely a business session and to make constructive plans for the continued growth and development of the organization.

During the sessions of the executive committee in Washington, Secretary of Labor J. J. Davis expressed his appreciation of the work now being done by the exhibitors, and declared that he was also interested in their problems.

Among the matters of grave importance to the exhibitors that will be threshed out to a final solution at the convention will be the question of taxation. The committee on taxation appointed in Washington has been holding continuous meetings in New York, giving the subject exhaustive study, so that a complete report may be made to the delegates in convention assembled.

Action will also be mapped out to rid the exhibitors of the burdensome music royalty that is now being exacted by some of the music composers and publishers.

One of the revelations that will be of decided interest to every exhibitor in the United States will be the report of the committee on exhibitor-producer relations, and the report of the special Committee of Nine that was appointed last September to investigate the producer-exhibitor activities.

Members of the M. P. T. O. A. Committee of Nine are: President Sydney S. Cohen, New York City; Vice-President C. C. Griffin, Oakland, Cal.; Treasurer E. T. Peter, Dallas, Texas; C. L. O'Reilly, New York City; W. D. D. Burford, Aurora, Ill.; Charles H. Bean, Franklin, N. H.; Fred C. Seegert, Milwaukee, Wis.; J. T. Collins, Rutherford, N. J., and Col. H. B. Varner, Lexington, N. C.

There will also be submitted to the delegates a new, equitable and uniform contract. A tentative contract has already been drawn up and has been submitted to the producers. The special committee appointed at Washington came to New York and visited several of the producers with a view to having the contract put into effect in the near future.

Independent exhibitors from all parts of the country are cordially invited to attend the convention at Minneapolis, where they will be admitted to the convention floor and entitled to a voice during the sessions. From reports coming from all points the headquarters of the M. P. T. O. A., the indications are that it will be the largest attended convention in the history of the industry.

Senator James J. Walker of New York, National Counsel of the M. P. T. O. A., has just returned from an extended trip through the country, where he addressed several thousands of exhibitors. He reports unbounded enthusiasm on the part of every one, and everywhere heard exhibitors planning to attend the convention.

Exhibitors everywhere should forward their requests for accommodations to the office of the M. P. T. O. A., 1482 Broadway, New York City. A transportation committee is now arranging for special rates to Minneapolis on the basis of a fare and a half for the round trip.

The committee on arrangements for the convention is as follows:

W. A. Steffes, Minneapolis, chairman; C. L. O'Reilly, New York; Glenn Harper, Los Angeles; E. T. Peter, Dallas, Tex.; A. R. Pramer, Omaha, Neb.; J. C. Ritter, Detroit, Mich.; and Fred Seegert, Milwaukee, Wis.

West Shows Confidence in Building Theatres

By Arthur S. Kane

"THE Fall market should be a good one and continue so throughout the season. The holding up of production should make a greater demand for those pictures which will be available. I did not find exhibitors prone to reduce admission prices. Instead they are building more, larger and better theatres. In San Francisco alone four tremendous downtown houses are under construction. A fifth Fall outlet for first-run attractions will be the Curran, a legitimate house beginning an all-picture policy at the waning of Summer. This will make five San Francisco theatres requiring first-run pictures, in addition to those operating now. The four Market Street houses are the Granada, Loew's State, the Union Square and the Junior Orpheum. Mention should be made of Turner & Dahnken's new theatre in Sacramento, which is in addition to Charles Goddard's magnificent J Street theatre, the present T. & D. theatre and the commodious Strand.

"In Los Angeles Loew's State is going up, occupying a tremendous frontage on Broadway; and Sid Grauman has broken ground in Hollywood. In surrounding cities T. & D. and Claude Langley's, Gore Bros. & Sol Lesser and other operators have projected new houses. A fine new theatre has recently been opened in San Pedro. The industrial condition of Los Angeles and Southern California is as good as during the war.

"In Fresno, the raisin capital, three big theatres are in progress, in addition to Kehrlein's Kinema, Beatty's Liberty and the others already existing. This is a tremendous expansion of theatre interests in a town the size of Fresno. The new houses are the T. & D., Ackerman & Harris' and Markowitz & Jackson's.

"At Santa Fe, New Mexico, ground has been broken for a new theatre. The present Paris theatre there is operated by Mr. Claussen.

"An important element in Denver is the projected rebuilding of the Tabor Grand theatre. This famous legitimate house of the early days, built by Senator Tabor, is at the corner of Sixteenth and Curtis Streets, with its Sixteenth Street entrance across the way from the entrance to the America theatre and its Curtis Street entrance opposite the Rialto.

"Several suburban theatres are projected for the city of Denver, which as yet is believed to be under-theatred in the residence districts.

"Thomas Snell opened Decoration Day in Eldorado, Kan., a palatial house of 1,800 seats with Harold Lloyd in 'Now or Never' and the Edward Jose production 'What Women Will Do.' Baker & Grubel are to rebuild their Electric in Kansas City, Kan., to hold 2,200 seats. Other building is in prospect in Kansas City territory.

"In some places exhibitors, becoming frightened by business depression, or expected depression, or by rumors of it, adopted policies of playing only pictures which they could secure at the cheapest rentals and cutting down their advertising expenditures. The result has been that they have not done the business. This would have been the result—whether there had been any depression or not. Other showmen fought the devil with fire. They booked only the best pictures they could get and went after business with advertising equal to any they had done—or increased it. These houses have fared better. They are talking optimism. In fact, among most of the exchange men and exhibitors with whom I have talked, the spirit of optimism prevails.

Adolph Zukor Lays His Case Before Exhibitors in Denying Charges

President of Famous Players-Lasky Asks for Unprejudiced Judgment

IN a statement addressed "To the Exhibitors of America," Adolph Zukor, president of the Famous Players-Lasky Corporation, denies the various charges lodged against him and the company which he heads and asks exhibitors to judge individually on the basis of their own experiences whether they have been dealt with fairly by him and the Famous Players-Lasky organization. Mr. Zukor's statement follows:

"In considering the attack that is being made upon me and upon the Famous Players-Lasky Corporation, each exhibitor, I believe, should pass judgment upon the basis of his own experience with me and with the company I head. The exhibitor is interested particularly in his own case and I urge each of you—in the midst of this agitation based upon inaccuracies and exaggerations—to decide whether *you* have been fairly treated by me and by Famous Players-Lasky Corporation. I want you to judge whether my activities since I entered the motion picture business—first as an exhibitor 18 years ago, and as a producer for 10 years—have made for greater prosperity for exhibitors and for the upbuilding of the industry.

"Famous Players-Lasky Corporation entered the exhibiting field only after certain exhibitors entered the field of producing and distributing pictures and put forth an organized effort to take from us our stars and directors. The attack was focused upon us because we were the only company that had been so foresighted as to gather around us the stars and directors best equipped to furnish the public with the sort of entertainment it demanded. Our strength was built by years of genuine service to exhibitors and to the public.

"Our stars and directors were told that the exhibitors controlled the best theatres and that therefore in order for the stars to get higher salaries the stars must join hands with them. Our distribution was threatened and there was no alternative but to acquire theatre interests in localities in which conditions beyond our control seemed to make it necessary in our best judgment to safeguard our business.

"Only by a wide distribution of Paramount pictures can we insure the revenue necessary to maintain the quality that exhibitors and the public demand. The prosperity of each exhibitor is linked with the producers. He must have a steady supply of good pictures. We must have a wide outlet for our product. Neither of us can succeed without the other and knowing this we have made every effort to cooperate with the exhibitor in order that he may prosper.

"The attacks upon me are an effort to make the exhibitors believe that we are attempting to drive them out of business—that we do not value their good will. I want every thinking exhibitor to know that we are primarily a producing and distributing organization and our only thought is to please the exhibitor. Our exhibiting interests work to the advantage of exhibitors as a whole in that they widen our distribution in localities in which we otherwise would not be permitted to obtain a fair revenue for our product. Thus, by wide distribution, we bring about an equalization of rental prices throughout the United States so that the smaller exhibitors will not be forced to bear more than their share.

"The statement that I no longer control the policy of Famous Players-Lasky Corporation, and that I obey Wall Street is too ridiculous to make necessary a denial.

"The policies of the organization are those laid down by me and every exhibitor who knows me must appreciate that I sanction only one way of dealing, and that is the way that is fair to both sides. I never have knowingly harassed nor embarrassed an exhibitor and I stand as I have stood for the last ten years, giving every support to the exhibitor in the knowledge that I head an organization of trained picture makers trying in every way they know how to aid the exhibitor to regain his prosperity.

"I feel that it is deplorable that for selfish reasons men will work to tear apart an industry and to create dissension instead of building good will between the component parts of our business: the exhibiting, the distributing and the producing branches. Now, of all times, too, we need a united force to fight the agitators who are attacking us from the outside.

"It seems hardly necessary to state again the truth about the misstatements that have been made regarding the case of Mrs. Dodge. We had no interest with Mr. Black at the time this deal was first made, but when the question came up, Mr. Black was requested to make every effort to help Mrs. Dodge. After an unsuccessful attempt to come to a fair understanding with Mrs. Dodge, Mr. Black turned the theatre back to its original owner, Mr. Emmons, who now controls the property. Mr. Black has absolutely no theatre interests in Morrisville, Vermont.

"Our arrangement with Mr. Black in New England was made only after a certain group gained control of so many theatres in New England that we found ourselves in a very dangerous position and the security of our distribution was threatened. We joined with Mr. Black in order that the people of New England could see Paramount pictures. We will welcome an investigation and the publication of the facts in the New England situation by any group of disinterested exhibitors.

"Never before has there been such a feeling of good will between Famous Players-Lasky Corporation and the exhibitors of the United States. Agitators, attempting to build themselves, are attacking us in an effort to destroy that good will which, I feel, is an asset to the exhibitor as well as to ourselves. We must work together that our industry shall prosper.

"Each exhibitor is interested in his own problem and no fair-minded exhibitor has ever found me anything but a friend to him when he has sought my aid in the solution of any of his difficulties.

"I feel sure that the exhibitors of the United States will recognize as false these accusations and will agree that Famous Players-Lasky Corporation is a good influence in the industry and not a foe to the exhibitors of America."

Censorship Bill Passes Florida House

THE Futch Censorship Bill, which in its original form, provided for a board of censorship with power to pass on all films, slides and advertising matter connected with the exhibiton of the same, in the State of Florida, has been amended and in its new form has passed the House by a vote of 50 to 3.

The new bill provides for the appointment, by the Governor of the State, of three members of the National Observation Board, and requires that all pictures shown in the State must be passed by this Board, or by the National Board of Censors.

Universal Salesmen Meet

The annual convention of the Universal Film Salesmen comprising the Philadelphia and Washington territories, will hold forth at Atlantic City, Saturday, June 4.

H. M. Berman, general manager of exchanges, will preside, assisted by E. J. Smith, district manager, in charge of these respective districts.

"News" Chicago Office Moves

THE Chicago office of Motion Picture News, L. H. Mason representative, has been moved from 220 South State Street, to 845 South Wabash Avenue.

Committee of National Ass'n to Hold Prerelease Reviews, Starting July 1

THE industry's plan for enforcing the observance of the thirteen points of motion picture production, agreed upon early last March and announced at that time, will be put into effect July 1st. Pictures made after that date will be reviewed by the editorial committee of the National Association of the Motion Picture Industry and must conform in every respect to the restrictions imposed by the various provisions embodied in the thirteen points, it is announced.

This was agreed upon at a meeting of the Producers' Division of the National Association on Thursday, May 26th. Resolutions were passed at the meeting ratifying in their entirety the essential provisions of the pre-release review plan which was originally drafted and adopted three months ago by the Committee of Fifteen of which Adolph Zukor was chairman.

The editorial committee will be composed of one representative each of the producing and distributing company members of the National Association. Pictures which are passed by this committee will carry, in the main title, notice to the effect that it has been approved by the editorial committee of the National Association of the Motion Picture Industry.

In the event of the rejection of a picture by the Editorial Committee, it will be reviewed by a committee of appeals, composed of the heads of the various companies, nine of whom will constitute a quorum and five a majority.

Gabriel L. Hess, chairman of the censorship committee, reported that in thirty-six states, censorship legislation had been introduced; that in thirty-three states such legislation has been defeated; in two instances censorship laws had been enacted, but in one of these—Massachusetts—the law will be inoperative for about two years, owing to the fact that a referendum will be invoked to ascertain the sentiment of the Massachusetts voting public. In one state, Illinois, a censorship bill is still pending.

Senator Walker Addresses Exhibitors in Chicago

Senator James J. Walker, who has been making a trip across the continent in the interests of the M.P.T.O., and Sam Berman, of New York City, were the honored guests and principal speakers at a luncheon held by the Illinois Exhibitors Alliance in the Cameo Room of the Morrison Hotel, Wednesday, May 25th, at which President L. M. Rubens, of Joliet, presided.

In opening his address, Senator Walker congratulated the Chicago exhibitors on the defeat of censorship in the Windy City and declared that during the course of his transcontinental tour he had found exhibitors everywhere deeply interested in their respective state organizations and the Motion Picture Theatre Owners of America. He characterized the recent executive meeting of the M.P.T.O. of A. at Washington as triumph for organized exhibitors and as marking a change in the indifferent attitude towards the industry, which has heretofore pervaded official circles at the Capital. The senator predicted an amendment by Congress to the copyright law favorable to exhibitors in the matter of music taxation and said that a congressional investigation into the five per cent. film tax was probable. The blue-law movement was roundly condemned, and the senator expressed it to be his opinion that the recent showing of "Under the Shadow of the Dome" was subtle propaganda of reformers to antagonize Congress against the industry.

Senator Walker also touched upon the much discussed Mrs. Dodge-Black transaction and said that although Black had finally acquired the widow's theatre, the house was standing idle due to the fact that the M.P.T.O. of A. had blocked Black's attempt to get a license to run shows in Morrisville, Vt. He also urged exhibitors to be on the alert, stating that it is his belief that the menace of a trust development in the industry—one which would deprive them of their theatres or cut off their supply of pictures—would confront the exhibitors within the next twelve months.

Others who spoke at the dinner were Sam Barman, who discussed the Famous Players-Lasky and the Lynch activities in the South and predicted a further cut in liability insurance rates; Secretary W. D. Burford of Aurora, who told of the recent Washington conference; and Vice-President Joe Hopp of the national organization, who discussed the 'Under the Shadow of the Dome" showing at Washington.

Law Increases Salaries of Penn. Censor Board

Increasing the salaries of the members and employes of the Pennsylvania Board of Motion Picture Censors; opening the way for materially increasing the number of employes and for boosting the annual payroll of the board from $35,000 to $81,000 a year, Governor Sproul on May 24 signed the McConnell bill which thereby became a law of the Commonwealth.

Under this law the salary of the chairman of the board is raised from $3,000 to $3,600, the secretary from $2,400 to $3,300, and the vice-chairman from $2,500 to $3,300. It creates the new post of executive clerk at $3,000 a year, to replace a chief clerk at $1,800; provides for the appointment of additional inspectors, clerks, and stenographers and other subordinate employes, and increases, in most cases, the pay of present employes of these classes.

The McConnell bill was introduced after an almost identical measure had been defeated in the Legislature. In fact it contained just enough changes from the bill that was defeated to make it constitutionally possible to have it reintroduced.

Introduce Bill to Repeal Wisconsin Blue Laws

Repeal of Wisconsin's old blue laws, so as to legally allow Sunday baseball and movies, is provided for in a bill introduced in the senate on May 26 by Senator George Czerwinski of Milwaukee.

The Czerwinski bill would classify "such work as may be necessary in connection with public diversion, sports, games, or play" as a necessity and therefore exempt from the operation of the blue laws.

The measure has been referred to the senate committee on state affairs and will come up for a public hearing soon.

Blue laws have been on the Wisconsin statute books since the first session of the legislature, more than half a century ago, but in late years there has been no general attempt to apply these laws to anything except general commercial pursuits.

"There is a growing sentiment all over the state favoring the repeal of the so-called Sunday blue law, as applied to theatres and other amusements," said Senator Czerwinski. "In many sections of the state prosecutions have been started to close theatres and prevent baseball games. I believe that this section of the statute should be repealed and I have presented a bill to accomplish that purpose."

It is expected that this bill will arouse the opposition of church organizations who take the stand that it is too broad in its application and might mean a "wide open Sunday."

Moss Made Vice-President of Warren Corp.

Announcement is made of the election of Edgar Moss as a vice-president of the F. B. Warren Corporation, with jurisdiction over the Philadelphia and Pittsburgh offices of the new organization. Mr. Moss resigned last week as Philadelphia manager for Associated Producers.

Mr. Moss entered the picture business several years ago in the Chicago office of W. R. Hearst's first International Film Service and later joined Paramount in Philadelphia, where he became one of that organization's star men. Last year he joined F. B. Warren, and his election to a vice-presidency of Mr. Warren's company is regarded as signal recognition of his ability.

Becomes Director of Second Theatre

W. Griffith Mitchell, for the past two years managing director of the Majestic Gardens theatre, Kalamazoo, Mich., one of the Butterfield string, has taken over the management of the Regent, another Butterfield house, in addition to his duties at the Majestic Gardens.

The Regent, during the theatrical season is a combination house, but during the summer season will go over to a policy of big feature films.

W. D. and B. D. Russell in New Producing Alliance

W. D. and B. D. Russell announce that they have withdrawn from the firm of Russell-Griever-Russell, of Chicago, and formed a new company which will be known as Russell & Russell.

The new firm is planning to make some big feature pictures and negotiations with a well known star are practically closed, according to W. D. Russell.

A detailed announcement as to production and distribution plans is expected within ten days.

West Coast Theatres, Inc., Add to Chain

Gore Bros., Adolph Ramish, and Sol Lesser announce the addition of another important theatre link to their large West Coast Theatres, Inc., chain. Glendale theatre, situated in the heart of the business section of Glendale, California, about ten miles from Los Angeles, is the latest addition. Through a mutually desirable arrangement, this new addition has been made through affiliation with the Glendale theatre owners, Louise T. Goodno, W. C. Goodno, and William A. Howe.

Oklahoma Ass'n Opposes Clara Smith Picture

At a meeting in executive session at Oklahoma City, Okla., last week, members of the Theatre Owners' and Managers' Association of Oklahoma adopted a resolution pledging themselves not to use and to discourage the production of the proposed Clara Smith pictures, the Al Jennings, Henry Starr, Dalton brothers and other such pictures, which are believed to be made possible by notorious publicity.

No Women on N. Y. Censor Board

Despite that the Women's Republican Organization of New York state has indorsed three women for a place on the state censor board, it was learned on excellent authority this week that Governor Miller will name no women to the body.

Famous Players Earnings

Famous Players-Lasky Corporation Consolidated Statement (which includes the earnings of subsidiary companies owned 90% or more) reports for the quarter ended March 26, 1921, net operating profits of $1,519,947, after deducting all charges and reserves, including Federal income and excess profits taxes.

After allowing for payment of dividends on the preferred stock, the above earnings are at the annual rate of $25.52 on the 206,849 shares of common stock outstanding in the hands of the public.

Various Newspapers Still Attack Censorship

THAT anti-censorship editorials continue to appear in the press of various sections of the country is shown by the reports which have reached the Motion Picture News office recently. The action of the City Council of Austin, Texas, in ruling that regulation of local theatres was unnecessary, aroused considerable comment in the local papers. The Council decided that motion picture theatres are at present clean without a legal overseer.

The Tucson, Arizona, press, in answering the criticizers of "Passion," who stated that the picture was historically incorrect, commented editorially that "the moving picture is an agency for good, not an agency for evil. It needs less censoring and fewer fools to fuss at it."

You Can't Please Them All

(Continued on page 3537)

will help the industry."—(The American). "The story is just frothy and inconsequental."—(Journal).

Would space or patience allow, I could go on indefinitely, but the above examples are sufficient to illustrate what I wish to point out—perfectly obvious, I will admit—that no two reviewers quoted thoroughly agree on the merits or demerits of those pictures mentioned, except in the one or two instances.

And right here let me add that it does not appear to me to be either wise or necessary for reviewers to comment on the box-office value of the pictures they criticise. That is an angle that not one reviewer in a hundred is qualified or competent to judge. There are so many things that enter into this phase of a picture's potentialities that unless a man has been on the inside looking out, he is very apt to be swayed in his opinion by what he thinks is "exhibitor's sense."

And even the exhibitors themselves are bound to disagree regarding a picture's box-office value. Put a number of exhibitors in a room and show them a picture and the chances are that you will get a wide divergence of opinion on the money-making merits of the production. This is no reflection on their business sagacity; it simply means that each exhibitor figures from his own angle; he knows his neighborhood and the class of clientele to which he must cater.

And in the last analysis the only real criterion by which to judge a picture's box-office value is performance; in other words, you can't tell what a picture is going to do until it has been run!

In concluding, let me say that to differences of opinion we are indebted for all progress, not only in the motion picture industry but in all lines of human endeavor. When a man is dissatisfied with a thing, he is more likely to strive to fashion something better. All down the line in mercantile establishments it means constant catering to the varying tastes of the multitude,

Decrease in Capitalization Shown in Incorporations

Companies incorporating in the motion picture business in New York state during the past week, show a decided falling off in the aggregate amount of capitalization. While eleven companies incorporated and filed the necessary papers in the Secretary of State's office at Albany, the total amount of capital stock was but $213,500. The largest capitalization was noted in the papers of the Baltic Amusement Corporation, capitalized at $90,000, with I. Gordon, D. Kraus and M. Gordon of New York, named as directors for the first year. Other companies entering the business include:

The Sebern Amusement Company, $10,000, J. and Elsie Segal, Joseph Bernstein, New York; Motion Picture Tradepapers' Credit Association, $500, E. K. Gillett, L. W. Boynton, James Beecroft, New York; Reo Photoplays Corporation, Brooklyn, $50,000, Abraham Halprin, E. Newmark, E. Gabay, New York; Moore-Megley Company, $15,000, M. E. Moore, M. M. Megley, May Keroff, New York; Tobias Keppler, New York; Original Tip Top Four, Inc., $5,000, Theodore Weller, H. R. Webster, H.S.Hechheimer, New York; West Brook Amusement Corporation, $10,000, Charles Goldreyer, J. J. Prendergast, J. A. Doyle, New York.

M.P.T.O.A. Is Commended for Resolution

William A. Brady, president of the National Association of the Motion Picture Industry, issued a statement recently in which he commended the action of the Motion Picture Theatre Owners of America for the stand they had taken in condemning the picture recently shown in Washington, D. C.; entitled, "In the Shadow of the Dome." Mr. Brady states that the National Association is in full accord with this action, and that no member would consider distributing such a picture.

N. Y. Makes False Advertising a Misdemeanor

A bill introduced by Assemblyman Betts, a newspaper publisher in western New York, has been signed by Governor Nathan L. Miller. It is of interest to the motion picture industry. The bill, which hereafter will be known as chapter 520 of the laws of 1921, becomes effective September 1. It provides that any person or concern offering for sale, or who advertises in any way, shape, or manner, or circulates any merchandise or service that is untrue, deceptive or misleading, is guilty of a misdemeanor.

The Stock Ticker of the Industry — Page 3546

A Good Film Can Have No Frontier

So Declares Charles E. Whittaker in Protesting Embargo on Foreign Films

I GATHER from some letters I have just received from New York—not from the trade papers, which, like other newspapers, are a little haphazard in their delivery by the Post Office—that there has been a good deal of fuss raised owing to the recent success of some German-made pictures. I am even informed that there is an attempt being made to put an embargo on the importation of foreign pictures. It has occurred to me that, as an unprejudiced observer, I can usefully offer a few truthful remarks, which may be words of either warning or comfort.

You and I well know that the agitation for an embargo is the sheerest insanity. Nothing will prevent foreign pictures coming to America, just as nothing will prevent American pictures going abroad. If on its arrival in America a foreign picture proves to be a good picture, the public will fall over each other to see it, and everybody concerned with its purchase, distribution and presentation, as well as the audience, will feel jolly and have a great time.

If the motion picture is an art, you cannot stop it at the frontier. This is not a question of Germany or any specific country. If a good picture comes from Iceland, or Capetown or Vladivostok it will be shown and be successful.

The embargo-agitators are not fools, I assume, and are aware of the above obvious truism. But their outcry enables us to take stock and view the position in its just perspective. This is the time for plain speaking.

What is the truth of the matter? The agitators are afraid. For five or six years, as producers and distributers, they have been getting away with murder. They have "jipped" the exhibitors; they have doped the public. They have foisted immature actresses, acrobats, cowboys and opera singers, as well as their "lady friends," on a long-suffering public. Nobody, not even the trade press, has had the courage to tell the truth that ninety-seven pictures out of one hundred produced in America were the bunk. Along come "Passion" and "Deception," and they knock your eye out. "Cabiria" was made, I think, in 1913. Judged by that standard, neither "Passion" nor "Deception" represent a superlative advance with the years. But they are acclaimed as masterpieces. Why?

Because our own standards and productions are extraordinarily low and senseless and unconvincing.

I hate to be thought an intellectual snob, or a highbrow, or super-critical; but my honest belief is that these pictures were successful because they were made by people who were not merely talented, but educated to a far higher degree than the average found in the American studios. You, as a journalist, may remember a saying of Charles Henry Dana of the N. Y. Sun: it was to the effect that whilst he did not consider a classical education indispensable to a reporter, the man who had read Sophocles in the original Greek would probably write a better account of a dog-fight than the man who only knew English. I go further and say that our producers—directors, actors, scenario-writers—being, in the mass, uninstructed in the rudiments of their own professions, few of them students of literature or drama, are going to be driven off the map if they are not careful, by others—possibly Germans, or French, or English—who do know what they are doing because they have passed through a definite apprenticeship to their craft.

EDITOR'S NOTE: *The article submitted herewith is taken from a letter addressed to William A. Johnston, editor of* MOTION PICTURE NEWS, *under the date of May 13th, by Charles E. Whittaker, who is well-known in motion-picture circles as a photoplaywright. Mr. Whittaker was formerly associated with* WORLD FILM *and is now in Berlin serving in the capacity of production advisor.*

For five years our pictures have been directed by illiterate roughnecks, promoted property-men, decayed actors, and others of similar calibre. Our actors have no training, in comparison with the European actor who must study and play in the classics, know how to dance the mediaeval dances, fence with foil and rapier, and know the niceties of costume of the various periods; when to use the lace handkerchief and snuff-box, and how to make a bow or a curtesy to a lady, and how to kiss a woman's hand. If the actor who played De Choiseul in "Passion" had not learned these things, his interpretation would not have been so convincing as it was. The Dumb Isaacs of our industry who are shrieking out for an embargo may say that these things don't affect an actor who has to play the part of a detective; but the first thing an actor has to learn is poise, which is the near relative of taste, neither of which can be attained without the special theatrical training I have described.

So far for historical films, in which the erudite European, given proper studio equipment, will outstrip us, thanks to the lamentable lack of historical teaching in American schools, and the low order of intellect by which our industry is at present represented. This is not a plea for scholastic training; but is an argument for tchnical training in a gigantic industry. We need more directors like Cecil and William De Mille and John Emerson, all of them men of high scholastic attainments, dramatists, in whom learning has not swamped the human sympathies—and fewer directors of the type of..... but names of the other type will occur to anybody who thinks for a moment.

When it comes to a question of modern stories, we can breathe more easily. In a wilderness of pictures I have seen in Berlin, I can only say that my outstanding impression is one of general tragedy and gloomy endings. The worst picture I have seen was a German-made picture of life in Arizona. It proved conclusively, as other German pictures of America have proved, that the German has a desperately poor comprehension of other countries. It was his wretched judgment of other people that brought Belgium, England and America in turn into the war. His fundamentals are all at variance with ours. He is still an acute monarchist, despite the flight of William II; and it is still generally accepted that the German Republic is only a temporary expedient, destined to be supplanted sooner or later by a monarchy. He is still eaten up with class distinctions, more so than any country men in the world, and he lives on tradition. Not a single man of any eminence in Germany was born poor, like—to cite a few instances in England and America—Lloyd George, Lipton, Edison or Carnegie. He is blown hither and thither by a strong ingrained anti-Jewish feeling. There are no Jewish Judges, officers, or high ministers of State, and if a Jew desires to become one or the other that I have mentioned he has to be baptized and become a Christian. And the German woman is in by no means the happy position of the American woman. She may not open an account at the bank without her husband's permission, nor may she apply for a passport without his sanction. The German has not changed over-night from what he was in 1914. He cannot understand us, and therefore many of his modern intimate pictures which have attained success in Germany are distasteful to our perceptions. The whole climax of one successful picture here turned on the physical and muscular weakening of a young acrobat solely as the result of continued sexual excesses with a young woman, thereby leading to his death in a flying-trapeze stunt in a circus.

So far as modern pictures are concerned therefore, the embargo advocates need have no fear; but, if our public has developed a taste for historical pageant or spectacle, the European is going to make us weep tears of blood; and if he ever gets to understand modern life as we know it, what with his better and more powerful stories, his intelligent directors, and above all his excellent actors and actresses, the Has-Beens of our industry, now hanging on merely because they look wise or shout loudly, can kiss themselves good-bye.

I am no pessimist, my dear Johnston, but I honestly think that the time has come for a grand house-cleaning in the preduction end of the industry. We need fewer "guys" and "ginks" pulling down fat salaries, fewer incompetent dummies as actors who are merely good-looking types, less beefing against the inevitable, and above all more study. We are in for a fight, and we must have in our ranks only those who are best equipped mentally for the fight.

This does not mean that we need all be highbrows. Shakespeare was a well educated man, knowing Latin, French and Italian, but he used to get lit up frequently and tell dirty stories.

Yours for more and better talent,

CHARLES E. WHITTAKER.

Mr. William A. Johnston,
Motion Picture News,
729 Seventh Avenue,
New York City, N. Y.

My dear Mr. Johnston:

If everybody feels as I do after reading your editorial on "Men," you would receive at least 10,000 letters from various members of the picture industry in which we are all so vitally interested.

To my way of thinking, it is as finished a piece of literature as has been composed for practical purposes and with sure-fire practical results if taken seriously; that has been printed in many a day.

Sincerely yours,
(Signed) ERNEST SHIPMAN.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Comedy Film Exchange is the latest to move into the new film district, and has opened its new offices at 734 S. Wabash Avenue. William Orr and Jack Hayes will continue the business, Mr. Hayes remaining in charge of the country trade.

The New Hardin Theatre, 55th Street and Kimbark Avenue, has been taken over by Harold Gimbel and Julius Cohen.

Ascher Brothers have changed the policy of their West Englewood Theatre, which hereafter will offer a straight picture program, omitting the five acts of vaudeville, which for some time past has been a part of the entertainment at this house.

Danny Gray, Marshal Neilan's film editor, brought Ray June, head Neilan cameraman, and Dave Kessen, second cameraman, out to the Rothacker Chicago laboratory recently, to see how the Neilan First National Productions were printed. The Neilan party, which was en route to the coast, included Wesley Barry's mother, Colleen Moore and mother and Mrs. Kessen. They were on their way to Hollywood to shoot remaining scenes in "Bits Of Life," Neilan's next picture. Danny Gray left the party at Chicago and proceeded to George Ade's home in Indiana, where he joined Mr. Neilan. Ade is writing titles for "The Lotus Eater," in which John Barrymore stars. E. J. Briant, manager of the New Orleans First National Exchange, was a Chicago visitor last week and took advantage of the opportunity to inspect the Chicago Rothacker Laboratory.

Mary Miles Minter spent the week end in Chicago en route to New York where she will embark for Europe at an early date. Miss Minter carries letters of introduction to some of the crown heads and nobility of different European countries and indications are that she will have a wonderful vacation. Miss Minter was the honor guest at a very delightful dinner to members of the trade press and others, which was given at the Drake Hotel, Saturday night by Harry Willard, Chicago manager for Realart.

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Franklin 1758

The rights for Indiana, Illinois and Wisconsin to "Along The Moonshine Trail," a remarkable prehistoric animal picture, filmed by Major Herbert M. Dawley, have been acquired by Selected Films Exchange.

William Hirshberg, formerly with Metro, has joined the sales staff of Doll-Van Film Corporation, and will cover city territory. Messrs. Vandawalker and Graumont of Doll-Van, report business is excellent with them as they are in a position to meet the present wants of exhibitors for medium priced pictures.

Harry Spanuth, of Commonwealth Pictures, has bought "The Daughter Of Eve," a five-reel feature, being put on the market by W. P. Howells Sales Company, of Illinois.

The widely heralded D. W. Griffith feature, "Dream Street," will have its initial Chicago showing at the Studebaker Theatre, where it will open on June 6th for an indefinite run, according to Cress Smith, manager of the Chicago United Artists Exchange. Harry Reichenbach will exploit this feature, which practically is a guarantee that everyone in Chicago will know of its opening.

W. G. Maxcy and Ray Cummings report the sale of their theatres in Oshkosh, Wisconsin, the Grand Opera House, the Orpheum and the Majestic to Saxe Brothers of Milwaukee, who will operate the houses as high grade motion picture theatres. Mr. Maxcy is president of the Bartola Musical Instrument Company, which has provided scores of motion picture theatres with Bartolas and Barton Organs, and will continue his connection with the motion picture industry through his association with this company. Mr. Cummings also will continue to be associated with the industry as a theatre man, it is understood.

J. F. Cubberley, manager of Associated First National Pictures, Minneapolis, passed through Chicago last week on his return from the national meeting of First National in New York. Mr. Cubberley reports business is not up to standard in his territory but looks for a marked revival in the late summer and fall.

Salesmanager Belford, of Pinnacle Productions, has returned to Chicago after visiting New Orleans and other Southern cities, and reports the Neal Hart series of Western features continues to be a drawing card in the districts he visited and that "Black Sheep," the latest release, is proving the best box office success of Neal Hart's career, to date.

Salesmanager Eichenlaub, of Chicago's First National Exchange, has added two more salesmen to his force, W. H. Tracy, formerly connected with the First National organization and more recently with Universal, who will cover Central Illinois and Charles Dingman formerly connected with Paramount and Vitagraph, who will cover Eastern Illinois for First National.

Al Lichtman, accompanied by his secretary, was in Chicago last week conferring with Manager Ben Beadell, of Associated, on future sales plans for the organization.

Carl Laemmle, president of Universal, and Irving Thalberg, manager of Universal City, stopped over in Chicago on their way to the coast for a conference with District Manager Herman Stern, who last week assumed his new position with headquarters in Chicago, and Manager Lesserman of the Chicago Exchange.

Clara Kimball Young, who was in the city this week making personal appearances at the Roosevelt, went over big with the audience at Ascher Brothers' fine downtown house. She appeared in connection with the showing of "Straight From Paris," her latest feature film. Miss Young also appeared at the hospital benefit given at the Colonial theatre, Sunday, where she made a popular hit. Her Chicago appearances were arranged by Ike Von Ronkel of Favorite Players, who is handling the latest Young pictures in this territory.

Robert Buttolph, of World Film Corporation, was in Chicago this week on his way to the Coast. Mr. Buttolph has just completed a tour of the principal eastern cities and reports that while money is very tight, independent exchange men are keeping a stiff upper lip and are really stretching a point to buy pictures for Fall and Winter release. Mr. Buttolph feels that the principal danger to the independents, and therefore the exhibitors, is the flooding of the American market with cheap foreign made product and believes that the independents and exhibitors should get together and take steps to have it barred.

Joe Friedman is back at his desk at Celebrated Players Film Corporation, after a two weeks' vacation passed at Atlantic City with his family. He is looking fit and declares that he put all business aside during his sojourn at the eastern resort and is feeling very much benefited by his rest.

Favorite Players have moved from their old offices, 63 E. Adams street, to 726-32 S. Wabash avenue and workmen are busy putting the final touches on the new exchange, which will be much more commodious and convenient to the trade than the former quarters.

"Peck's Bad Boy," the widely advertised picture featuring Jackie Coogan, has opened for an indefinite run at Orchestra Hall following "Passion," which ran at the big Michigan Avenue theatre for three weeks. The same splendid orchestra, which won the plaudits of Chicago daily paper music and motion picture critics, will be retained for the run of "Peck's Bad Boy."

Loew Theatre to Open in Brooklyn, N. Y.

Marcus Loew's new theatre in Bay Ridge, Brooklyn, N. Y., "The Alpine," will open Monday night June 6th with elaborate ceremonies. More than thirty screen and stage stars will be the guests of Marcus Loew at the opening, it is announced.



Will Rogers as he looks in "Doubling for Romeo," a Goldwyn release

Music and the Picture

What Is the Ideal Cue Sheet?

By Charles D. Isaacson

ALWAYS the cue-sheet is with us; or rather I mean it is still one of the problems of the film-music world. That tremendous improvements have been made in the development of the cue-sheet none can gainsay, in comparing the present example with that of only two years ago. From the cue-sheet maker with his publishing axe to grind to the fellow with his head in the clouds, forgetful of the fact that merely because a composition was written does not mean that it is also published and it must be available in order to be useful—from the highbrow to the all-jazz fiend, from the chap thinking of the big theatre symphony orchestra to the one who can only conceive of the player-piano music roll—there's a big field for the onlooking, much-offended and abused theatre conductor.

I have always contended that a cue-sheet was merely a convenience to the theatre musician; it is not intended to be law, unchangeable as Einstein's theory, nor as difficult of understanding; I have always contended that the cue-sheet becomes immoral when it is used to sell music, composers, individuals. I shall continue to insist that the cue-sheet is not right unless it puts the power within the local man's hands to score his pictures with such music as is available within his own library, even if that library is terribly cramped.

A cue-sheet, according to my humble opinion, should be principally an analysis of the picture's moods and musical opportunities. Let me explain. The intent of the cue-sheet maker is to enable the musician to set music which accentuates the emotions of the different scenes. He only suggests a given composition to help the musician, and because that composition happens to fit in.

But the composition which is indicated is not the only one in the world. There are hundreds of substitutes; possibly the one mentioned is the best, but if it isn't available, then something else will do almost as well.

But why does the cue-sheet maker mention a particular number? What is there about Blankety-Blank's "Special Symphonic Poem" which makes it so admirable in this moment of the film? Indeed, we return to the point, what is the emotion of the film moment?

Now, from my point of view, the first duty of the cue-sheet maker should be to analyze the picture in its change of moods, emotions, situations:

First part, simple pastoral settings; sunny lazy weather; we want to keep sweet, wholesome peacefulness in the events; until

Entry of Jim. "Such and such" is the title. Now here it is the author's desire to create a suspiciousness about Jim; he is nervous, shifty, with a manner which subjects him to a fearfulness on the part of all who meet him. Rather agitated mysterious music; which is to be kept up until

Entry of Marguerite. "Such and such" is the title. This character is beautiful, very naive, wholesome, ingenuous; it is desired to make a bright, happy, intensely simple mood all through her appearance in the action. Keep this until the

Opening of scene in Hardware store. This is the busiest place in town, and action, plenty of it, is required. So to the end.

Now, speaking for the musicians in theatres whom I have met, I can say without fear of contradiction, that without a single mention of a single composition, better results will be had from such a method of procedure than with the average cue-sheet I've seen.

In other words, if the musician knows what he's to score to, he can select his music from whatever he has or can get easily. If he is simply working blindly, with a lot of music suggested, he doesn't know what that music has been named; moreover, he can't guess from "Razoo" that something eccentric is being performed, although "Hearts and Flowers" may inform him that it's one of those sweet moments in life which is portrayed.

Tell the musician the dramatic, emotional and mood construction of the picture, inform him when the mood changes, the key situations, characters, and you'll find the average musician is right up to the standard. He'll make good. He'll have a better first performance than he would have arranged from a lot of names of compositions, which he may or may not have in his possession.

It is along this line of reasoning that I urge the Kineto Company to cue-sheet their Urban Reviews. Possibly they went too far in that direction. Realizing this, they are not called Cue Sheets but Musical Indications. The way it is done is shown on page 3599.

(Continued on last column)

Association of Motion-Picture-Musical Interests Advances

Prominent Figures to Become Executive Board Members

Among those whose acceptances for the Executive Board of Thirty-five of the Association of Motion Picture Musical Interests are the following whose characteristic letters show how they feel about the work to be done and the importance of the new association. (Many others were received too late to be included in this article but will run next week.)

The Committee of Five automatically become part of the Executive Committee; they are Messrs. Rothafel, Riesenfeld, C. M. Tremaine, Luz, Briel.

COMMITTEE OF FIVE:
I received your letter of the 14th and desire to thank you for being designated as one of those to be candidate for the Board of Directors. If elected I will be very pleased indeed to serve and will consider it an honor to be among those to help shape the destiny of an organization that can accomplish so much for the betterment of motion pictures.

Sincerely,
HAROLD B. FRANKLIN,
Shea Amusement Company, Buffalo, N.Y.

COMMITTEE OF FIVE:
I shall be very glad to act on the Executive Committee of the Association of Motion Picture Musical Interests.

Truly.
JOHN C. FLINN,
Famous Players-Lasky Corp.

COMMITTEE OF FIVE:
Your letter of the 14th received and pleased to note that I have been named as a candidate for the Board of Directors of your association.
If elected, will be very glad to serve and do anything within my power for the benefit and advancement of the association.

Truly,
PHIL GLEICHMAN,
Bway. Strand Theatre Co., Detroit, Mich.

COMMITTEE OF FIVE:
I shall be very glad indeed to act upon the Executive Committee of the Association of Motion Picture Musical Interests.

MRS. A. F. OBERNDORFER,
General Federation of Women's Clubs,
State Chairman of Art, Music and Literature.

(Continued on page 3602)

APPLICATION FOR MEMBERSHIP

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Musical Indications for C. Urban's Kineto Review No. 7—"Morocco"

This picture, in company with Mr. Urban's "Holy City," "Emerald Isle" and "Panama," will prove the delight of musicians with a desire to do something highly artistic, without going over the heads of the average crowd for one moment. This picture as are those I mentioned also is a single, highly accented atmosphere, and if

(Continued on page 3599)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Sentimental Tommy—

A delightful picture that many liked. Business good. (East.)

Splendid picture. Great drawing card, receipts fine. (East.)

Classiest picture of the year, but fails to draw the crowds. (Middle West.)

Great picture. Went over fine Everybody enjoyed it, consequently big business. (West.)

Deception—

Held up fairly good for second week. Picture well liked by audiences. (East.)

Found this one to be a fair picture with average box office receipts. (West.)

The Great Day—

Fair picture to fair business. (East.)

Sacred and Profane Love—

Fairly entertaining picture. Average box office value. (West.)

The Witching Hour—

Fair picture, fair receipts. (East.)

Buried Treasure—

Marion Davies doesn't usually draw well, but with the extra advertising given by the Hearst papers, this drew well. (Middle West.)

Good business on second week of run. Box office receipts still going fine. (West.)

The Faith Healer—

Played to good business first three days, then fell off. Bound to suffer by comparison with "The Miracle Man," but a splendid production throughout. (Middle West.)

The Easy Road—

Good attraction. Meighan in excellent role. Big opening on Memorial Day, and held up better than average. (Middle West.)

The Home Stretch—

Corking good picture and one that appeals to large percentage of photoplay patrons. Business better than has been for several weeks. (Middle West.)

King, Queen, Joker—

Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted by the public as a comedian. Poor business all week. (West.)

What Every Woman Knows—

Picture appealed strongly to our audiences and business was good during its run. (Middle West.)

FIRST NATIONAL

Bob Hampton of Placer—

One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excelent box office attraction. (Middle West.)

Best western picture we have shown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better than average for summer. (Middle West.)

Pleasing picture, fair receipts. (East.)

Peck's Bad Boy—

Great. One of the best drawing cards of the season. (Middle West.)

This one brought great business. Very entertaining and well liked by all ages. (West.)

Dinty—

Fairly entertaining to average business. (East.)

Sowing the Wind—

Best thing Anita Stewart has ever done. Played to fine business throughout the week. Artistic and satisfying from every angle. (East.)

The Sky Pilot—

A very good warm weather attraction. Pleasing throughout. Entertainment value quite high. (West.)

The Passion Flower—

Norma Talmadge is idolized here and she won many new admirers in this production, which is highly entertaining, as well as artistic. (Middle West.)

GOLDWYN

Made in Heaven—

Very nice picture, box office showed up well. (East.)

Dandy picture and one which merited the good business which it brought. (West.)

Wet Gold—

A genuine novelty, and despite poor direction and a conventional story, went over fairly well. Unusual title and some excellent exploitation angles. A picture you have to push and push hard. (East.)

Fine picture and good business. (West.)

Boys Will Be Boys—

Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months. (Middle West.)

Hold Your Horses—

An interesting picture that played to average box office receipts. (East.)

REALART

Two Weeks with Pay—

This one went over great. Bebe Daniels is always a big favorite here. A full house all week. (Middle West.)

Drew nicely. Bebe is building up a big following. (East.)

The House That Jazz Built—

A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather. (Middle West.)

Don't Call Me Little Girl—

Good picture and we have more than usual business during run. (West.)

The Outside Woman—

Picture drew well, cash drawer results pleasing. (East.)

Sheltered Daughters—

The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme. (East.)

UNIVERSAL

Reputation—

This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying. (West.)

Tremendous business. Picture has universal appeal. (Middle West.)

Desperate Youth—

Gladys Walton becomes a better drawing card with every picture. This was good and business was fair. (Middle West.)

Society Secrets—

Say—where do they get that stuff—'Venus of the Screen'? This one was terrible—off after three days.

The Wallop—

An ordinary western picture. Business fair. (East.)

METRO

Polly with a Past—

A good picture, well acted and attracting excellent business. (East.)

Without Limit—

Fine picture and brought good business. (West.)

The Little Fool—

Fairly entertaining with usual business. (West.)

Hearts Are Trumps—

Very good entertainment in this picture. Brought more than average business. (West.)

UNITED ARTISTS

Through the Back Door—

Great. Best thing from Pickford so far. Business fair at beginning of week, but picked up and held it over for entire week, though only booked for three days. (East.)

Picture liked by all. We shall hold it over for another week. (East.)

A typical Mary Pickford picture which gave the audiences what they came for. Pleasing, entertaining and full of genuine humor. Good house all week. (Middle West.)

Still going well on second week of run. Patrons seem pleased with picture. (West.)

Dream Street—

Great. Wonderful attraction. Capacity houses at advanced admission prices. A photoplay treat. (Middle West.)

HODKINSON

Keeping Up with Lizzie—

Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat. (Middle West.)

Partners of the Tide—

Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week. (East.)

ROBERTSON-COLE

Good Women—

Trite story well presented. Average business. (Middle West.)

(*Concluded on page* 3549)

PROGRAMS FOR THE WEEK OF MAY 28TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Capitol Theatre—
Overture—Excerpts from "Northern Rhapsody," by Capitol Grand Orchestra, assisted by Capitol Mixed Quartette, Elizabeth Ayres, Louise Scheerer, Peter Harrower, Alva Bomberger.
Vocal—"In Memoriam," by Helcna Marsh, contralto. Setting designed for this number is a replica of a scene outside of Chateau-Thierry.
Scenic—"Fish and Totom"—Merit Film Corp.
Novelty—Four Favorite Airs from "High Jinks" by Capitol Grand Orchestra and Capitol Mixed Quartette, Capitol Ballet Corps, Alexander Oumansky, Ballet Master, Mlle. Gambarelli, Doris Niles, Thalia Zanou, Leon Leonidow.
Current Events—Capitol News.
Prologue—"Faustine" by Algernon Chas. Swinburne.
Feature—The Black Panther's Cub-Emile Chautard.

Mark Strand Theatre—
Overture—"Rienzi" by Strand Symphony Orchestra.
Current Events—Mark Strand Topical Review.
Scenic—South Sea Magic—Educational.
Vocal Prologue—Strand Male Quartette, Donald Chalmers, basso; George Reardon, baritone, John Young and Frank Mellor, tenor.
Feature—Scrap Iron—Chas. Ray.
Comedy—The Guide—Clydc Cook.
Organ Solo—"Sea Song" played by Frederick M. Smith and Herbert Sisson, organists.
Next Week—Lessons in Love—Constance Talmadge.

Criterion Theatre—
Scenic—"Dawning"—Prizma.
Educational—Combatting the Elements—Kineto Review.
Comic—The Tooth Carpenter—Tony Sarg's Almanac.
Vocal—"A l'Apache."
Feature—White and Unmarried—Thos. Meighan.
Vocal—"Love's Dream" by May Kitchen and Ampico Reproducing Piano.
Comedy—The Haunted House-Buster Keaton.

Rivoli Theatre—
Overture — Sympho,nic Poem "Ideale," by Rivoli Orchestra.
Current Events—Rivoli Pictorial.
Vocal—"The Devil's Love Song," by Emanuel List, basso profundo. Dance by Vera Myers.
Feature—A Wise Fool—Lasky.
Musical—"Souvenir," by Willy Stahl, violinist.
Comedy—The Guide—Clyde Cook.
Organ Solo—"Allegro in A," played by Prof. Firmin Swinnen.

Rialto Theatre—
"The Woman God Changed" moves from the Rivoli to the Rialto for a week's engagement.

Broadway Theatre—
Feature—Gypsy Blood—Pola Negri.
Keith Vaudeville.



Two column display for "Lessons in Love" by the Brooklyn Mark Strand theatre

LOS ANGELES

Grauman's Theatre—
Overture—Una Perla Del Ocean.
Current Events—Pathe News.
Organ—Pilgrim's Chorus.
Vocal—Just Make Believe—Soprano solo.
Educational—Pathe Review.
Comedy—The High Sign—Buster Keaton presented with a prologue with a shooting act on the stage. The stage setting is a shooting gallery.
Special—Trio of Swiss Tyrolean singers present special numbers.
Feature—Too Wise Wives—Paramount.

Kinema Theatre—
Overture—Down South.
Current Events—International News.
Vocal — Goodbye — Rendered as tenor solo.
Comedy—The Greenhorn—Educational.
Feature—Peck's Bad Boy—Jackie Coogan—Presented with a prologue with grocery store stage setting and dog used in the picture. A girl impersonates Jackie Coogan.
Next Week — Man-Woman-Marriage.

Grauman's Rialto Theatre—
Current Events—Pathe News.
Instrumental — Danse Tzigane — Rendered as violin solo.
Comedy—Playmates—Century.
Organ—Just Keep a Thought for Me.
Feature—The City of Silent Men—Thomas Meighan — (b) Presented with a prologue with three vocalists rendering appropriate songs before a prison stage setting.
Note—The feature is second run for one week, moving from Grauman's theatre.

California Theatre—
Overture—Light Cavalry.
Current Events—From Kinograms, Selznick and Fox, and local scenes.
Organ—Chorus of popular songs.
Scenic—Where Poppies Bloom—Prizma.
Special—Ten children in song and dance numbers.
Feature—Salvage—Goldwyn.
Next Week—Made in Heaven.

Clune's Broadway—
Overture—Do You Ever Think of Me?
Educational—Movie Chats—Kineto.
Current Events—Kinograms.
Special—Organ and tenor rendering "Who'll Dry Your Eyes When You Cry?"
Novelty — Bill and Bob — Issue No. 2—Pathe
Vocal—The Nightingale—Rendered as a contralto solo.
Feature—The House That Jazz Built—Realart.
Next Week—Sheltered Daughters.

Symphony Theatre—
Current Events—Selznick News.
Cartoon—Mutt and Jeff release.
Comedy—The Haysced—Larry Seman.
Feature—The Cheater Reformed—William Russell.

Miller's Theatre—
Second week of "A Certain Rich Man."

Superba Theatre—
Fourth week of "Reputation."

Auditorium Theatre—
Fourth week of "Over the Hill."

Mission Theatre—
Fourth week of "Through the Back Door."

Tally's Theatre—
Overture—"The Firefly."
Current Events—Kinograms and local aeroplane reel.
Vocal—"Annie Laurie." Rendered as a baritone solo.
Feature—"Puppets of Fate"—Metro.
Next Week—"The Last Card."

Garrick Theatre—
Current Events—Selznick News.
Educational—Ford Weekly.
Feature—"The Chicken in the Case"—Owen Moore.
Next Week—"The Traveling Salesman."

SAN FRANCISCO

Strand Theatre—
Comedy — "Sneakers" — Christie Educational.
Current Events—Kinograms.
Cartoon—"Mutt and Jeff"—Fox.
Orchestra—"Always" and "Somebody."
Feature—"Madonnas and Men"—Jans.
Next Week—"The Man of the Forest."

California Theatre—
Orchestra—"Sunshine."
Current Events—From all releases.
Orchestra—"American Fantasia" and "Humming."
Comedy—"The High Sign"—Metro.
Vocal—Baldwin McWilliams and Van in harmony numbers.
Novelty—Topics of the Day—Pathe.
Feature—"What's Your Reputation Worth?"
Next Week—"Charge It."

Imperial Theatre—
Orchestra—"Ave Maria" and "Silver Threads Among the Gold."
Current Events—From all releases.
Scenic—Niagara Falls—Prizma.
Feature — "Deception" — Paramount.
Given with tableau prologue with two men in costume of the sixteenth century.
Next week—Same bill.

Tivoli Theatre—
Second week of "Peck's Bad Boy."
Next week—Man—Woman—Marriage.



The Broadway Strand theatre, Detroit, is sponsor for this, "The Idol of the North," display. In size two columns by ten inches

Frolic Theatre—
Current Events—International News.
Comedy—The Playmate—Century.
Special—The Fighting Blood—Universal.
Feature—The Blazing Trail—Frank Mayo.
Orchestra—"Whang Whang Blues" and "In Soudan."
Next week—Cheated Love.

Rialto Theatre—
Current Events—Selznick News.
Cartoon—Gumps release.
Special—Boy Scouts Jamboree.
Adventures of Bill and Bob—Pathe.
Orchestra—Jazz numbers concert.
Organ—Going to Dreamland.
Feature—What Women Will Do—Pathe.
Next Week—East Lynne.

SEATTLE

Winter Garden Theatre—
Overture—When the Clouds Roll By.
Current Events—Pathe News.
Comedy—My Wife.
Feature—Dangerous Pastime.
Lew Cody appearing in person.
Coming—The Mask.

Coliseum Theatre—
Overture—Il Gaurany.
Current Events—Pathe News.
Comedy—The Greenhorn—Educational.
Special—Trio singing "Honolulu Eyes" and "Dear Pal."
Feature—Gypsy Blood—Pola Negri.
Next week—The Sky Pilot.

Blue Mouse Theatre—
Second week" Through the Back Door."

Liberty Theatre—
Overture—Kentucky Home.
Sung by the author of the lyrics and played as a violin solo by the composer of the score.
Current Events—Jensen and Von Herberg Local News.
Comedy—Among Those Present.
Feature—The Home Stretch—Douglass MacLean.
Next week—The Good Bad Wife.

DENVER

Current Events—International News.
Feature—Bob Hampton of Placer—1st. Nat.
Next week—Peck's Bad Boy.

Rialto Theatre—
Comedy—Torchy's Big Lead—Educational.
Current Events—Pathe News.
Scenic—Its a Great Life If—Educational.
Feature—The Traveling Salesman—Arbuckle.
Next week—Through the Back Door.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"Ain't We Got Fun."



This "West Gold" display by the California theatre, Los Angeles, was eight inches by five columns

Woodlawn Pictorial Review.
Comedy—Larry Semon in "The Rent Collector."
Overture—"Masaniello."
Feature—"Cheated Love."
Intermission—"Croonin."
Coming Feature—Mary Pickford in "Through the Back Door."

Roosevelt Theatre—
Prizma Color—"At Dawning."
Specialty—Mrs. John English, soprano, with flute obligato, singing numbers from "The Pearl of Brazil."
Topics of the day.
Pathe Review.
Specialty—Clara Kimball Young in person.
Feature—Clara Kimball Young in "Straight from Paris."
Specialty—Memorial Day Presentation, with special settings and male trio singing Memorial Day numbers.
International News.
Coming Feature—Priscilla Dean in "Reputation."

Ziegfeld Theatre—
Incidental music by orchestra.
Literary Digest.
Pathe Weekly.
Topics of the day.
Comedy—Selected.
Feature—"You'll Find It Everywhere."
Coming Feature—Pauline Frederick in "Salvage."

Randolph Theatre—
Comedy—"Scrappily Married."
Feature—Thomas Meighan in "White and Unmarried."
Coming Feature—Constance Talmadge in "Wedding Bells."

ST. LOUIS

New Grand Central—
Overture—Rodemiek's Orchestra.
News Events from leading strips.
Scenic.
Vocal—"The Sweetest Story."
Topics of the Day.
Feature—Pickford in "Through the Back Door."
Comedy—Jim Adams in "Bangs."

West End Lyric—
Same program as Grand Central.
Overture—David Silverman.

Missouri Theatre—
Overture—Popular Medley—Cohen.
Topics of the Day—Digest.
Current Happenings—Pathe and Fox.
Paramount Magazine.
Presentation—Arranged by Director Bill Goldman and Charles Dahl.
Feature—"Small Town Idol."

Capitol Theatre—
Popular Selections—Richt's.
News and Views—Capitol.
Vocal—"Message of Flowers."
Topics—Literary Digest.
Feature—"I Am Guilty."

Royal Theatre—
Popular Selections.
Views and News—Royal Selections.
Vocal Selections.
Feature—"The Faith Healer."

WASHINGTON

Crandall's Metropolitan—
Overture—Euryanthe.
Current Events—Pathe News—Topics of the Day.
Comedy—She Sighed by the Seaside (AP).
Feature—Jim the Penman (First Natl.)
Next week—The Old Swimmin' Hole" (First Natl.)

Loew's Columbia—
Overture—Pique Dame.
Current Events—Selznick News.
Feature—Through the Back Door. (United Artists.)

Loew's Palace—
Overture—Mikado.
Current Events—Pathe News—Topics of the Day.
Comedy—Blue Sunday. (Pathe.)
Feature—Black Roses.
Next week—Traveling Salesman.

Moore's Rialto—
Overture—Dance of the Hours.
Current Events—Fox News.
Comedy—Wild Oats.
Feature—The Scarab Ring (Vitagraph.)
Next week—Hearts are Thrumps.

PITTSBURG

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Sowing the Wind.
Comedy—The Punch of the Irish.
Next week—Peck's Bad Boy.

Blackstone Theatre—
Current Events—Pathe News.
Scenic—The Merry Little Put-Put.
Feature—Dollar a Year Man.
Comedy—Hubby Behave.
Next Week—Two Weeks without Pay.

Loew's Lyceum Theatre—
Current Events—Loew's News Weekly.
Feature—Unchartered Seas.
Comedy—Stuffed Lions.
Next Week—Coincidence.

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Deception.
Comedy—Save Your Money.
Next Week—The Lost Romance.

Savoy Theatre—
Current Events—Fox News.
Feature—Second Week of Through the Back Door.
Comedy—Moonshine.
Next Week—Colorado Pluck.

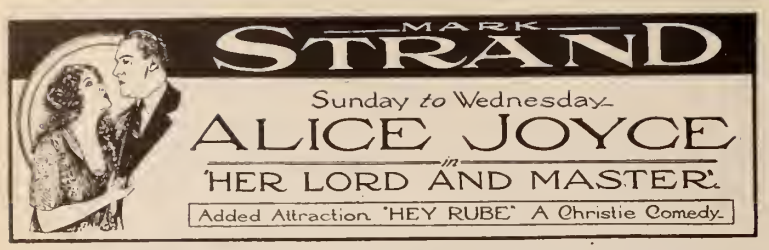
Liberty Theatre—
Current Events—International News.
Novelty—Topics of the Day.
Feature—Sowing the Wind.
Comedy—The Punch of the Irish.
Next week—Peck's Bad Boy.

Regent Theatre—
Current Events—Kinograms.
Novelty—Chester Scenic.
Feature—The Dollar A Year Man.
Comedy—Nobody's Wife.
Next Week—The Passionate Pilgrim.

Cameraphone Theatre—
Current Events—Selznick News.
Features—Headin' Home and The Magic Cup.



This one for "Through the Back Door," four columns by ten inches is by the Mission theatre, Los Angeles



Another of Edward O. Weinberg's hand drawn ads, used for the run of "Her Lord and Master" at the Strand theatre, Buffalo

Pitt Theatre—
Sixth Week of The Four Horsemen.

CLEVELAND

State—
Current Events—Pathe News—Topics of the Day.
Cartooon—Mutt and Jeff in "Mlle. Fifi."
Overture—"Aida," with Mr. Toot, tenor, singing "La Celeste."
Comedy—"Ladies' Pets"—Chester Comedy.
Violin Solo—Nocturne by Chopin and "Tambourine" by Kreisler, rendered by Benj. Simon.
Feature—"The Easy Road," with Thomas Meighan.
Next Week—(Do not know at this time.)

Allen—
Oxerture—Fantasy of "Gypsy Life," arranged by Musical Director Philip Spitalny.
Encore—Humoresque on "Margie," arranged by Mr. Spitalny.
Prelude—"The Street of Good and Evil," a pantomime with ten people, elaborately costumed and with spectacular setting. Russian dancing, en masque, arranged by S. Barrett McCormick and Director Zimmerer.
Feature—"Dream Street," with personal appearance of Relph Graves on Sunday and Monday.
Next Week—"Dream Street" continued.

Stillman—
Overture—Selections from Victor Herbert operas.
Current Events—Pathe News.
Comedy—Buster Keaton comedy, "The High Sign."
Feature—"Good Women."
Next Week—"Good Women" continued.

Euclid—
Overture—Selections from Friml Operattas.
Theme—Popular Jazz Medley.
Current Events—Kinogram.
Feature—"Keeping Up with Lizzie."
Comedy—Lloyd Hamilton in "The Greenhorn."

Park—
Overture—American Fantasy, a medley of national airs, arranged by Musical Director Homer Walters.
Theme—"Waiting for You."
Current Events—Pathe News—Topics of the Day.
Comedy—"Crowning Torchy"—Torchy comedy.
Feature—"The Home Stretch," with Douglas McLean.
Next Week—Mary Miles Minter in "Don't Call Me Little Girl."

Metropolitan—
Overture—Suppe's "Light Cavalry."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"Save Your Money"—Snub Pollard.
Feature—"Bob Hampton of Placer."
Next Week—"Mother o' Mine."

Strand—
Overture—Marche Militaire.
Current Events—Ford Weekly.
Comedy—"Save Your Money"—Snub Pollard.
Feature—"Bob Hampton of Placer."
Next Week—"Mother O' Mine."

Knickerbocker—
Current Events—Fox Weekly.
Comedy—"Big Game." Snub Pollard.
Feature—"Sentimental Tommy."
Overture—Selections of Old English airs.
Next Week—"The Heart of Maryland."

Standard—
Current Events—International News.
Comedy—"A Dollar's Worth."—Century Comedy.
Feature—"Reputation."
Next Week—"Frank Mayo in "The Blazing Trail."

ATLANTA

Howard—
Overture—"The Firefly," played Howard Concert Orchestra, directed by Enrico Leide and Vincent Kay.



This display for "The Black Panther's Cub" is from Springfield, Mass., where the picture is playing this week at the Majestic theatre

Howard News and Views.
Grantland Rice Sport Pictorial—"Girls Will be Boys."
Comedy—"Hey, Rube!" (Christie)
Special Attraction: Annual revue of Mrs. William Clear Spiker's Dance Pupils. A gorgeously costumed and lighted dance-act, called "A Dream of Egypt," interpreted by Virginia Kelly, Claire Eames and chorus.
Feature—Bebe Daniels in "Two Weeks—With Pay" (Realart).
Special—First three days of week, personal appearance of Walter Hiers, Atlanta boy, co-starring with Miss Daniels.

Forsyth Theatre—
Overture—Burton Holmes Travelogue—Selznick News.
Feature—Elaine Hammerstein in "Pleasure-Seekers" (Selznick).
Feature—Wanda Hawley in "Her Beloved Villain" (Realart).
Comedy—"Nobody's Wife" (Christie).

Rialto Theatre—
Overture—Medley "old-time-y home-and-mother songs," Rialto Orchestra, conducted by Frank Turner, leader.
Comedy—"The Hayseed" (Fox).
Rialto Screen News.
Feature—Viola Dana in "Home Stuff" (Metro).

KANSAS CITY

Newman Theatre—
Overture—Selections from "Der Freischutz" (Von Weber), by Newman concert orchestra, Leo F. Forestein, director.
Newman News and Views.
Organ Selections—Gerald F. Baker and Quentin Landwehr, organists.
Vocal Solo—"The Trumpeter," by George U. Kadel.
Special Musical Novelty—"Poppies," a Prizma, with special stage settings and lighting effects.
Feature—The Woman in His House, with Mildred Harris.
Next Week—Lessons in Love.

Liberty Theatre—
Overture—Selections by Liberty symphony orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—Harold Lloyd in Among Those Present.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Uncharted Seas, with Alice Lake.
Next Week—The Land of Hope.

Doric Theatre—
Overture—Selections from "Faust," (Gounod), by Doric orchestra. Sandor Kish, director.
News—International.
Comedy—Pathe.
Organ Selections—P. E. Stevens, organist.
Feature—Without Limit, with Anna Q. Nilsson.
Next Week—The Saphead.

New Royal Theatre—
Overture—Selections by New Royal orchestra, Lewis M. Forbestein, director.
News—New Royal Magazine.
Organ Selections—L. Flint and Mrs. H. E. Bassford, organists.
Special Vocal Numbers—"Cross-Eyed Quartette."
Feature—A Small Town Idol.
Next Week—Sentimental Tommy.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Twelfth Street Magazine.
Feature—The Faith Healer, with Milton Sills.
Next Week—The Traveling Salesman.

PHILADELPHIA

Stanley—
Prologue—Vocal Number-Prologue from "Pagliacci."
Feature—Peck's Bad Boy.
Current Events—Stanley News.
Comedy—Now or Never.
Next week—Deception.

Stanton—
Overture—William Tell.
Feature—Sacred and Profane Love.
Current Events—Stanton News.
Topics of the Day—Literary Digest.
Comedy—The Circus Heroes—Hallroom.
Next week—The Devil's Garden—Barrymore.

Arcadia—
Feature—Sham.
Scenic—Burton Holmes Travelogue.
Comedy—The Guide-Clyde Cook.
Current Events—Pathe News.



A effective display for "A Ridin' Romeo," the work of N. N. Fruedenfeld, publicity director of the Moon theatre, Omaha

Next week—The Broken Doll—A. P.

Palace—
Feature—The Traveling Salesman.
Current Events—Pathe News.
Comedy—Ready to Serve.
Topics of the Day—Literary Digest.
Next week—The City of Silent Men.

Victoria—
Feature—Not Guilty.
Current Events—Pathe News.
Comedy—Ready to Serve.
Special—A Day with Jack Dempsey.
Next week—The Wakefield Case.

Capitol—
Feature—Proxies.
Current Events—Kinograms.
Comedy—Hard Luck.
Next week—Poor Dear Margaret Kirby.

Regent—
Feature—The Heart of Maryland.
Comedy—Mutt and Jeff cartoon.
Scenic—Pathe Review.
Next week—.

BUFFALO

Shea's Hippodrome—
Overture—Selections from "Mary."
Vocal—"My Gypsy Sweetheart"—Herbert.
Sung by Ralph Brainard.

Feature—"Gypsy Blood"—Pola Negri.
Comedy—"The Guide"—Clyde Cook.
Current Events—Hippodrome Review.
Next week—"The Woman in His House"—Mildred Harris.

Shea's Criterion—
Overture—"Mlle. Modiste."
Feature—"The Lost Romance."—Wm. DeMille.
Comedy—"Save Your Money."—Harry Pollard.
Current Events—Criterion Pictorial.
Next week—Dorothy Dalton in "The Idol of the North."

Mark-Strand—
Overture—"The Midnight Rounders."
Current Events—Latest Pathe News.
Feature—"Peck's Bad Boy."—Jackie Coogan.
Comedy—"Bang!"—Jimmie Adams.
Next week—"Bob Hampton of Placer."

Palace—
Feature—"One Man in a Million"—George Beban.

Shubert-Teck—
Feature—"The Kid," Charlie Chaplin.

Olympic—
Feature—"The Kentuckians"—Monte Blue.

BROOKLYN

Mark Strand Theatre—
Overture—
Dedicated to Memorial Day with six G. A. R. Veterans from U. S. Grant Post No. 327, J. P. Hill, Commander, appearing in a patriotic tableau while Mark Strand Symphony Orchestra played Hosmer's "Southern Rhapsody."
Bubble Dance.
A novelty dance employing electrical effects with Brahm's "Valse" used as incidental musical background. Dancers were Florence Rogge and Grace Eastman.
Sport Pictorial—Fish and Totem.
Songs and Dances of Sunny Italy.
(a) "O. Sole Mio" (Capurro-di Capua) sung by Georges Du Franne, tenor, and Mark Strand Mixed Quartette. Lillian Poli, soprano.
(b) "Ciriribin" (Martens-Pestalozza) sung by Jackson Kinsey, baritone.
(c) "Maria, Mari" (Russo-di Capua) sung by Jockson Kinsey, baritone.
(d) "Funiculi, Funicula" (Denza) Mark Strand Mixed Quartette.
Incidental dances by Florence Rogge, Grace Eastman.
Mark Strand Topical Review.
Prologue to Feature.
A blacksmith shop set with Mark Strand Mixed Quartette singing "The Viking Song" (Coleridge-Taylor.)
Feature Film—Charles Ray in Scrap Iron.
Moonshine—Mermaid Comedy.
Organ Solo—Liszt's "Love's Dream."



One of Clune's Broadway, Los Angeles, displays for "Don't Call Me Little Girl"



An ad used for the showing of "A Certain Rich Man" during the recent run of this picture at Miller's theatre, Los Angeles

BALTIMORE

Rivoli—
Overture—"Old Folks at Home and in Foreign Lands" by Chas. Roberts.
Current Events—Rivoli News of the World.
Special—Walter N. Linthicum soloist, (a) "Give a Man a Horse He Can Ride" by O'Hara—(b) "Mighty Like a Rose" by Nevin.
Extra—Catching a Coon—Adventures of Bill and Bob.
Feature—Straight From Paris—Clara Kimball Young.
Comedy—The Toonerville Follies—Dan Mason.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Man, Woman and Marriage—Dorothy Phillips.

Century—
Overture—William Tell.
Current Events—Kinograms.
Special—Prizma.
Extra—Song and dance.
Feature—Too Wise Wives—Claire Windsor.

Parkway—
Overture—Raymond.
Current Events—Parkway Review and Special News.
Special—Mr. Stidman, soloist.
Feature—A Voice in the Dark.
Comedy—Torchy.

New—
Overture—"Selections from Irene"—Harry Tierney.
Current Events—Pathe News and Review.
Special—"Kammenoi Ostrow" by Rubinstein—H. A. Boheme, organist.
Feature—Puppets of Fate—Viola Dana.
Comedy—False Rumors.

Strand—
Overture—Classic and Popular Airs.
Current Events—Kinograms.
Feature—A Small Town Idol—Sennett's, held over second week.

Wizard—
Overture—Popular and Classic Tunes.
Current Events—Pathe News and Topics of the Day.
Feature—The Little Clown—Mary Miles Minter.
Comedy—Christie.

ST. PAUL

Capitol Theatre—
(a)—Overture "Stradella," Friedrich von Flotow.
(b)—"The Victory Parade," Prizma.
(c)—Capitol Digest—Includes: Current Events—Kinograms and International News.
(d)—Buster Keaton in "Hard Luck."
(e)—Mabel Weeks, Soprano and Bernard Ferguson, baritone—Soloists for week.
(f)—Constance Talmadge in "Lessons in Love."
(g)—Organ solo, "War March of the Priests" (Athalie)—Mendelssohn.
(h)—Organ Recital—
1. "Lucia di Lammermoor" (Selection), Donizetti.
2. "Melody in F," Rubinstein.

MINNEAPOLIS

New Garrick—
Feature—"The Oath"—Miriam Cooper, Anna Q. Nilsson, Conway Tearle.
Soloist—Mme. Maybelle Wagner Shank, formerly with Savage Grand Opera Company, now exclusive Edison artist, singing "One Loving Caress," by Weinrich.
Comedy—"Take Your Time," a Vanity comedy.
News Weekly—Cinema Periodical, consisting of Kinograms and Pathe News.
Next Week—Anita Stewart, "Plaything of Destiny."

New Lyric—
Feature—Mae Murray in "The Gilded Lily."
Comedy—"Save Your Money," with Snub Pollard.
Scenic—"In Quest of the Big 'Uns"—Educational fishing scenic.
News Weekly—Screen Journal—International and Pathe News.
Next Week—Priscilla Dean in "Reputation."

State—
Overture—"Poet and Peasant," by F. Von Suppe.
State Digest—A compendium of news events, educational and travel pictures and scenic pastels.
Current Events—Kinograms and International News.
"Felix's Fish Story."
A Little Bit of Jazz Supreme.
Novelty Fox Trot, "Just Keep a Thought for Me"Paul S. Davin, Soloist.
"The Sweetest Story Ever Told"—Prizma.
Roy Rieterich, Tenor.
1. "Laddie Buck of Mine"—Ball.
2. "Pucker Up and Whistle"—Fisher.
"The Sky Pilot."
Big business with this one. Has large entertaining value. (West.)

Big Houses Say—

(*Continued from page* 3545)

STATE RIGHTS

Kazan—
The public here has been 'overfed' on thrills of the North. The picture tells an interesting story, but lacks the box office punch. A poor house for the week. (Middle West.)

The Good-Bad Wife—
Not a good picture, yet not a bad one. Good for neighborhood attractions, or for small town. Drew fairly well the first day but dropped off for the last two. (East.)

Madonnas and Men—
A poor picture and correspondingly poor business. (West.)

SELZNICK

Gilded Lies—
Best thing O'Brien has done yet. More like this—and he's established. Business fair. (Middle West.)

Fine picture and very good business. (West.)

ASSOCIATED PRODUCERS

A Small Town Idol—
Big attraction, very funny—plays to big attendances and receipts. (East.)

Packed in the men in downtown house. (East.)

VITAGRAPH

Her Lord and Master—
Alice Joyce always a favorite here and in this picture she has a most appealing role. Business good. (East.)



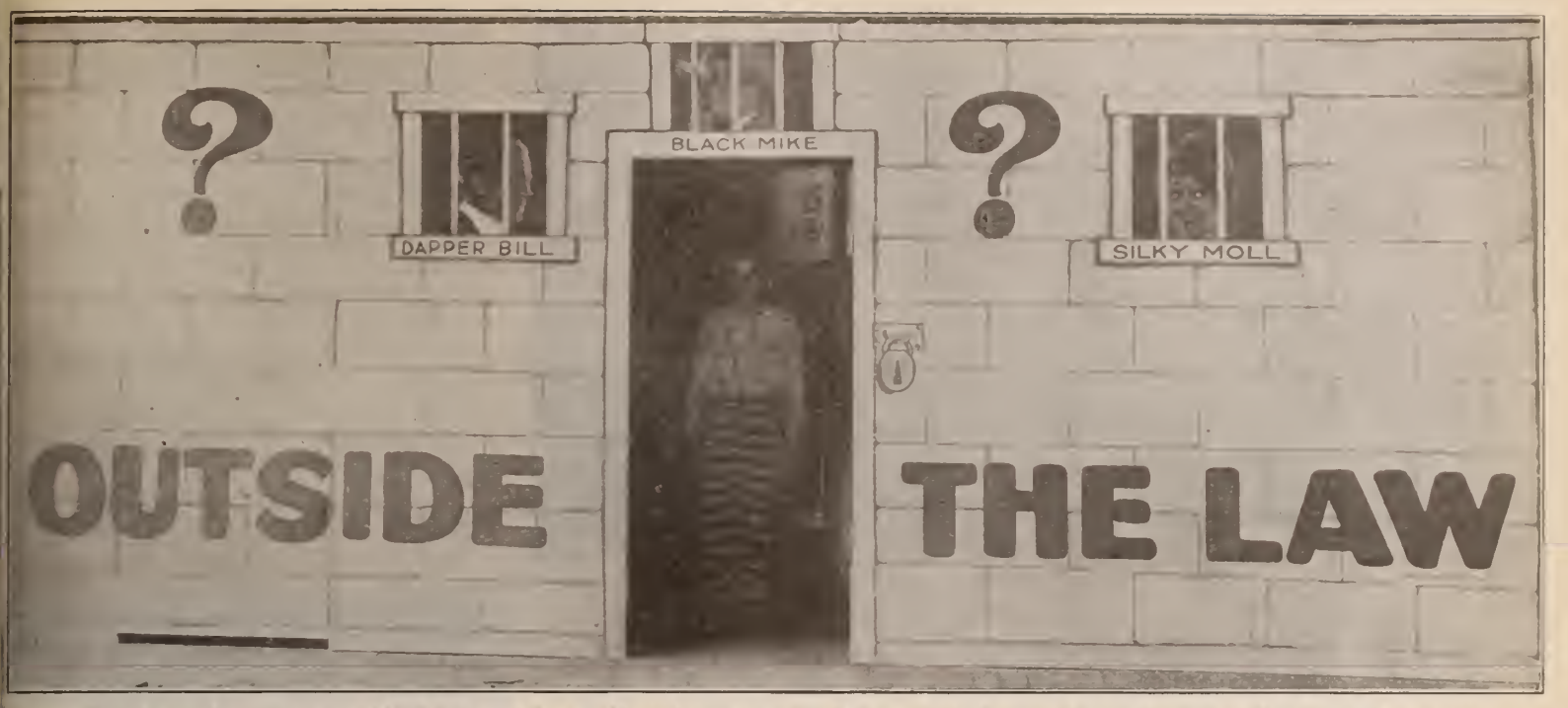
These lobby decorations on "The Killer" are by the Princess theatre of Denver

Advisory Board
Exhibitors' Service Bureau

Thomas D. Sorlero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
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Paul Gusdanovic, Strand, Cleveland, O.
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Charles C. Perry, Capitol theatre, Winnipeg, Man.
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A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



"Outside the Law" special lobby front used by the Hippodrome theatre, Leavenworth, Kansas, during the recent showing of this picture

Invites Kids to the Show

Patterson Makes Play for Young America as Exploitation for "The Kid" Engagement

"GET the kids talking about your show—and they'll bring, or send the grown-ups," is the theory on which Willard C. Patterson, manager of the Criterion theatre, Atlanta, based his exploitation of "The Ole Swimmin' Hole." And another test of Mr. Patterson's cleverness was that not even the most sophisticated suspected Mr. Patterson's little stunt.

When "The Old Swimmin' Hole" was booked Mr. Patterson advised the Boys Club of an Atlanta Y. M. C. A., made up of newsboys, that he would esteem it an honor if one hundred and fifty members a day attended the theatre, to see the picture, as his guests. Tickets in blocks of one hundred and fifty were distributed—and it's a safe bet that Atlanta would have gone without its afternoon, as well as morning paper, if some such scheme hadn't been adopted, for whenever Mr. Patterson and the Criterion is mentioned, the Club, to a boy, signifies its earnest desire to lay aside all work and go.

The boys who went on Monday spread the joyous tidings, and Tuesday's crowd added to the clamor. Until, by Wednesday, when you stopped to buy a paper, you had to wait until the embryonic captain of finance finished telling a part of his gang "what happened next." And most of the boys told their "regular customers" about the picture at the Criterion, which worked out excellently from the box office standpoint.

The scheme was tried out again on "Peck's Bad Boy" and was found to work with even greater success. So Mr. Patterson, with his quiet, unassuming, but one the less loyal support of the Boys Club, is reaping a thousand-fold benefit from the kindness he is showing them.

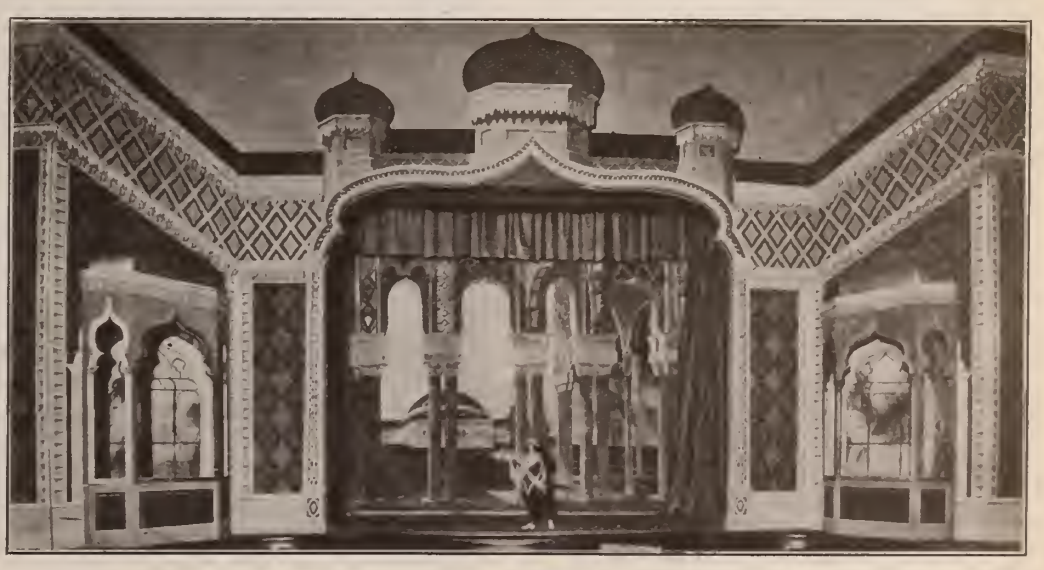
Another angle which Mr. Patterson never overlooks is the feminine outlook. When Mr. Patterson has pictures as censor-proof as "The Ole Swimmin' Hole" and "Peck's Bad Boy," he makes use of his mailing list of representative, worthwhile Atlantans—chiefly women be it noted—and always receives the enthusiastic support of the Woman's Club, and the local branch of the Better Films movement.

And it is worthy of note that no attraction yet has been sufficiently keen in Atlanta, to make the slightest impression on the Criterion's loyal following.

Another Showman Uses the Aeroplane Delivery Stunt

Delivering a film by aeroplane with the attendant exploitation angle being sufficient to warrant the expense is once more a matter of record. Saul S. Harris, manager of the Arkansas Enterprises, of Little Rock, Ark., recently found that the express company had failed to deliver "The Gilded Lily." He immediately telephoned the Dallas Famous Players-Lasky Exchange to send a print by aeroplane. In an hour the picture was on the way. In five hours, at 5:30 p. m., the machine had arrived and at seven o'clock, regular starting time for the night show, the picture was on the screen.

Little Rock newspapers spread the stunt all over the front pages and the result was packed houses at the Capitol theatre, where the picture was playing.



Special stage setting built for the showing of "Kismet" at the Criterion theatre, Oklahoma City



Employees of the Stillman theatre, Cleveland, in costume during the showing of "Deception"

Fine "Deception" Campaign

Cleveland Theatre Obtains Loan of Rare Sixteenth Century Knick-nacks

"DECEPTION" received an exploitation campaign and a presentation at the Stillman theatre, Cleveland which set new standards for the city.

With the aid of Fred E. Walters, Paramount exploiter, M. A. Malaney, publicity director of Loew's Cleveland theatre, obtained some of the most costly and beautiful specimens of sixteenth century knick-knacks in existence.

The articles, valued at more than $15,000 were displayed throughout the auditorium. The exploitation men also tied up with William Krause, collector of costumes, for twenty duplicates of the garments of that period.

The ushers donned the outfits which consisted of short-coated waists with white cuffs, pantaloons and leather boots. The doormen wore short coats with ruffles, cuffs. buckles, short pants, and leather boots. The colors were Tudor English, brown and green. When the ushers accosted the patron to take him to his seat his salutation was, "What Ho."

Following the opening performance the Cleveland critics got into an altercation over some cutting which the Ohio censors had done and in consequence many columns of free publicity was forthcoming. Manager Mark Gates arranged a prologue for the picture that is a model of brevity, simplicity and effectiveness. The orchestra plays Spitalny's arrangement of "Songs of Merrie England." The curtain rises on a medieval castle in silhouette. The audience has barely time to take in the view when the castle gates open disclosing the screen. Simultaneously the picture is flashed.

C. A. Selzer, prominent art collector of the city, loaned the Stillman theatre a full suit of armor of the time of Henry VIII. This suit of armor was set up in the Stillman theatre lobby, with proper settings, and labels, just as in the museums. During the week, Malaney enlarged his circle of interest by taking this suit of armor out on Euclid avenue for a walk. The armor paraded the busiest street in Cleveland just at the noon hour, and had a procession several blocks long in its wake. Mrs. Cedric Glenn, wife of the operator of the State theatre was inside the armor.

Kantner Arranges Series of Window Displays

Oscar Kantner, Paramount exploiteer for the Indianapolis exchange, and Harry Kornblum, manager of the Criterion theatre, Evansville, Ind., arranged a series of window tie-ups in Evansville, which featured artistic cut-outs. A leading florist shop, furniture store, and music store were co-operated with for window displays.

In each window a single large cut-out was used. Kantner also showed the possibilities of hooking up with the titles of the picture. The quotation for the florist tieup being especially effective for the mother's day display.

A cut showing two of the displays appears below.



Showing two of the several window display tie-ups for "Brewster's Millions" secured for the showing at the Criterion theatre, Evansville, Ind.

Goldman's Prologue for "Deception" Gets Praise

Tieing up his prologue and musical features with the atmosphere of "Deception," William Goldman, managing director of the Missouri theatre, St. Louis, was able to secure unusually effective results. Goldman's prologue worked into the picture perfectly and in this respect was the best thing he has accomplished at the Missouri. This was done by using five singers, a setting taken from the picture, two buglers and a scrim.

The title of the picture was first flashed upon the scrim and then faded out as the stage lights came up, revealing the hunting lodge of King Henry VIII with five singers in costume gathered about a table. The old drinking song, "Down With the Dead Men," was sung. The stage lights were dimmed out and the picture continued, still being projected upon the scrim. The two buglers sounded the call for the hunt and as the words of the song, "The Hunt is Up," which was in the film, appeared, the singers on the darkened stage rendered it.

Upon the completion of the number the screen was lowered and the picture continued without a hitch. The musical accompaniment for the picture consisted of the works of composers popular at the time of King Henry VIII. Still another touch introduced by Mr. Goldman, which enhanced the dramatic effect of the tragic ending, was the singing of Anne Boleyn's song by Miss Dorris Kesner.

The Missouri enjoyed a big week with "Deception" in spite of the first warm weather of the season.

A cut showing the Missouri's stage setting appears at the top of this page.



Stage setting and the singers in Hugo Reisenfeld's prologue for "The Woman God Changed," playing last week at the New York Rivoli theatre



A view of the prologue staged for "Deception" by the Missouri theatre, St. Louis Mo.

Indian Melodies Presented

Rivoli Theatre, New York, Has Artistic Prologue for "The Woman God Changed"

LAST week found a most attractive vocal number on the New York Rivoli theatre bill, staged by Managing Director Hugo Reisenfeld as a prologue to "The Woman God Changed."

Real Indian music—Omaha, Pueblo and Cheyenne—was used in the stage number, "An Indian Idyll." Josiah Zuro, who stages most of the small musical gems at the Reisenfeld theatres, sought out the most typical Indian melodies, one by Cadman and two by Lieurance, as the basis for the stage number.

To have used the original Indian melodies in all the primitive simplicity and quaintness would not have offered the full tonal qualities to which modern audiences are accustomed and which the theatre demands, so Mr. Zuro chose the three elaborations which he believed to be truest interpretations despite their broader idioms —Cadman's "From the Land of the Sky Blue Water" and Lieurance's "Pakoble" (The Rose) and "Pa-pup-ooh" (Deer Flower).

Cadman's song is an elaboration of an Omaha tribal melody originally set down by Alice Cunningham Fletcher, which has become one of the most popular Indian compositions. In the opening bars there is represented the flagelot love call of the Omahas.

Lieurance's songs are elaborations of Red Willow, Pueblo and Cheyenne melodies. "Pa-pup-ooh," according to the composer, is a Pueblo farewell song and was confided to the author and recorded with the promise that the singer's identity should never be made public. Deer Flower is one of the daughters of the chief of the Red Willow Pueblo Indians. The song is elaborated from a flute melody. "Pakoble" is another flute melody. It was composed by John Turkey Legs, a Cheyenne, and was recorded on the Cheyenne reservation in 1912.

The three Indian melodies were arranged by Mr. Zuro into an atmospheric stage number in which Mary Fabian, soprano, and Georges DuFranne, tenor, dressed in native Indian costumes, appeared. The beauty of the production was heightened by the special stage setting designed by R. L. Forkum, the noted poster artist. The setting, the true color values of which cannot be sensed from the accompanying photograph, was the first designed by Mr. Forkum for a Riesenfeld theatre, and, while decorative in treatment, was nevertheless highly realistic.

If Mr. Cullen had accepted all the invitations that flowed into his office he would have had to hold the tribe a month.

A. Gordon Reid, the production manager of the Branford staged an elaborate prologue opening with a girl in an Indian costume reciting a poem on the great West in front of the plush curtains, at the finish the curtains parted showing a Western plain with the Indians in the foreground. A war dance followed the Indians going off stage at the finish. Miss Caroline Andrews, soprano, in an Indian costume, rendered a solo standing on a small rock—the curtain closed and "Bob Hampton of Placer" was shown.



"The Four Horsemen of the Apocalypse" lobby decorations at the La Salle theatre, Chicago, where the picture is playing an indefinite engagement

Cloakey Uses Puzzle Idea to Advantage

Manager Oral D. Cloakey of the Lyceum theatre, Winnipeg, Manitoba, formerly the manager of the new Allen theatre at Cleveland, Ohio, sprang something new for the presentation of "A Small Town Idol" at the Lyceum during the fourth week in May when he conducted a combination puzzle and drawing combination. Angular sections of Ben Turpin's portrait were mixed up in a two-column advertisement in the local newspapers with the request that the pieces be clipped out and patched together, after which the contestant was expected to make a drawing of Turpin's face from the picture. Three cash prizes were offered and all drawings were shown in a downtown window.

Saenger Theatre Gets Results with Lobby Displays

Two of the recent exploitation stunts put over by G. F. McCormick, manager of the Saenger Greenwood theatre, Greenwood, Miss., are explained by the accompanying cuts.

The lobby display shown for "Behold My Wife" and "Get Out and Get Under," both on the same bill, created a great deal of comment, a lot of Mr. McCormick's patrons wanting to know if he was going to give away a Ford in some sort of a contest.

The "Blackbirds" stunt worked quite as well although Mr. McCormick, so he advises us, wasn't able to catch live blackbirds for his cage and had to content himself with two mounted specimens. The bird on top of the cage is a crow.

Hammond's "Little Clown" Ballyhoo Goes Big

A pretty, graceful little girl of about fifteen or sixteen, dressed as the most adorable of little clowns, in a suit of black and white satin, and carrying a battered old suit case in one hand, with a shabby but friendly little mongrel dog tucked under the other arm, wandered around the streets of Atlanta for three days recently—apparently somewhat bewildered by the rush and bustle of it all, looking as if she had just stepped from the ring of Barnum & Bailey's.

Her answer to all questions put to her was that she was looking for the Forsyth theatre, where Mary Miles Minter was playing in "The Little Clown." She was remarkably glib about the picture, the theatre and all that—but not so glib about questions that were more personal.

Small wonder, for she was Frank Hammond's exploitation for "The Little Clown," which played at the Forsyth reecntly.

Another and equally effective bit of exploitation on this picture was Mr. Hammond's special early morning matinee for mothers and club-women, to convince them that it was a picture their children should see. The picture was heartily endorsed by these ladies, by the local branch of the Better Films movement, and teachers in the public schools of the city were asked to recommend it to their children.



Two recent lobby displays by G. F. McCormick, manager of the Saenger Greenwood theatre, Greenwood, Miss. Left—Decorations for "Get Out and Get Under." Right—Stunt pulled for "Blackbirds"



A most attractive lobby display for the "One Man Trail," playing recently at the Strand theatre, Denver, Colo.

"Bob Hampton" Indians Get Great Welcome

New Garrick Theatre, Duluth Exploitation Meets With Fine Success

MARSHALL NEILAN'S "Bob Hampton of Placer" at the New Garrick, Duluth, due to its unual advertising possibilities and presention given it played to a week's capacity siness despite the first summer weather d strong competition.

Seven of the Glacier National Park iefs were in the city for the showing d were utilized for an elaborate progue and publicity. The opening Sunday s arranged as Field Day for Amateur otographers and was worked in connction with a local photographer who ve as a prize a twenty-five dollar kodak r the best snap-shot of the Chiefs. Front ge publicity was secured on the Indians ery day of their engagement.

The entire company called upon Mayor ively at the City Hall where they were esented with the key to the city. At rk Point School studies were called off ile the pupils packed the assembly to ar a talk by Chief Curly Bear and watch native Indian dance. At the Board of ade the galleries were packed and tick- were forgotten while the Indians in the t gave their dance. At the Commercial ub and Kawanis dinner the assembled embers gave the Chiefs welcome to the y—and incidently great publicity for Bob Hampton of Placer" and the Garrk theatre. Visiting Fight Fans many om surrounding towns numbering some ree thousand, applauded the Chief's eech and dances at a Fight put on at e Shriners Auditorium which brought em down to the show the last day.

The prologue arranged by Managing rector P. F. Schwie was produced in o episodes or scenes and was acclaimed the dramatic critics as a greater esentation then even the presentations en "Passion," "Kismet" and others which Mr. Schwie received much newsper publicity. In the scenic and musical effects for "Bob Hampton of Placer," Mr. Schwie showed the real value of a prologue in motion pictures. The musical arrangement for the presentation was as follows: Overture Maestosa movement from Indian Invocation "Natoma" (Herbert) with slow curtain with orchestra going into "Dagger Dance" disclosing an Exterior, forest scene, Indian camp with Tepees and Indians seated in front of tent and around camp fire. Lighting entire blue stage. At full open stage the Indians sang their weird native song after which they went into their dance accompanied by their own tom-toms. At the height of their dance three shots were fired off stage, the rumble of wheels were heard and the crack of whips and horse beats told the Indians that a wagon train was coming their way. At this signal the Indians hurriedly broke camp, arming themselves filed through the trees and off stage. At this conclusion of the first scene full stage dark and immediately up on the blue for second disclosing another setting being an exterior—a log cabin in a clearing at the foot of the mountains. This scene disclosed a girl seated on a log by the cabin who sang "Land of the Sky Blue Water." During her song the Indians crept on stage and behind trees. At finish Miss Dale used as her exit, entrance into the cabin. Through the transparent windows the audience could see the action transpiring within the cabin—the struggle between the girl and the Indians and as a climax the burning of the cabin obtained by stage red fire.



Artistic painting used in the lobby of the Majestic Gardens theatre, Kalamazoo, Mich., exploiting the engagement of "The Old Swimmin' Hole." The idea was originated by Manager W. Griffith Mitchell



An "Inside of the Cup" window display at the Lyric theatre, Bridgeport, Conn., showing recently and explained by the accompanying story

Weld's Stunt Brought Both the Police and Publicity

Arthur E. Weld, acting manager of the Strand theatre, Waterloo, Iowa, was playing "Brewster's Millions" and wanted to pull something original in the way of exploitation, so he framed with a friend to rob the theatre of $1,500 in bogus bank notes. Weld made a lot of noise about the loss of the "bank notes" and someone in a crowded lobby heard him, which was the idea, and telephoned the police.

Straight up to the Strand came Waterloo's chief of police ready for action. Weld explained quietly that the person who telephoned the alarm didn't wait to hear the rest of the story, that the money was bogus and used for a lobby display.

The chief of police went up in the air at first but the reporters who had rushed to the scene on a tip that the Strand had been looted began to "guy" him. He had a good sense of humor and gave out a statement for the press; that was good for the front pages along with a recital of the stunt that Weld had put over.

The newspapers ate up the whole thing and all Waterloo read about it the next day.

The six girl ushers of the theatre were covered with these notes, pinned to paper dresses. A few blue-lawers of Waterloo were shocked and started to protest but the newspapers printed stories of this stunt too. The girls were used as animated posters in the lobby when they weren't on duty inside. They were good business getters.

Mr. Weld designed special window cards and broke into the exclusive stores which had refused to tie up in the past. One jeweler who had been in the business forty years and had never permitted a card in his window before, fell for one of Weld's tieups.

Ingenuity and 24 Sheet Make a Fine Window Display

A. S. Nathan, Paramount exploiteer for the New Haven exchange, and Mr. Higginbotham, manager of Fox's theatre, Conn., used nothing less than a 24-sheet poster cut-out in a window tieup with Clark's music store for "The Inside of the Cup." The cut-out depicted a symbolic enactment of the theme of the story, and conveyed a distinct message. These figures, more than life-size, towered over the sidewalk and arrested the attention. Nathan says it was one of the most compelling tieups he ever arranged.

Hammond Installs Automobile in Lobby as Exploitation

For simple, inexpensive, yet effectiv exploitation, the second-run theatres i Atlanta seem to be scoring over the bigge first-run houses. The Strand theatre i one of the most notable examples of this and while there is never any elaborate elec trical effects or special and expensive stuff there's always something in the lobby o the Strand to capture attention.

For instance, a short time ago, the thea tre played "The Speed Demon." Ton Mix is a favorite with patrons of th Strand, but they know him as a "ridin fool," who is more at home on horseback than on the ground, and in "The Spee Demon" he is a dare-devil automobil racer.

So, to emphasize the difference. Fran Hammond, who is in charge of all th Lynch houses in Atlanta, with the excep tion of the Howard, planned to install a automobile in the lobby—not just any au tomobile, but some special kind. Th Hanson automobile is made in Atlanta, s Mr. Hammond arranged a tie-up wit them, with the result that a beautiful littl speedster, bright scarlet as to paint, shin ing silver as to trim, and with its tire painted snow-white, stood in the lobby a week, with a cut-out of Tom Mix at th wheel, and a sign on it reading, "Tor Mix Swaps his Horse for an Auto i 'The Speed Demon'."

The Hanson people mentioned th Strand and the special little car in thei lobby, for the week—and all the wa round the tie-up worked to splendid ac vantage for both the theatre and the aut company.



Manager A. E. Weld and his "millionaire" usherettes who exploited "Brewster's Millions" during its recent showing at the Strand theatre, Waterloo, Iowa

Royster Makes the Blind Lead the Lame

Cortland, N. Y., does not possess a theatre that runs Paramount pictures, but it does boast of a newspaper. Homer, N. Y., runs Paramount pictures but it hasn't a newspaper. Cortland and Homer are five miles apart, and Harry L. Royster is Paramount exploitation man for that division.

The Community theatre, Homer, wanted to pull a newspaper stunt for "Something to Think About." So Royster went into Cortland and asked the Cortland Standard if they would give the picture a boost in both towns. "What can you do for us?" asked the Standard. Royster said he would see. So he went back to J. P. Johnston, manager of the theatre, and the manager cashed in on his good will among the merchants of Homer and Cortland. Royster was able to present the Standard with a full page of co-operative advertisements from the merchants of the town five miles away. The layout was the first Cortland had seen.



A photograph of the "circus parade" used by the Hauber theatre, Camden, Ark., in the interests of the first episode of "King of the Circus"

The More Kids, the More Business, Says Moore

The astute and enterprising motion picture theatre manager of today is not content to direct all his advertising at the adults, in spite of the fact that they pay larger admission fees. He knows that he needs "the kids" to make his house a paying proposition—to fill it at the afternoon performances—and therefore he devotes a considerable amount of thought to ways and means of attracting them to his place. Especially is this true of a picture that has a special appeal for the children like "The Kid."

Having booked "The Kid," G. R. Moore, owner and manager of the Lion and Royal theatres in Bellevue, O., made a special effort for the children's patronage in his two-day showing at the Lion and one-day engagement at the Royal.

Kendallville, Ind., Has Busy Woman Manager

One of the busiest of women managers of motion picture theatres is Mrs. Charles Du Wan of the Colonial theatre of Kendallville, Ind.

Besides booking the pictures, looking after the advertising, selling tickets and taking care of the manifold duties of a manager which cannot be catalogued, Mrs. Du Wan manipulates the keys of the piano and renders a few special selections for the audiences when the other members of the family become tired of operating the mechanical piano in the theatre.

And that is not all. During her spare time Mrs. Du Wan performs her usual household duties.

Mrs. Du Wan is here upon placed in the Hall of Fame of Busy Motion Picture Theatre Owners.





...ng the lobby exploitation on "Outside the Law" during the recent showing at the Casino theatre, Chicago, and (left) a mechanical "cop," used in exploiting the feature



A wonderfully attractive lobby decoration in black and white for "The Love Flower" by Frank A. Lacey, manager of the Majestic theatre, Portland, Ore. Effective lighting added to the attractiveness of the display

Pittsburg Theatres Use Two Methods of Exploiting Same Picture

The Rowland and Clark theatres of Pittsburgh, in presenting "A Small Town Idol," resorted to two angles in exploitation to make it the successful box office attraction it was.

The efforts of the publicity department was centered on the newspapers. Big space was used and unusual methods of presentation were effected. The picture was offered simultaneously at the Regent and Savoy theatres. The transients were attracted to the Savoy theatre which is in the heart of the business district. Director of Theatres Jerome Casper, personally designed a lobby display, which was one of the most novel ever seen in Pittsburg. Cut-outs depicting the horse race brought a race track background; three-sheet cut-outs faced the streets, showing Turpin on horseback going at top speed. An entrance to the "Town Hall" was constructed and a cut-out showing Murray and Turpin proved a magnet to the passers-by. A banner at the top of the lobby also had its effect. The result was that the Savoy enjoyed one of the biggest weeks in its history.

The Regent theatre in East Liberty depended almost entirely on newspaper exploitation. The ads were well gotten up, with Turpin, who stands second to none as a drawing card in Pittsburg, standing out prominently in caricature. This theatre also reported extraordinary business.

Moxley Admits Firemen for Moore Picture

For the presentation of "Made in Heaven," during the first half of the week of May 16, Manager J. T. Moxley, of the Allen's Regent theatre, Ottawa, Ont., arranged to admit without charge all members of the Ottawa Fire Department in uniform to any performance during the engagement. This stunt was due to the nature of the story of the picture.

Home Talent Aids Lawfence on "Peaceful Valley"

Just what great results the tie-up with a home talent show or the interest that the public will manifest in the amateur specialty is sure to accomplish is fully exemplified by a recital of the experience for R. W. Lawrence, manager of the Grand theatre, Tiffin, O., in inducing the members of a local dramatic organization to give a repeat performance of their latest production, in connection with his extra day's showing of "Peaceful Valley."

Although the home talent had already done a big business in previous performances and "Peaceful Valley" drawn the usual number of people that turn out to see a picture, the combination show found the Grand theatre packed.

Mr. Lawrence is planning on similar cooperation with the dramatic society in the future.

One Armed Man Performs at Piano at Showing of "Kazan"

The audience that crowded to see "Kazan" at the Forrest theatre, Philadelphia, on May 23, when it opened, were interested as much in the performance of a one-armed man at the piano, as in the picture, which is going some. Lieut. Gerard, the performer, lost an arm in the war. It was his right arm, at that, but nevertheless his performance at the instrument with his left arm alone was a feat that delighted every member of the audience, who marveled at the perfection of his attainments. To those who listened alone, there was no indication whatsoever of his playing, so to speak, single-handed, and even the spectators who watched as they listened, could hardly believe their eyes, so skillfully did he handle the score. They went away marveling at his pluck, and incidentally passing on the news of his ability by the best means of all advertising—word of mouth.

Children Help Harris Put Over "Black Beauty"

A drawing test for the children helped put over "Black Beauty" for Saul S. Harris, manager of Arkansas Enterprises, Little Rock, Ark. He offered several prizes among the public schools and a private kindergarten for the best drawings of horses, by children. All sorts of conceptions of "Black Beauty" came in, and the papers helped on publicity. The work of one boy was so good that Mr. Harris put him on the stage at several performances to make free-hand drawings on a blackboard, and audiences pronounced him a genius. The stunt drew a lot of children to the show.



As a consistent originator of lobby displays E. R. Rogers of Chattanooga, Tenn., wins a first medal. Here is his display for "Kazan," a recent bill at the Rialto theatre



Left—Window ballyhoo for "Idols of Clay" by the American theatre, Bellingham, Wash. Right—Prologue number staged by the American management. Both cuts are explained by the accompanying story

Gives Children Special Rates on "The Kid"

Carl F. Miller, manager of the Strand theatre, Fremont, O., wanted the youngsters to see "The Kid" so badly that he advertised that they could do so at six cents a head, that is on special matinees.

Mr. Miller knows that for a picture like "The Kid" the very best exploitation is that which a crowd of youngsters will give in reviewing what they have seen by word of mouth. Therefore he was willing to sacrifice a small individual profit by cutting the price for children's admissions in order to secure their 100 per cent boost to their parents and relatives. Also Mr. Miller got his restless audiences all together and made room for houses of grown-ups when he needed his seating capacity the most.

West Coast Theatre Arranges Simple Lobby Display

The American theatre, Bellingham, Wash., arranged a simple and inexpensive prologue to "Idols of Clay." The regular stage set was reversed and the canvas covered with a dark varnish. Two improvised studio lamps were made from a single globe and pasteboard. These were suspended from the ceiling. Under one lamp was an artist model who posed in tightly fitting white gauze. A tenor was engaged to portray a sculptor and while he fashioned a figure out of clay he sang an appropriate song. This was arranged by Manager Fred Walters and A. M. Vogel, Paramount exploiteer for Seattle-Portland.

Vogel arranged a tieup with the Owl Drug store. He hired a sculptor to make clay figures which stunt drew crowds all day long. Window cards and cut-outs hooked the stunt up with the picture.



Stage setting for "Scrambled Wives" prologue number staged last week at the New York Mark Strand theatre, by Managing Director Joseph Plunkett

New York Mark Strand Prologue for Mary's New Picture

Carrying out what has become recognized as the most effective way of presenting a prologue, a stage setting suggested by some particular scene in the picture with vocal numbers to suit the action and theme accordingly, Joseph Plunkett, managing director of the New York Mark Strand theatre presented last week a most interesting atmospheric number for "Through the Back Door."

The prologue staged by Director Plunkett is arranged to represent a scene in a Belgian farmyard, as suggested by the rural scene in the picture. It opens to the introduction of "Dreaming Alone in the Twilight" as the Strand Male Quartette, attired in the costumes of Belgian farmers, file in from the day's work—hoe, rake, spade and scythe shouldered respectively.

Upon the finish of that number the lights, which were green and amber diffused at the start, change to green and blue, and the Male Quartette then sings "Absent." This number is very appropriate on this occasion and blends harmoniously with the gradual diminution of the blue lights used for the twilight atmosphere and with the green lights employed to color the verdant surroundings.

Senor Donkey An Aid In "Go And Get It" Campaign

Here is an exploitation stunt which is simple and inexpensive yet possesses marvelous eye-catching propensities:

Send a donkey through the streets with a small bale of alfalfa suspended before him on a pole and just out of reach of his twitching nostrils; over his flanks a canvas blanket on which your advertisement appears.

William Eppstein, manager of the Strand theatre at Laredo, Tex., used it to advertise "Go and Get It," and won considerable praise for his ingenuity.



Showing the stage setting and the quartette of the Brooklyn Mark Strand's prologue number for "Scrap Iron"

"Blue Sunday" Comedy Given Unique Exploitation

J. Disch, manager of the New Majestic theatre, Cudahy, Wis., grabbed on the exploitation possibilities of the Lyons-Moran "Blue Sunday" comedy and gave it the feature place on his bill.

One of the stunts which Mr. Disch used that brought great results was to get out a little blue tag printed in dark blue ink and attached it to all automobiles which came into town, all of the baby carriages, wagons, conveyances of every kind, and had the trades people attach one to each parcel delivered to the homes in the city.

The tag was made in the form of a regular express tag. It read as follows: "You are not ARRESTED and won't have to APPEAR BEFORE THE JUDGE But don't forget BLUE SUNDAY is on in Cudahy, Sunday, May 22."

Mexican Band Plays Grauman's Theatre, Los Angeles

Another of the really big attractions in the way of musical organizations to go into the picture theatre, is the famous Government Band of Mexico, which played a week's engagement at Grauman's theatre, Los Angeles. recently.

The celebrated organization of native Mexican musicians came to Los Angeles directly from Mexico City by special permission of President Obregon. Appearing on the brilliantly lighted Grauman stage, decorated in Mexican flags and sprayed with vari-colored lights all typical of Mexican traditions, the band took every Grauman audience by storm.

The organization rendered in its own quaint and fascinating fashion the national airs of the land below the border, and ended each concert with a medley of popular and patriotic American selections.

Hyman's Prologue for "Scrap Iron"

As a prologue for the current week's bill at the Brooklyn Mark Strand theatre, Managing Director Edward L. Hyman is using the Strand quartette who sing, "The Viking Song," with stage props and scenic setting shown by the accompanying cut.

The bellows are practical and sparks fly from the anvils as the singers hammer an accompaniment to the number.

The song is opened with the baritone leading off while standing at an anvil with sledge poised. As the melody progresses the three other voices swell into harmony until the chorus is reached, where all four singers take up the refrain.

Beecroft Uses Now Famous "Black Beauty" Stunt

In putting across the now famous "Black Beauty" drawing test, W. G. Beecroft, manager of the Fuller theatre, Madison, Wisconsin, secured effective publicity by giving the money for cash prizes to a local newspaper and allowing them to run the contest under their name and guidance.

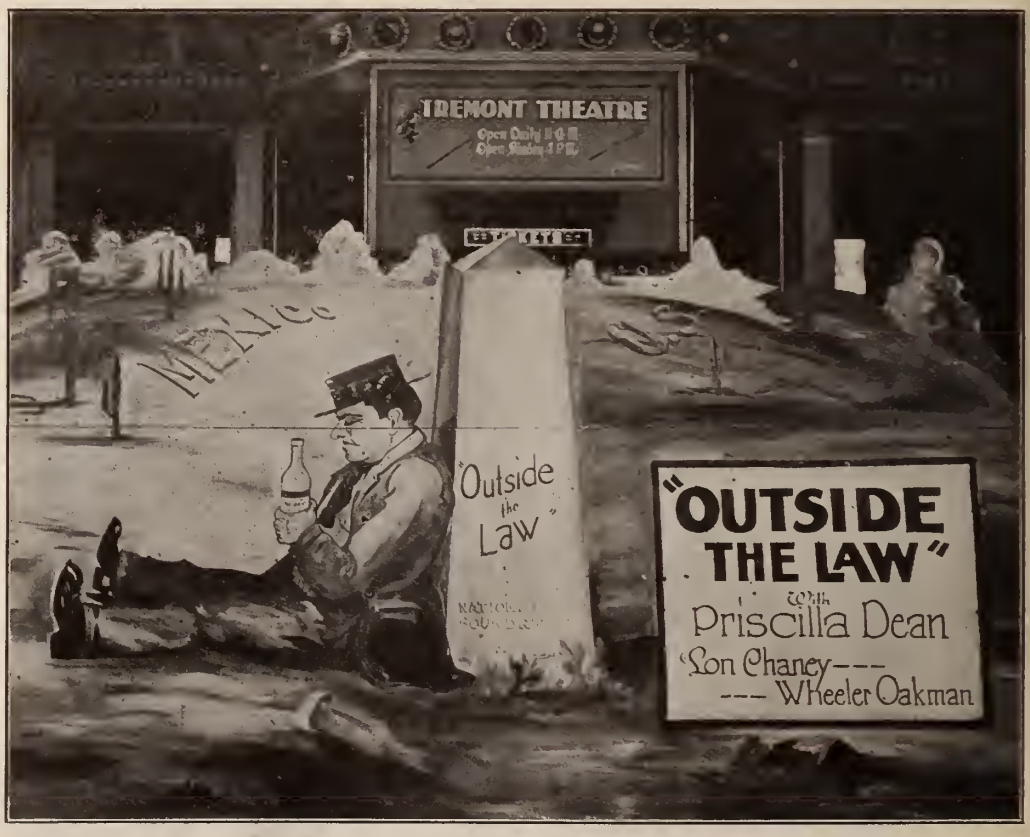
Since a stunt such as this makes a good reader feature the paper started the contest out with a front page top of column story and continued to play it up for several days, during which the film was being shown.

The announcement of the first prize winner secured over a column space on the first page of the local section of the Sunday paper.

Ottawa Theatre Gets Local Cooperation

Every drug store in Ottawa, Ont., conducted a special sale of heliotrope perfume or sold special heliotrope sundaes during the week of May 9—simultaneously with the presentation of the picture bearing the title of "Heliotrope" on the screen of the local Loew house.

Incidentally, the Ottawa Citizen published a combination page in its issue of May 14 to boost "Blind Wives," which was shown at the Loew theatre during the week of May 16. The page consisted of store advertisements which were tied up to the theme of the picture.



Here is an original exploitation idea for "Outside the Law" by E. J. Barnette, manager of the Tremont theatre, Galveston, Texas. Galveston is near enough to the Mexican border, so Mr. Barnette's painting was humorous and effective in attracting attention. The sign was placed on the sidewalk in front of the theatre

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

New England Exchangeman in N. Y.

W. H. BRADLEY, president and general manager of Peerless Pictures of New England, Inc., will be in New York during the week of June 6. He will make his headquarters at the Hotel Commodore. Peerless Pictures is an independent exchange with offices at 32 Winchester street, Boston, Mass.

Louise Du Pres Signed by Casco Productions

Announcement has just been made by the Casco Productions, Inc., that they have started a series of five-reel productions, adapted from a number of original mystery stories, and have secured Miss Louise Du Pre, former understudy and "double" for Mary Pickford for the stellar role, in the first of these productions which is almost completed and ready for release.

Miss Du Pre's engagement by the Casco Productions, Inc., is by special contract arrangement whereby she is loaned to this new producing company. The first production is being made under the working title of "Faith," and is from an original story by B. C. Rule.

A strong supporting cast has been secured for Miss Du Pre, in which several players formerly of the Famous Players-Lasky forces, will be seen.

"Faith" is said to be ideally suited to Miss Du Pre's particular talent for the portrayal of "child" roles, and in addition embodies all of the melodramatic elements now in popular demand.

"Ten Nights in a Barroom" Completed

L. Case Russell's screen adaptation of the old play, "Ten Nights in a Barroom," is completed, and, according to reports, promises to be one of the big plays of the year. While keeping the characters and heart appeal of the play, the adaptation is thoroughly modernized, the climax being a thriller in which the leading man, John Lowell, and the head cameraman, Joseph Settle, nearly lost their lives. The director, Oscar Apfel, has provided a rapidly moving screen drama from Mrs. Russell's scenario. Baby Ivy Ward plays little "Mary Morgan," while the rest of the cast is made up of tested artists.

Optimism from One Who Knows Conditions

A BIG year ahead! This is the outlook for the fall and winter for the independent exchangeman, according to one of the best known and most experienced traders in the state right business. She is Agnes Egan Cobb, who has been connected with the industry for thirteen years, first at the head of her own exchange, and more recently as a buyer and seller of independent films.

Mrs. Cobb is expecting one of her busiest seasons this coming fall. She sees a constantly growing demand for independent pictures among exhibitors, and a need for high class product by the exchanges. While the needs of exchanges in the various territories differ greatly, Mrs. Cobb states that the most universal demand is for Western features. The exchanges are also seeking pictures with exploitation and publicity possibilities, which are capable of being road-showed.

Mrs. Cobb has recently returned from Baltimore, where she was greatly impressed with the possibilities for state right exchanges in that city. She believes Baltimore will soon enjoy a great increase of population as more industries are centered in the city, and expects that it will be a much better picture city than Washington, where low Government salaries hinder the theatres' business. Mrs. Cobb is soon to leave on a trip through Northern New York State, where she will study the conditions of the independent field in that territory as well as ascertaining the type of pictures most in demand. She believes in keeping in touch with the field, due to the ever-changing needs of the exchanges even in the same section.

Coast Producer Expanding

Eagle Corp., Sponsoring Fairfax Pictures, to Increase Activities

THE Eagle Producing and Finance Corporation, the organization sponsoring Marion Fairfax Productions, is about to enter the producing field on a large scale, according to an announcement from the West Coast.

Several well known directors are practically signed to put on a number of special pictures under this banner and arrangements are now being completed for the financing by the Eagle Corporation of two individual organizations bearing the names of prominent figures in the producing world.

Marion Fairfax's, "The Lying Truth," which is the initial release of the Eagle company, is now finished and arrangements for its distribution will be made within the next few weeks. The merit of this film produced along strictly independent lines which mark the policy of this organization, is said to have encouraged the members of the company to enlarge their activities in the producing field in accordance with their tentative plans on the formation of the corporation some months ago.

John Jasper, manager of the Marion Fairfax unit, is the most prominently known member of the company in the motion picture world. Mr. Jasper, for years manager for Charlie Chaplin, resigned that position two years ago to build the big Hollywood Studios on Santa Monica Boulevard. Affiliated with Mr. Jasper in both the ownership of the Studios and the Eagle company are C. E. Toberman, a Hollywood real estate man, as president, and Charles W. Bradford, on the Board of Directors. These three men, together with F. A. Hartwell, Hollywood capitalists, as secretary and treasurer and J. E. Ransford, on the Board of Directors, comprise the officers of the Eagle company.

"The Eagle Producing and Finance Corporation is an organization backed with ample capital by the various members in it to produce pictures on sane business lines," said Mr. Jasper, in outlining their plans for the future.

Tatra Film Corp. Organized in Chicago

THE Tatra Film Corporation is Chicago's newest motion picture company. S. Fabry, a well known Chicago business man, and L. J. Siakel, formerly a laboratory technician for the Rothacker Film Company, were leading spirits in the company's organizations.

The company is said to have strong financial resources. The stock, which is entirely subscribed, was never offered to the public, and a number of wealthy Chicagoans are among the company's backers.

The corporation has an ambitious producing program and plans to produce both in this country and abroad. Probably the first production will be a historical photoplay. Later the company will enter the comedy and feature field.

John M. Lakin Joins Ritchie Lithograph

John M. Lakin, formerly president of the Acme Lithograph Company, and one of the best-known men in the show print business, recently disposed of his holdings in Acme, with which company he had been identified for the last seven years, and joined the Ritchie Lithograph Company.

Mr. Lakin was practically the creator of the "Personal Service" element in the lithographing field. He is an art critic of considerable repute and his experience in the field of commercial art, together with his knowledge of and wide acquaintance among the artists of the modern school have made his opinions on poster matters very highly valued in the motion picture trade.

Plymouth Pictures to Add to Program

With its initial independent feature, "Every Woman's Problem," completely disposed of to territorial buyers, Plymouth Pictures, Inc., has opened negotiations for the acquisition of a series of pictures, and it is expected that the deal will be consummated within the ensuing week. In line with the policy of expansion inaugurated by Nat Levine, president of Plymouth, the organization plans to place on the independent market a minimum of six high-class attractions before the close of the current calendar year.



A scene from Bryant Washburn's "The Road to London," which the star recently filmed abroad

Callahan's First Praised

JIMMY CALLAHAN'S first two-reel comedy, "Jimmy's Last Night Out," which is being released through Robert W. Priest, president of The Film Market, Inc., continues to make a hit with everyone who has seen it, reports that company. The story is novel and gives Mr. Callahan and his support, Florence Dixon and Lottie Kendall, excellent opportunities. The scenes are laid in a club, Jimmy's bedroom, a ladies' boudoir, and on a ship at sea when Jimmy is kidnapped by female sea-rovers, as the handsomest man in Atlantic City.

Mr. Callahan's release to follow "Jimmy's Last Night Out," is called "Props." This will be followed by "The Stowaway" and later, by a production now in hand entitled "Wild Women." In the latter production, Captain Charles Downs, Mr. Callahan's chief cameraman, will introduce several novel ideas in trick photography and double exposures.

Mr. Priest went to Atlantic City last Tuesday and remained there two days in consultation with Mr. Callahan and his staff in reference to productions planned for the immediate future. It is the purpose of Mr. Callahan and Mr. Priest to present a line of comedies which will prove novelties to the screen, both as to the type of story and manner of production.

Mr. Priest, being a theatrical manager of long experience, believes that comedies developed on the lines of the noted old stage farces will prove far more successful than productions of the slapstick type, which many times are only rough-house incidents strung together by any excuse for a story. It is his aim to present real stories possessing every possible comic interest and to make these the distinctive type for the Jimmy Callahan comedies.



Cleo Madison, who will be starred in pictures by Imperial Productions, Inc.

Gerson Buys Out Cleveland Exchange

The Gerson Film Exchange, newly organized independent film exchange of Cleveland, has bought out the Dave Warner Film Attractions, also of Cleveland, an old established independent releasing corporation. This brings under the Gerson banner 15 two-reel Harry Carey's; 17, Al Jennings; 5, Fritzi Ridgeways; 18, Neal Harts; 10, Shorty Hamiltons; 16, Katherine Williams Animal Picture; the Ham and Budd, Ben Turpin, George Ovey and Keystone single reel comedies; the Gumps cartoon; 3, Rex Ray features; 2, Neal Hart features and "The Lone Hand." Gerson Film Exchange is located at 617 Film Bldg.

New Exchange Opens in Kansas City, Mo.

C. H. Stewart is manager of the new Eureka Film Company, of the Film Exchange Building, of Kansas City, Mo. The new exchange will handle state right pictures for Missouri, Kansas and Southern Illinois.

Brandt Returns from West

President of C. B. C. Back After Busy Period in Coast Studios

JOE BRANDT, president of the C. B. C. Film Sales Corp., returned to his New York offices this week with plans all set for a busy season and a record of hard work and achievement during the two and half months which he has spent at the West Coast.

Mr. Brandt has spent the time at the Coast acquiring several new feature pictures and watching production on many features in which he is interested.

His most important announcement is that the completion of "Heart of the North," the story which Mr. Brandt purchased some time ago from Edward V. Dowing, the author, who is also responsible for many other features, among these "The Greatest Love" featuring Vera Gordon. "Heart of the North," which features Roy Stewart, supported by Louise Lovely is a story of the Canadian Northwest.

Mr. Brandt has also secured rights to several big feature pictures for distribution through his company, on which, he says, definite announcement will come shortly.

A great part of the time was spend by him in watching and helping to direct production on the two-reel Hallroom Boys Comedies featuring Sid Smith, and on Screen Snapshots, the two short subjects which are produced by his company and distributed through Federate Film Exchanges of America, Inc. He announces that Harry Cohn, the producer of Hallroom Boys Comedies, has pushed production on these pictures well ahead of schedule, and that the next few comedies are real laugh-producers, and even better than those that have already been released on the series.

Curwood Drama Is Titled

"God's Country and the Law" to Be First of Arrow Film's Series

ANNOUNCEMENT comes from the Arrow Film Corporation that the first of their James Oliver Curwood series of productions will come out under the title of "God's Country and the Law." This picture now being completed in the Maine woods by the Pine Tree Pictures, Inc., who are producing the Curwood series for Arrow. The story, it is said, is cut perfectly out of the Curwood die—a virile fast moving drama of the North woods.

Gladys Leslie who earned wide popularity and fame with Vitagraph for several years and later in independent productions, is the star of this picture. Her supporting cast is William H. Tooker as Jacques Dore; Cesare Gravina playing the role of Poleon; Fred. C. Jones in the part of Andre and Hope Sutherland as Oachi. This supporting cast was especially selected, and physically and histrionically, it is said, they fit perfectly with the distinctive types written into the story.

The supervising director of this picture and most likely for the rest of the series is Sidney Olcott. As a dramatic director he has become well known in the past several years for his work with Famous Players-Lasky and just prior to joining the Pine Tree organization, with the Goldwyn Company. Independent exchangemen and exhibitors will remember him as the director of "The Belgian."

Dr. W. E. Shallenberger, president of Arrow who has made a number of trips to Maine during the making of this picture, is authority for the statement that it is brim full of action and the much sought Curwood atmosphere—woods, virile characters and all sorts of animal life that make up the setting of a Curwood production.

"God's Country and the Law" is being scheduled for an early release.

Neal Hart Pictures Are Sold for the South

Quality Films Service, of Atlanta, has just closed a contract with Pinnacle Productions for handling the Neal Hart feature series in six southern states, according to H. E. Belford, Pinnacle sales manager, who has just returned to Chicago from Atlanta. Mr. Belford reports that while conditions in that section of the country are below normal, the tide seems to have turned and business is on the up grade.

Mr. Mitchell, manager of the Quality Film Service, although a newcomer in the exchange field, is a live wire addition to the industry and already is doing a big business despite the present dull season. He is an enthusiast on the recent Hart pictures and is going to put them over heart and soul.

Warner - Federated Comedy Is Completed

The first Warner-Federated Comedy, starring Monty Banks, has just been completed and received from the West Coast studios, according to an announcement of the Federated Film Exchanges of America, Inc. The title of the comedy is "Peaceful Alley."

Allene Bay Production Nears Completion

Bert Lubin, president of the Western Pictures Corporation, producers of the new series of six Allene Ray five reel semi-western society dramas, reports that the first of the series will be finished about June 5th.

HE HAD NEVER SEEN ANYONE LIKE HER

The girl who suddenly appeared in the hay wagon he was driving; the girl who startled him so that he let the horses run away; the girl who said she was a fugitive orphan; the girl who was so different from the others in his village; the girl named Madge Joy; the girl so winningly portrayed by . . .



VIOLA DANA
in
HOME STUFF

Story by FRANK DAZEY *and* AGNES JOHNSTON
Directed by ALBERT J. KELLEY

METRO

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Gt. Britain. Sir William Jury, Managing Dir..

Société Anonyme Française de Films Internationaux - Exclusive Distributors throughout Europe.

Associated Photo-Plays Sells Franchises

Three important sales of Associated Photo-plays, Inc., franchises were reported this week for the entire output of sixteen pictures which are scheduled for release within the next twelve months.

After screening "The Wolverine" starring Helen Gibson and "Western Hearts" with Art Staton and Josie Sedgwick, Sam Zieler, president of Commonwealth Film Corporation, signed a contract for sixteen pictures for the New York territory.

No sooner had the ink been dry on the Zieler contract than the franchise agreement was received from the Twentieth Century Film Company, of Philadelphia. Gene Marcus, head of this concern, purchased the franchise for Eastern Pennsylvania and Southern New Jersey. The third contract to be received this week was from the Lion Film Corporation of Dallas, Texas, for the Texan territory.

Last week Mr. Geo. M. A. Fecke, of Boston, decided that an Associated Franchise was just the thing for the New England territory.

Second Federated Snapshots Finished

Federated Screen Snapshots No. 2, second of the new series of the "fan magazine of the screen" produced by Jack Cohn and Louis Lewyn was reviewed this week in the projection room of Screen Snapshots, Inc., by the Board of Review of the Federated Film Exchanges of America, Inc. and was voted excellent in every way and ready for release. The reel was turned over to Federated for distribution.

Anna Q. Nilsson is shown sailing for her home in Sweden; and Gladys Walton is shown making a circus picture with real animals of the jungle. And there is Dustin Farnum at play in his power-boat and an amusing scene showing slow motion applied to a Western thriller.

Arrow Reports Large Foreign Deal

The foreign export department of the Arrow Film Corporation, through D. J. Mountan, announces that another big deal has been closed with Luporini Bros. of this city for the distribution of twenty-six production now made and those in the process of being produced for the territory of Argentine, Uruguay and Paraguay. The deal was personally closed by F. V. Luporini.



Jimmy Callahan and Florence Dixon in an Atlantic City hydroplane, used in Callahan's latest comedy, "The Stowaway," offered on the independent market by The Film Market, Inc.

President Thankful for Music Score Offer

SOME time ago a letter was addressed to President Harding offering him the use of synchronized music scores in the private presentation of motion pictures in the White House. The Music Score Service Corp. announces that a letter has been received from the executive mansion in which the President thanks the company for their courteous offering. In addition, William H. Santelman, leader of the United States Marine Band, in a letter to the Music Service Corp., declares that he will be pleased to accept the company's offer of synchronized music scores whenever his band is called upon to furnish music at the White House or at any other function at which the President is present.

Eastern exhibitors are reported to be responding "splendidly" to the new music service. Some of the theatres recently closing for this service include the Strand theatre, Far Rockaway, N. Y.; Sumner theatre, Brooklyn; the new Miserole theatre, Brooklyn; the Flushing, Putnam, and Nassau theatres, Port Washington, L. I.; the Kintzler chain in Brooklyn.

Aywon Film Has Two New Series

Melvin Hirsh, son of Nathan Hirsh president of the Aywon Film Corporation and who is in charge of the company's business during his father's trip to Europe, announces two series of pictures that should prove of interest.

In one of the series soon to be released, the Australian sportsman, "Snowy" Baker will be the star. The other series announced for release will star Will Rogers, Jr., the son of the former "Follies" comedian who is now a popular screen star.

Western Film Exchange Makes Correction

Through an error, it was stated in the MOTION PICTURE NEWS of April 30th that the owner of "Every Woman's Problem" in the Northwest Territory was the Seattle Film Exchange. The real owner is the Western Film Exchange, of Portland, Oregon, according to word received from that company.

"Stolen Love" Will Be Offered Shortly

"Stolen Love," a new five-reel feature, will shortly be ready for distribution, according to an announcement from the offices of Edward Klein, of New York. The picture is now being assembled and edited. It is said to be censor-proof and to contain an interesting mother-love theme, in addition to the romance.

Took Advantage of Fire to Exploit Picture

There was a big fire in the business section of New London, Conn., one night. Almost the entire town witnessed the fight with the flames to keep them from spreading. The next morning, as it always happened, everybody in town went to the scene to see what damage had been done. They found the window of the front all boarded and three three-sheets and three-six sheets announcing "Deception," the Paramount picture, at the Lyceum theatre.

Both Albert S. Nathan, the Paramount exploiteer, and Mr. Murphy, the manager of the theatre realized that the town would talk of nothing else but the fire for the next few days. They spent the entire night hunting for the owner of the store to get permission to board up the windows and paste up the posters. By morning they had the job done.

Kineto Reviews Find Favor in England

The reception which Charles Urban's idea of furnishing music cues for his Kineto Reviews met with here in America is echoed over in England.

"Tatler," who writes two pages of gossip each week for "The Film Renter and Moving Pictures News," one of the leading English trade papers, says in the issue of May 7:

"My old friend Charles Urban used to be regarded as one of the noteworthy pioneers of the home trade in the days when he directed the fortunes of the Kineto Company in Wardour Street. To-day he occupies much the same position in the American industry, where his pioneer work on behalf of the educational film is generally recognized. Charlie is one of those men who are never content to sit still. Having built up a wonderful business in the Kineto Company of America, which concerns itself chiefly, if not entirely, with educational subjects, he has now conceived the idea of furnishing music-cues for one reel pictures."

The music cues which "Tatler" writes have have been furnished throughout the first series of Kineto Reviews and are in preparation for the second series, soon to be released.

Screen Snapshots Run in N. Y. Rialto

By way of proof of the statement made by Jack Cohn and Louis Lewyn, the producers of Screen Snapshots, that the new series of the novelty "fan" news reel would be of such a calibre as to make the big first-run houses everywhere sit up and take notice, the very first release on this new series played the Rialto theatre, one of New York's largest and most exclusive film palaces during the week just past.

Are you sincere in your ~
?
devotion
Wait for it!

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

To Send Eastern Paramount Units West

FAMOUS PLAYERS-LASKY CORPORATION will transfer its producing units from its Long Island City studio to its Los Angeles Studio, as soon as the Paramount Pictures now in the making at Long Island City are completed, according to an announcement made today by Jesse L. Lasky, first vice president of the corporation, in charge of production.

"This transfer is made in the interest of economy," Mr. Lasky said. "We shall take every advantage of the California sunshine now that the rainy season in Los Angeles is ended. We are not cutting down production but merely taking steps to produce more economically. The Long Island City Studio will be opened again when the rainy season makes it impractical to concentrate in Los Angeles. We do not believe in operating an enclosed studio, with its tremendous expense for electricity, at a time when we can work more economically in Hollywood. The companies that are now being sent to the Coast will return here in the fall."

Goldwyn Now Editing "Pardon My French"

"Pardon My French," the second Messmore Kendall production starring Vivian Martin, to be distributed by Goldwyn, is now in the process of final editing and cutting. Its first pre-release showing will take place within a short time.

"Pardon My French" is a broad comedy based upon a story by Edward Childs Carpenter, published under the title of "Polly in the Pantry." The continuity was prepared by Harry S. Hoyt while Irvin S. Cobb wrote the titles. Sidney Olcott, who directed Goldwyn's sensationally successful film comedy, "Scratch My Back," by Rupert Hughes, directed.

Unusual Service Offered by Assoc. Producers

Associated Producers, Inc., reports that the ysent a special man carrying four prints of Mack Sennett's "Home Talent" from Los Angeles to Boston recently in order that four exhibitors who booked the picture for a pre-release would not be disappointed. This was necessary because of an unforeseen shortage of prints in Boston.



A scene from "The Bronze Bell," a Thos. H. Ince production of Louis Joseph Vance's story, released as a Paramount picture

New Willatt Picture Ready

Print of "The Face of the World" Is Brought to Hodkinson Offices

C. A. WILLAT, brother of Irvin V. Willat, who is producing pictures for Hodkinson release, has just arrived in town with his brother's new picture, "The Face Of The World," which was adapted to the screen from the novel by Johan Bojer, famous Scandinavian author. Mr. Bojer's books have created quited a furor in the literary world. Among them may be mentioned "The Power Of A Lie," "Treacherous Ground," "The Great Hunger," and many others. But it is said that "The Face Of The World" far excels in dramatic construction and absorbing interest any of his other works.

The leading role in the production is handled by Barbara Bedford, the young ingenue who recently scored in Maurice Tourneur's produciton, "The Last Of The Mohicans." Opposite Miss Bedford is Edward Hearn, who will be remembered for his splendid work not only in "Down Home," the first independent Irvin V. Willat production to reach the screen, but in "Keeping Up With Lizzie" as well where he played opposite Enid Bennett in the sparkling picturization of Irving Bacheller's winning comedy.

Gareth Hughes Is Starred

Starts Work on George D. Baker Picture, "The Hunch," for Metro

METRO announces that Gareth Hughes is to be officially starred in motion pictures. His initial appearance as a Metro star will be made in a George D. Baker production, entitled "The Hunch." The first scenes for this picture were taken on Monday of this week at the Metro studios in Hollywood, Cal. "The Hunch," written by Percival Wilde and published in the Popular Magazine, will be the first of three productions in which Mr. Hughes is to appear in the stellar role.

In "The Hunch" Hughe's leading woman will be Ethel Grandin, who retired from pictures in 1917, after three years of stardom at the head of Grandin Films, Inc. Miss Grandin's career began in the old Imp company of New York, in which she succeeded Mary Pickford. Later she joined the Bison Company. Her next connection was with Universal which she left to join Grandin Films.

Others already cast are Ed. Flanagan, of Flanagan and Edwards who played "The Hallroom Boys," and John Steppling, who, after a stage career with Frohman, entered pictures in "Tess of the d'Urbervilles."

Keith Books "Aesop's Fables" Cartoons

PATHE Exchange distribution of the new animated cartoon series by Paul Terry, "Aesop's Fables Modernized," commands the important advantage of bookings throughout the circuit of Keith theatres. This arrangement was effected only a day or two after last week's announcement that Fables Pictures, Inc., would release the comically novel Terry productions through Pathe.

The first five weekly releases of "Aesop's Fables Modernized" are scheduled as follows: June 19—"The Goose that Laid the Golden Egg"; June 26th—"Mice in Council"; July 3rd—"The Rooster and the Eagle"; July 10th—"Ants and the Grasshopper"; July 17th—"Cats at Law."

Pathe News Forces Now in Pathe Building

The entire staff of Pathe News is now housed in the new Pathe Building on West 45th Street, New York City. The removal of the editorial, camera, cartoon and laboratory forces into their new quarters on the twelfth and thirteenth floors of the Pathe Building took place last week and did not interfere in the slightest with the release on Wednesday and Saturday of the regular editions of the Pathe News. The editorial, news, cutting, titling and cartoon departments and the projection room are located on the twelfth floor. The laboratory forces are situated on the thirteenth floor.

George Ade Will Write Neilan Titles

Marshall Neilan announces that he has signed George Ade, famous humorist and author, to handle the titles of the John Barrymore picture—"The Lotus Eater"—produced by Neilan in New York and Florida recently.

Mr. Ade's work for the Neilan film will mark his debut in this field. This author's genius for cramming much meaning into three or four-word epigrams, particularly fits him for the task of titling such a film as "The Lotus Eater." Mr. Neilan is now en route to Mr. Ade's home in Indiana where the film will be projected in the author's home and the work of preparing the titles will be laid out.

High Praise for Kipling Film

Is Hailed as Director Young's "Greatest Achievement"

BESIDES being acclaimed as the "greatest achievement" yet accomplished by Director James Young, "Without Benefit of Clergy," the screen adaptation of Rudyard Kipling's famous story, is said to reveal with remarkable faithfulness the East Indian atmosphere and setting in which the Kipling tale is laid. The picture was recently completed at the Robert Brunton studios on the West Coast and is scheduled for release by Pathe Exchange, Inc., during July.

That "Without Benefit of Clergy" marks James Young's supreme and crowning effort as a director, surpassing even his work in George Arliss's screen vehicle, "The Devil," is the opinion rendered by the Pathe reviewing committee before whom the completed picture was recently screened.

"Mr. Young has proved himself," declares a Pathe statement, "a master in the art of making his characters actually live upon the screen, in giving most vividly the true interpretation of Rudyard Kipling's story in moving pictures.

"To many, Mr. Young did his greatest work with George Arliss in 'The Devil.' This was a superb production from a directorial, as well as all other viewpoints. Still, it is nowise to be considered the equal of his efforts with 'Without Benefit of Clergy.'

"James Young was admirably equipped for the directing of 'Without Benefit of Clergy, because of first hand knowledge of the country, and the customs of India, in which the story was laid by Mr. Kipling.

"Young toured India some years ago, making pictures in Calcutta and other Hindu cities. In these pictures he employed many natives, which gave him splendid equipment when it came to handling the big scenes in Without Benefit of Clergy."

In describing the realistic East Indian atmosphere obtained in the filming of the scenes for "Without Benefit of Clergy" on the West Coast, the statement from the statement from the Pathe homeoffice reads in part as follows:

"So accurately were the life and environment of India reproduced that the screen version of Mr. Kipling's story enfolds what amounts to a travelogue of India, in addition to a tensely dramatic presentation of a story which was prepared for the screen by the noted author himself.

"If a Burton Holmes has turned his cameras on the streets of Lahore he could not have secured a more accurate photographic record of this ancient city of Northern India.

"From the shop of the lowliest merchant to the fashionable Lahore Club, not the slightest detail of construction or equipment was neglected. The picture faithfully displays the strongest contrasts of the development of India by the British with the century-old customs of the natives.

"While an up-to-date steam locomotive is transporting heavy steel beams to the bridge head, an antiquated wooden wheel, belted with earthen cups and kept in motion by a bullock, lifts water from the well at the native dwelling.

"In the street scenes of the production tourists are seen riding in Victorias and phaetons while the native still slings to his rude oxcart with its clumsy wooden wheels. In striking contrast to the modern sign of the apothecary shop is the cast of Ganesh, the God of the Threshold, which appears over the door of the Hindu dwelling."

Ferguson Will Manage Motion Picture Life

Lee S. Ferguson, who launched Franchise, the semi-monthly Associated First National publication, and edited it for six months, has bought an interest in Motion Picture Life, the exhibitors' new co-operative service magazine, 47 West 42nd street. He resigned from First National, effective June 1, to assume the general management of Motion Picture Life, of which Louis Marangella is business manager. Another executive of the organization is Eugene Clifford, Jr., who was until recently in the publicity department of First National.

Vitagraph's superb production of David Belasco's famous stage play presents Catherine Calvert in the stellar role. It has many advantages over its stage predecessor, for it was made in the exact locale described in the story, on a stage that is nature itself. The spoken drama is limited in its ability to convey ideas that the film visualizes in dramatic scenes.

Depicting one of the most interesting and intensely dramatic periods in American history, with a clean, sweet love story interwoven in a background of war, the production has a theme that will appeal to all. Great care and discretion have been exercised in producing the picture. There is just enough of the war of the rebellion to set the story, and not enough to convey the horror of those stirring days. The camera work in these scenes with the war background is remarkable. The bell scene, a spectacle for which "The Heart of Maryland" will always be known, is handled in a capable manner, but though this was the big scene in the play, the picture carries many of equal importance. All in all, the production grips the attention from the first and holds it throughout. Pictures help to cover the lapses of time and change of place and some of the illustrated titles are real works of art.

Miss Calvert was never seen to greater advantage than as Maryland Calvert and her work throughout is practically beyond criticism. Crane Wilbur handles the role of Alan Kendrick in a masterly manner, while Victoria White, Marguerite Sanchez, Jane Jennings, William Collier, Jr., Ben Lyon and Felix Krembs all deserve mention.

—Washington D. C. Post.

Film Given Extended B'way Run

"Woman God Changed" Moved from Rivoli to Rialto

THE popular interest in "The Woman God Changed," the Cosmopolitan Production which had a pre-release showing at the Rivoli Theatre, New York, and the Colonial Theatre, Boston, is reported to have been so great, that the pre-release showing in New York has been extended, and the picture moved from the Rivoli Theatre to the Rialto Theatre in New York, Sunday May 29th.

Critics of the New York newspapers accorded "The Woman God Changed" a favorable reception:

The New York World began its review of "The Woman God Changed" as follows:

"We peer into the future of motion picture production when we chance to behold so gripping and so fascinating a cinemaplay as that presented this week at the Rivoli under the title. 'The Woman God Changed.' For the Cosmopolitan Company has given to the screen a finished drama of powerful personal appeal, one which sets us thinking about our own conduct and that of those about us. One which certainly will awaken many a lazy conscience and remind it of tolerance, of sympathy and of consideration of others." After describing the story and praising highly the acting of Seena Owen, E. K. Lincoln, Lillian Walker, Henry Sedley, Paul Nicholoson and Joseph Smiley, the reviewer says:

"The direction of 'The Woman God Changed' is superbly handled by Robert G. Vignola. The scenic designing and the outdoor island pictures are far better than the average seen in motion picture plays from week to week. Special credit is due Miss Owen and Mr. Lincoln. For the sensible course the story takes, as well as the beauty of photography and the realistic action of the court-room scenes, there is much to be praised. . . . When we consider the quality of legitimate stage plays that come to Broadway and remain throughout the season and the following summer, doing capacity business all the while, we wonder why such a picture as this could not do likewise. It ought to remain at the Rivoli for months."

Harriette Underhill, critic of "The New York Tribune," writes of "The Woman God Changed:"

"'The Woman God Changed' is one of the most interesting pictures of the year because it has novelty to recommend it. Not only has it a pure plainclothes man, but it has a plot which has not been used before so far as we know, and Robert Vignola has directed it in such a forceful way that it is fascinating right from the start. From the moment the court-room scene was flashed on the screen no one in the theatre coughed, moved around nor whispered. It is a gripping picture and Mr. Vignola certainly belongs in the very small list of directors with imaginations. The story, done differently, might simply have become claptrap on the screen.. . . . Seena Owen plays the dancing girl who murdered her protector when he wavered in his affection, and she plays it beautifully. E. K. Lincoln is nicer than we ever saw him as McCarthy, the high-minded detective."

Eileen Percy is Ready With New Comedy

Among forthcoming Fox productions is one that gives Eileen Percy opportunity to revel in one of the most delightful comedy subjects ever entrusted to her, according to Fox officials. The new production is made under the working title, "The Canyon Kid." W. E. Spencer provided the story of the film, and Philo McCullough, who used to do some of the love "fixing" in Fox films himself, makes his bow in this feature as a Fox director.



Harry Garson Presents

Clara Kimball Young

In

"Charge it!"

IN no picture, recent or otherwise, has Clara Kimball Young surpassed her great work in "CHARGE IT," Sada Cowan's domestic dramatic hit dedicated to millions of women who don't realize the value of money.

In no picture has Clara Kimball Young ever played such a diversity of characters as in "CHARGE IT" wherein she portrays with brilliance the characters of modest house wife—woman of wealth —nurse and dishwasher in a cheap restaurant. . . . . .

"CHARGE IT" is the kind of a picture that the public has wanted Miss Young to do for many months.

Ask your nearest Equity Franchise Holder to screen "CHARGE IT" for you.

EQUITY PICTURES CORPORATION

Aeolian Hall . . New York



Ince's "Mother o'Mine" for Release June 5

Thomas H. Ince's drama of today, "Mother O'Mine," which Associated Producers, Inc., has scheduled for general release on June 5, is said by that company to be one of the finest expositions of mother love that the screen has ever seen.

"Mother O'Mine," directed by Fred Niblo under the personal supervision of Thomas H. Ince, is an adaptation by C. Gardner Sullivan, of Charles Belmont Davis' novel, "The Octopus." At the time it was published a few years ago it created a sensation in literary circles and was considered the high water mark of contemporary literature. The Ince stamp is also evident in the superb cast which includes such well known players as Lloyd Hughes, Betty Ross Clark, Betty Blythe, Joseph Kilgour, Claire McDowell, Andrew Robson and Andrew Arbuckle.

Marion Davies Starts New Production

Marion Davies, the Cosmopolitan star, has started production on a new picture under the direction of Albert Capellani. Miss Davies' new picture is entitled "The Young Diana" from the story of the same name by Marie Corelli that appeared serially in Hearst's Magazine in 1917-18. It is an interesting tale of English high society life for which Miss Corelli has an international reputation.

In Miss Davies' cast are Forrest Stanley, who plays her leading man and Pedro de Cordoba, who has the role of the heavy.

New Changes in Realart Studio Personnel

In an industry which is notable for the frequency with which the entire personnel of the producing units change around, Realart points out that it may claim for itself a record. In the eight pictures that Maurice Campbell has produced in the past thirteen months, six of them have been made with one star, Bebe Daniels, and the entire group of prop-men, elcctricians, assistants, cameramen, etc., that started with Campbell thirteen months ago are turning out Realart pictures today.

The Bebe Daniels pictures are "Oh, Lady, Lady," "She Couldn't Help It," "Ducks and Drakes," "Two Weeks With Pay," "The March Hare" and "One Wild Week."



Joe Ryan and his leading woman, Elinor Field, in a new Vitagraph serial

Goldwyn Production News

E. Mason Hopper to Direct Moore in Photo Comedy by Rupert Hughes

E. MASON HOPPER has been assigned to direct the next Tom Moore picture for Goldwyn, "From the Ground Up," an original screen comedy by Rupert Hughes, written expressly for the Irish star. The author prepared the continuity as wall as writing the scenario. Work upon it began the latter part of the week.

Frank Lloyd and the company acting in "The Man from Lost River," Katherine Newlin Burt's first story written directly for the screen, left this week for Huntington Lake in the Sierra mountains to film the story. The only members of the cast so far announced are: House Peters, Allan Forrest and Fritzi Brunette.

Director Reginald Barker will turn the Llewllyn Iron Works of Los Angeles into a motion picture plant soon for "The Poverty of Riches," by Leroy Scott.

Will Rogers and his, director Clarence Badger, are cutting and titling "A Poor Relation," the film version of Edward E. Kidder's famous old comedy, photography on which was completed last week. Rogers' previous picture, "Doubling for Romeo," a screen story by Elmer L. Rice, was shown in preview at a Los Angeles theatre on Tuesday night and was greeted by continuous laughter.

Daniel Frohman, president of the Actors' Fund of America, visited vice-president Abraham Lehr at the studio on Wednesday and found the Goldwyn authors and actors eager to cooperate in the big festival which he is arranging to be given for the benefit of the Actors' Fund at the Beverly Hills Speedway on June 4th.

Frank Loyd Starts His Twelfth for Goldwyn

Frank Lloyd, who is one of Goldwyn's two featured directors, has just begun work on his twelfth production for that organization. It is "The Man from Lost River," an original screen story by the popular novelist, Katherine Newlin Burt.

Among Mr. Lloyd's early pictures for Goldwyn are "The World and Its Woman," starring Geraldine Farrar; Rex Beach's Alaskan fisheries story, "The Silver Horde"; four photoplays starring Pauline Frederick—"The Loves of Letty," "The Woman in Room Thirteen," "Roads of Destiny," and "Madame X." It was the power, skill and dramatic insight which he displayed in filming "Madame X" which won him the coveted featured position. Goldwyn's other featured director is Reginald Barker.

Three of Lloyd's featured productions are scheduled for release on Goldwyn's fall list—"The Invisible Power," "The Grim Comedian" and "The Man from Lost River."

"Wild Goose" Attracts Favorable Comment

Cosmopolitan Producers reports that its picture, "The Wild Goose," which is scheduled for general release by Paramount on June 5th, has been attracting favorable comment wherever it has been shown. The picture is based on Gouverneur Morris' novel of the same title and deals with the subject of divorce and the disposition of the child, a problem which has become one of the foremost questions of the United States. Seizing upon the timeliness of the theme presented in the picture, ministers have in some instances tied up their sermons on the topic of divorce with the highly dramatic story presented in the picturization of "The Wild Goose." The picture itself does not sermonize but unfolds a story "thrilling with emotion adventure."

Albert Capellani directed the production. Donnah Darrell wrote the scenario. Mary MacLaren, Holmes E. Herbert and Norman Kerry play the leading roles in a capable cast which includes Dorothy Bernard, Rita Rogan, the five-year-old child actress, Joseph Smiley, Mrs. Lucia Backus Segar and D. J. Flanagan.

Irene Castle Picture in Production

Director Edwin Hollywood, who is to direct Irene Castle in a series of productions for Hodkinson release, announces that the first production is now well under way. This picture is tentatively titled "A Broadway Bride," and has been adapted to the screen by Eve Unsell from an original story by Clarence Buddington Kelland which appeared in "Everybody's Magazine."

Opposite the star will be seen Ward Crane. Mr. Hollywood has chosen Charles Gerard for a prominent role in the production. The balance of the cast will shortly be announced.

Universal Industrial Democracy at Fort Lee

AN interesting report of the progress made in six months by the Industrial Democracy at the Universal Laboratory in Fort Lee, N. J., has been issued by Universal. The plan was started last October. Since then waste has been cut down more than fifty per cent, tardiness and absence except for illness have almost ceased; the quality of production has been improved, and the quantity of production has increased, while in addition to the increased wages, the employes are earning a five per cent additional bonus which may possibly be enlarged.

Carl Laemmle, R. H. Cochrance and Irving Thalberg were present at a mass meeting held by the laboratory employes last week. Mr. Laemmle in his address, expressed his appreciation of the workings of the Industrial Democracy, and spoke in high praise of the new spirit of co-operation which has come into existence.

Do you believe in absolute-
?
devotion
You'll enjoy it!

Keaton Scores in "Hard Luck" at California

"Hard Luck," in which Buster Keaton is featured, has been hailed by the San Francisco papers as the funniest comedy that the Metro comedian has yet made. The criticisms were made during the recent showing of "Hard Luck" at the California Theatre, San Francisco. Says Gerald L. Dillon of the San Francisco Bulletin:

"'Hard Luck,' which introduces the side-splitting Buster in two reels of genuine humor, displays him as the coming comedian of the screen, if he has not already arrived."

No less commendatory was the criticism in the Chronicle:

"It's 'Hard Luck' for Buster Keaton, but good luck for the California audiences this week. The two-reel comedy which the solemn faced funmaker contributes to the California programme is perhaps the funniest thing he has ever done . . . Anyone who can sit throughout the last fifty feet of 'Hard Luck' without a heartfelt howl of laughter carries his own blue laws with him." The Examiner also hails this comedy as "about the best that Buster Keaton has made."

Hugo Ballin Completes Third for Hodkinson

Hugo Ballin's new picture for Hodkinson release, which was made under the title, "Ave Maria," has been completed. The release title will be "The Journey's End." A statement from the Hodkinson headquarters declares that this picture "is the first serious drama which has ever been made without a single subtitle from beginning to end." Mabel Ballin and Wyndham Standing are seen in the leading roles. George Bancroft, well known on the speaking stage, makes his screen debut in this picture.

Three Prize Winners at Universal City

Three beauty and popularity competition winners who are making good at Universal City, reports the Universal Film Mfg. Co., are Gertrude Olmstead, Mary Philbin, and Joey McGreey.

Miss Olmstead won the Elks Beauty competition in Chicago, and is at present supporting Frank Mayo. Miss Philbin was second winner and has played in "The Blazing Trail" and "The Harbor Road." Miss McGreey is the winner of the Thomas H. Ince screen competition and is now appearing in Universal comedies.



A scene from the new Pathe serial, "The Yellow Arm"

Lichtman Sales Drive Soon

Sales Force of Associated Producers Ready for Action June 12

THE sales drive which general manager Al Lichtman of Associated Producers, Inc., has announced for the week of June 12 has roused his entire selling force to a high pitch of enthusiasm, reports that company. While the drive is not in any sense a contest to determine which branch office can do the biggest business, the branch managers themselves have chosen to consider it in that light. With every local manager and his staff getting set for the big week there is a promising outlook that the drive will bring out not only some rental records for the individual exchanges but also for the organization as a unit.

Mr. Lichtman's entire selling plan is complete and in the hands of every branch manager. The drive includes every branch office of Associated Producers, Inc., and covers the entire United States and Canada.

That the drive will prove highly successful is a foregone conclusion, according to general manager Lichtman. "This is a sales drive that is backed up by a 100 per cent product," said Mr. Lichtman. "We are not offering exhibitors promises—we are offering them as powerful an array of pictures as there is in the market. Among the pictures which exhibitors will have an opportunity to book during the drive, or at any other time for that matter, are: J. Parker Read's 'I Am Guilty,' starring Louise Glaum; Mack Sennett's 'Home Talent,' released May 22; Thomas H. Ince's 'Mother O' Mine," released June 6; Allan Dwan's 'A Broken Doll,' released June 12; Maurice Tourneur's 'The Foolish Matrons,' released June 19; J. L. Frothingham's 'The Ten Dollar Raise,' released June 26; and Mack Sennett's two great two-reel comedies, 'Made In The Kitchen,' and 'She Sighed By The Seaside.'"

Jack Gilbert to Star in Fox Pictures

The list of screen stars is shortly to have an addition in the person of Jack Gilbert, whom William Fox has elevated, and who will make his stellar debut in an important Fox production, plans for which are now under way.

One look at "Shame," a new Fox production made at Hollywood and which will be screened in New York ere long, convinced Fox officials that in Gilbert, who plays the lead, they had stellar material of more than ordinary promise. His promotion to the rank of star immediately followed.

Jack Gilbert is of the Jack Barrymore type, dark, black-haired and the possessor of an unusually expressive pair of dark brown eyes. He was born in Utah, and has been on the stage ever since he was a small boy. In fact, he was practically "born into the business," as the offspring of two of the country's oldest stock players.

Runaway Train Thriller for Educational

"Lyman H. Howe's Famous Ride on a Runaway Train," in the opinion of many the most bewildering screen novelty that has ever been produced, has been turned over to Educational Exchanges for distribution, and this picture, which has created a sensation in every one of the few showings it has had, will be ready for release about June 12.

"'A new type of screen novelty which gives its audience the biggest and most unexpected thrill it has ever had during a motion picture," wrote the critic of the New York Commercial, after he had seen the thriller at the Capitol Theatre, New York, where it was given a second presentation.

The picture combines comedy and thrills in a thoroughly enjoyable manner. Beginning with some ordinary scenes from the car windows and platforms, the camera suddenly is moved to the front of the train as the train begins to run away down a steep grade. With every mile the train increases its speed until bridges and tunnels are crossed or passed through in such rapid succession that it is almost impossible to count them.

The special musical score prepared by Mr. Rothapfel, making use of all the traps and odd instruments in the orchestra, added greatly to the feeling of reality as the audience more and more felt that it indeed was taking the wildest ride in the history of railroads.

Director Lloyd Starts New Goldwyn Picture

Frank Lloyd, who is one of Goldwyn's two featured directors, has just begun work on his twelfth production for that organization. It is "The Man from Lost River," an original screen story by Katherine Newlin Burt, author of "The Branding Iron" and "Snowblind," two successful western novels which Goldwyn has previously picturised.

Among Mr. Lloyd's early pictures for Goldwyn are "The World and Its Woman," starring Geraldine Farrar; Rex Beach's Alaskan fisheries story, "The Silver Horde;" four photoplays starring Pauline Frederick, "The Loves of Letty," "The Woman in Room Thirteen," "Roads of Destiny" and "Madame X."

Wide Bookings for the Tony Sarg Almanac

George R. Meeker, general manager of Tony Sarg's Almanac, has secured in less than five weeks a 52 weeks' booking at the Criterion theatre, New York, with the Rialto and Rivoli to follow; the Strand in Brooklyn, the Stanley Circuit in Philadelphia; Shea's Hippodrome in Buffalo; the California theatre in San Francisco; and other houses of equal importance scattered throughout the country. By the end of this week the entire territory of the United States and Canada will be closed. The foreign field is being looked after by the Inter-Ocean.

The third of the series in the Almanac is "Why They Love Cavemen" which will be presented for the first time on June 10th at the Criterion theatre, New York.

Why does a woman crave ~ ? devotion Watch for it!

Imperial Productions to Star Cleo Madison

IMPERIAL PRODUCTIONS, a Delaware Corporation, has completed its plans for the production of six special features starring Cleo Madison whose contract with the Metro Pictures Corporation expires this month. These productions will be made and exploited under the personal supervision of Jesse J. Goldburg.

The plan of production will embrace novel departures from the procedure that has been followed heretofore, from the commencement of productions to the final cutting, titling and even to the point of exploitation. The stories chosen were first passed upon by both Mr. Goldburg and Miss Madison and then a complete synopsis submitted to a committee of five, none of whom having had any connection with motion pictures, one being a professor of dramatic instruction at a University, another the head of a publishing company, the third a noted art dealer, the fourth a producer of dramatic productions who has heretofore kept aloof from photo-plays, and the fifth a minister.

Imperial Productions have opened offices at 112 West 44th St. The first release, the title of which has not been finally selected, will be completed and ready for distribution August 15th. The source of distribution has not been determined upon.

Work is Completed on "Nothing Like It"

Al Christie has finished the production of "Nothing Like It," the comedy that will head the new Christies in Educational's releases this summer. "Nothing Like It" will start the series off with a bang. The leading players will include Dorothy Devore, Eddie Barry, Helen Darling, Earl Rodney, Eugene Corey, Ward Caulfield, and Al Haynes, and among the scenes will be a small town opera house, the Nile River, with "real water," and a chariot race with "real horses."

"Oh Buddy!" has been selected as the title for the comedy to follow "Nothing Like It."

"Four Horsemen" Nears 166th Performance

Keeping pace with record of the famous novel of Vicente Blasco Ibanez, "The Four Horsemen of the Apocalypse," the Metro screen version of this story will have its 166th performance at the Astor Theatre, Saturday, equalling the present number of editions of the book.

With its showings in Los Angeles, Pittsburg, Detroit, and Chicago in addition to the New York presentation, it is estimated by the Metro officials that close onto three quarters of a million people have already seen this dramatic screen translation of the Ibanez book.



Constance Binny's new Realart release is "Such a Little Queen," a picturized version of a successful play

Realart Announces Release

"Such a Little Queen" by Pollock Has Constance Binney as the Star

FOLLOWING "The Land of Hope" with Alice Brady, Realart announces that their next release will be "Such a Little Queen" with Constance Binney as the star in the title role. This is the Channey Pollock story that caused considerable comment at the time that it was introduced on the stage at the Hackett Theatre, and was the first vehicle to bring Elsie Ferguson before the public as a star.

The story concerns the trials and tribulations attendant upon the love affairs of the diminutive Queen Anne Victoria, of Gzbfernigambia, and her royal finance, Stephen, King of Hetland. They are forced to abandon their kingdoms by a revolution and come to the Western Hemisphere where their difficulties are increased by the development of unforeseen circumstances. In the screen adaptation of the story all the delicious humor of the original is said to have been preserved and taken advantage of. The scenario was prepared by Clarkson Miller and Lawrence McCloskey.

Constance Binney plays the role of the little queen, and she is said to do some of the best work of her career in this part. Vincent Coleman plays opposite Miss Binney in the role of Stephen of Hetland. Other important roles are played by J. H. Gilmore and Frank Losee. Completing the cast are Roy Fernandez, Jessie Ralph, J. R. O. Perkins, Betty Carpenter and Chub himself, a Boston bull-terrier.

Pickford Picture Is Popular

United Artists is Accorded Much Praise on "Through the Back Door"

"THROUGH the Back Door," the latest Mary Pickford production released by United Artists, is proved a triumph, announces that company. Hiram Abrams, President of United Artists, has received no end of congratulatory telegrams and letters from exhibitors upon the success of the production.

One example of exhibitor enthusiasm is the message from Jake Lourie, of Boston, who wired Mr. Abrams, as follows: "Am playing 'Through the Back Door' day and date in Modern, Beacon and Park theatres. Big crowd waiting outside all the time but I can't get them in. The people inside won't go out. They all want to stay and see it twice."

From the Fenray theatre of Martins Ferry, Ohio, Mr. L. Eick, wired as follows: "'Through the Back Door' universallly pleasing. It presents Mary Pickford in all the charm and peculiar talent that has made her name supreme in the cinema world. The exquisite blending of humor and pathos from a harmonious role that is a delight to behold. This is truly one of her greatest works."

The public also has accepted this production as the most enjoyable of its type that Miss Pickford has ever made.

Actress Reverts to Her Baptismal Name

Every woman has a right to change her mind and every girl her name, for one of two reasons—marriage or the stage. But it is not often that you find an actress, well-known under her stage name reverting to her baptismal name. However, Miss "Marion May" exercising her feminine rights has decided to be known henceforth professionally, not as "Marion May," but under her own name of Nadja Ostrovska.

Addition Being Made to Realart Studios

More evidences of Realart's vigorous two year growth is shown by the building activities on the West Coast. A new dressing-room building of one story, covering nearly 5,000 square feet, is just being completed. The addition will provide 17 rooms; 4 of them 12 x 24 feet, for the use of extra people; and 13 smaller single rooms, each provided with lights, running water and all conveniences.

The new scenario addition, providing several roomy offices, has been completed and is ready to occupy. The new scene docks, built as part of the new stage and as anchorage for the diffusers over it, are completed and in use, the whole addition having an area of 7,000 square feet.

You will be glad to know that your special feature subject, "BLACK BEAUTY," proved a very great financial success at my theatre.

For the first time in six years, I broke the policy of my theatre by playing "BLACK BEAUTY" one entire week. We never played a feature more than three days.

I am pleased to say that "BLACK BEAUTY" not only filled my house but a large crowd filled my lobby and stood in line outside the theatre, every one of the six nights the picture was playing.

Apart from the satisfactory box-office receipts, almost the largest in six years, I feel that "BLACK BEAUTY" has created a good will for my theatre, as never before have I shown a picture which gave such entire general satisfaction or more favorable comment.

Besides, a great many people visited the house who seldom ever come to a theatre in this part of the city.

"BLACK BEAUTY" is a picture which everybody should like and every exhibitor be proud to show. Every theatre should make very big money with it as I did.

Yours truly,
J. C. BRADY,
Proprietor,
MADISON THEATRE,
TORONTO.

AN
ASSOCIATED EXHIBITORS
PICTURE



HAL ROACH *Presents*

HAROLD LLOYD

in

AMONG THOSE PRESENT

DIRECTED BY
FRED NEWMEYER

PRODUCED BY
ROLIN FILM CO.

Pathé
Distributors



A STAR WHO IS SOLD 100% TO THE PUBLIC!

Harold Lloyd IS!

We *know* it. Anyone who is familiar with the facts has to admit it. Everyone who has ever seen a Lloyd feature comedy shown before a theatre audience knows it!

How many stars, feature or comedy, can you say that of? Mighty few. The fingers of one hand will enumerate them. And time and again, in competition with others of that chosen few, Harold Lloyd has proven the greater attraction!

"A whirlwind of laughter through to the finish," says the *Cleveland Plain Dealer* of one of the Lloyds; "clean, wholesome, genuine entertainment with laughs in rapid succession," says the *Cleveland News* of another; "in competition with first class opera in one house; a highly thought of feature in another, Harold Lloyd has packed my house at 8:30," says Wm. C. McIntyre of the Rose Theatre, Fayetteville, N. C.; "my patrons tell me that they had rather see Harold Lloyd than any other screen comedian and I am in business to give them what they want to see," says John Thornton of the Liberty Theatre, Electra, Texas; and we have told you frequently what the biggest exhibitors have said of his pulling power.

Forget the length of the Lloyd comedies. Rate Lloyd where he belongs, at the top of the topmost stars in the topmost features!

ASSOCIATED EXHIBITORS, INC.
35 West 45th Street, New York
PATHE *Distributors*



On the right is D. J. Robert Pauline, an internationally known hypnotist, who is to be featured in a series of weird comedies to be released by Educational as Educational-Cameo comedies. On the left Arthur B. Reeve, creator of the Craig Kennedy stories, who will write the scripts for these comedies. In the centre is a scene from "Torchy's Millions," a Torchy comedy, also an Educational release. Johnny Hines, the star, is in the oval.

Hutchison Rescues Ann Hastings in Rapids

According to a report from the Pathe home-office, Ann Hastings and Charles Hutchison had a narrow escape during the filming of one of the scenes for the serial, "Hurricane Hutch," in the Ausable Chasm, New York. The star, according to the account, had leaped into the rapids and was followed by Miss Hastings who was required by the script to drive her horse into the rapids in an effort to "rescue" Hutchison, playing the hero role. Overcome by the strong current Miss Hastings and her mount suddenly disappeared from view. Hutchison, it is stated, abandoned himself to the current and succeeded in finally locating Miss Hastings in the whirlpool and bringing her ashore considerably downstream. The girl sustained a badly wrenched ankle, but Hutchison escaped uninjured.

THAT'S FUNNY!

WHAT?

Hallroom Boys Comedies



Featuring

SID SMITH

Everybody's Talking About Them

ASK

FEDERATED
FILM EXCHANGES of AMERICA, INC.

New Torchy Series Announced

JOHNNY HINES, who has taken his place among the foremost of the country's screen comedians, will be featured in a second series of Torchy Comedies through the coming year. The first picture of the new releases, "Torchy's Promotion," has been finished.

This news is contained in an announcement made this week by E. W. Hammons, president of Educational Film Exchanges, Inc., that Educational has made a contract with the Master Films, Inc., for a second series of "Torchy's."

In fact, the promise of C. C. Burr that Master Films would put into the second series more effort and expense, is fulfilled in the first of the new subjects, with the result that "Torchy's Promotion" is a stronger comedy than any of the first releases, declares a statement from Educational Films' home offices.

"When we took on the first series of Torchy Comedies," said Mr. Hammons, "they were an unknown quantity. It is true that they had in their favor the fact that they were adapted from the well known stories by Sewell Ford which had appeared for several years in big newspapers throughout the United States and Canada, and in national magazines like the *Saturday Evening Post*, and our implicit faith in the producing organization, but the comedies themselves were not known to exhibitors or the public Like many screen productions, their value was indeterminate until they had been shown to the public."

"The cooperation which we have received from Mr. Burr in particular, and Master Films in general," declared Mr. Hammons, "has led us to make a new contract with Master Films for this second series. True to his promise, Mr. Burr has put into the first of the new pictures more effort and additional expenditures.

"Johnny Hines has become one of the best liked of film comedians. But back of all efforts of the actors must be an organization of solid, substantial people, imbued with the very spirit of the play. Such is the type of organization which has been erected with painstaking care by Mr. Burr."

With a year's effort for a background for Torchy Comedies, Mr. Burr started this work by securing exclusive rights to the Sewell Ford stories, which have millions of readers in newspapers all over the country. Then he went on to build. Johnny Hines was selected as the typical Torchy, and by the time ten stories had been released, Mr. Burr had surrounded himself with a staff of expert co-workers

In addition to Johnny Hines and Dorothy Leeds, who plays opposite Hines, Mr. Burr has surrounded himself with a staff including James Dealey, studio manager, Roy Vaughn, cinematographer; Harry Kiefer, property room manager and Charles Hines, assistant director. A considerable share of the success of these comedies is attributable to the work of Rollo Shorp, assistant to Johnny Hines.

"Torchy's Promotion" is a comedy of fast action, full of screamingly funny situations. Torchy, the beloved office boy of the flaming red head, is discharged by the villainous general manager. Quick of wit and ready at all times for a fight or a frolic, Torchy soon gets back on the job. Sent on a wild goose chase for a fake contract by his persecuting manager, he accidently meets the Big Boss traveling "incog," and Torchy "walks home with the bacon."

New Reeve Series Offered

Educational to Have Weird Two-Reel Comedies Starring Pauline

A RARE combination of writers and actors has begun work recently on what promises to be an unique series of comedies to be released during the coming year by Educational Exchanges.

Here is the line-up: Arthur B. Reeve, the American Conan Doyle, and the creator of the Craig Kennedy detective stories, writing the plays. Dr. J. Robert Pauline, internationally known hypnotist, long a favorite on the stage both in this country and in Europe, playing the part of "Oliver Optix," the hypnotist-detective, the character created by Reeve's pen especially for this series. Adrian Gil Spear, artist and motion picture comedy producer, collaborating with Reeve in the creation of this new screen character and supervising the production of the plays featuring Dr. Pauline.

There will be twelve of the new comedies, which will be produced by the Invincible Photoplays, Inc., and will be known as "Cameo Comedies."

"I have 'gone into the silences' out here at my thinking shop," writes Reeve from his studio at Northport, L. I., to E. W. Hammons, president of Educational, "and Gil Spear and myself are knee deep in manuscripts for the series of movie stories for Dr. J. Robert Pauline. I can say with all modesty that I believe these stories are among my best works, if not the very best."

Among the earliest of the new "Cameo Comedies" will be "Spoofing Spooks," a portrayal of the events that follow when a man who has gone into hiding and is believed to be dead, appears in person and tries to pass himself off as a spirit, and "Fixing Fakers."

The cast of the Cameo Comedies is not yet complete, but it is understood that Dr. Pauline will be supported by Dorothy Mackaill, who made a success in Torchy Comedies, also released by Educational, and by Helen O'Neil, the Irish Carmen.

"Foolish Wives" Completed

Stroheim Cutting Huge Universal Production—Cost Over $1,000,000

A DAY which a whole lot of people, and most of all Carl Laemmle, president of the Universal Film Manufacturing Company, have been impatiently awaiting, has at last arrived. The day is May 19th. The reason why this is considerable day is that "Foolish Wives," the gigantic production on which Erich Von Stroheim has been working for ten months, was finished on that day. The news was contained in a telegram to the chief, and the proof of the huge amount which has been spent on this accurate and splendid reproduction of Europe's most sumptuous vacationing center, Monte Carlo, was received a few days later in the regular weekly cost sheet.

The Universal cost tabulation shows that on May 13th $1,006,-681.10 had been expended. This, of course, will be greatly increased before the picture can be offered to exhibitors. The ordinary selling percentage of a picture is 35 per cent., and to this must also be added the cost of cutting, titling, prints and exploitation supplies. In acual dollars and cents this picture will stand the Universal a million and a half dollars before a dollar is taken in.

In addition to the huge buildings which were erected on the Universal City property, extensive sets had to be put up at Monterey and at West Lake, where the final scenes of the picture were taken. These outside sets alone accounted for $250,000 or more, of the money which went into this production, and the 2,000 extras which were used on all three of these locations counted for $138,477 more. The item of lighting is not as yet completed, the total so far received amounting to $73,343.53.

Mr. Von Stroheim has already started to cut the 300,000 feet of negative down to workable proportions. His assistant directors and two of the cameramen who were on the job with him will be engaged in this work for some time to come. "Foolish Wives" will not be released until some time in September.



Ernest Shipman presents "The Foreigner," from the novel by Ralph Connor, produced by Winnipeg Productions, Inc., a Hodkinson release

Vitagraph Busy on Coast

"Wallingford" Story to Be Ready Soon; Other Units Are All Active

VITAGRAPH'S production activities at its Western studios at Hollywood, California, are being speeded up every day, it is reported, and within three weeks' actual capacity production will have been reached. Pretentious plans are now materializing that promise a strong and interesting collection of releases for this company in the carly fall.

"The Son of Wallingford," Mr. and Mrs. George Randolph Chester's personally directed super-feature will be finished within the next couple of weeks. The authors will take the negative to the Vitagraph studios in Brooklyn for editing. Mr. Chester is enthusiastic over the results he has obtained and promises to have one of the biggest pictures of years.

William Duncan and Edith Johnson, who are now finishing their special production, "Where Men Are Men," are to continue in pictures of this special production character, and these will probably be of about the same length as "Where Men Are Men"—seven reels.

Another Curwood special is now being prepared by David Smith, one of Vitagraph's biggest directors. Antonio Moreno's new feature, "The Secret of the Hills," a story of romance among intrigue which fits this handsome young star exceptionally well, is now being completed by Chester Bennett, the director.

Larry Semon is constantly producing a two-reel special comedy, and is reported as doing the best work of his career. His next is "The Fall Guy." Larry's latest actual release played two of Broadway's biggest theatres last week, day and date. Jimmy Aubrey is now at work with his director and continuity writer on the first comedy of a new series.

Earle Williams has returned from a brief vacation at Coronado and will start a new production as soon as continuity is prepared.

Gloria Swanson Starts "The Shulamite"

Gloria Swanson started this week on "The Shulamite" for Paramount with Mahlon Hamilton as leading man. The cast also includes Russell Simpson and Lillian Leighton. "The Shulamite" was scenarized by J. E. Nash from the play and novel—the former by Edward Knoblock and Claude Askew, the latter by Alice and Claude Askew.

R-C Pictures in Big Cities

Many First-Run Bookings Closed for Theatres in Important Towns

FURTHER evidence of exhibitor interest in Robertson-Cole productions is provided in the recent first run bookings in important cities, reported from the various branch offices.

"Black Roses," with Sessue Hayakawa in the leading role and "Salvage" with Pauline Frederick, are setting a fast pace. The frequent booking of these productions reflects again the growing popularity of these stars.

"Black Roses," for instance, has been booked for first runs in both the Criterion and City Square theaters, Atlantic City, Robertson-Cole getting two first runs in the beach resort. "Salvage" was paid a similar compliment by Edward O' Keefe, proprietor of the Atlantic City theatres.

The Strand theatre of Flint, Mich. has landed first runs on "Black Roses," "Beach of Dreams" and "If Women Only New," a group of R-C subjects. Milwaukee also will see "Beach of Dreams" and "Nobody's Kid," the Mae Marsh production at the Toy theatre while the Crystal theatre of the same city has booked for first run the Gasnier production "Good Women" and "See My Lawyer," with T. Roy Barnes. "See My Lawyer" and "What's A Wife Worth?" also go to the Branford theatre of Newark for first screening.

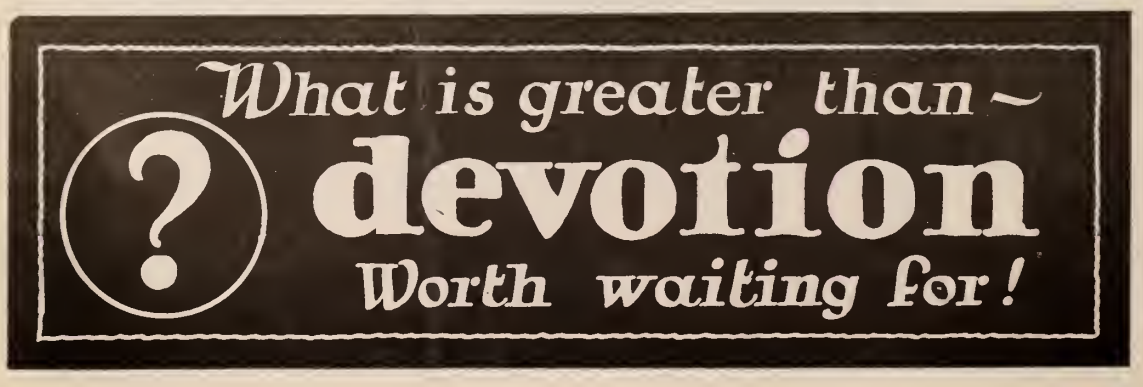
"Beach of Dreams" and "Nobody's Kid" also have been booked for first run by the Robbins Amusement Company for their Majestic theatre at Utica while the Alhambra landed "Seven Years Bad Luck," the Max Linder subject. "What's A Wife Worth?," the William Christy Cabanne production, has been picked by the Savoy theatre, Syracuse, for first run.

The popularity of Robertson-Cole subjects is increasing rapidly on the Coast and in San Francisco. In Oakland, for example, the M'Arthur theatre, conducted by J. J. M'Arthur, will screen "Seven Years Bad Luck," "The First Born" and "Black Roses," for first run. The San Francisco office also reports the booking of "813," the Arsene Lupin story, by the College theatre, San Francisco, for first run and "One Man in a Million" for first screening at the Tivoli theatre.

"Three Musketeers" to Run on Broadway

HIRAM ABRAMS, president of the United Artists Corporation, has just closed a contract which provides for an extended engagement of "The Three Musketeers" at the Lyric theatre, New York City, in the fall. It is stated that a $2.50 top price will prevail. "The Three Muskeeters" is now being produced on the West Coast with Douglas Fairbanks in the leading role.

It is also announced that the presentation of "The Three Musketeers" at the Lyric in the fall will be staged by Joseph Plunkett, managing director of the Strand, New York City. The picture will be about ten reels in length and, according to Mr. Abram's report, will be the greatest screen production yet made by Fairbanks.



Educational to Release 12 All-Star Comedies

TWELVE all-star two-reel comedies are announced as the latest acquisition made by Educational Film Exchanges.

This new line of comedies, being produced by the California Production Corporation will be distributed by Educational during the next year, the pictures to be released one each month.

The all-star cast that will play in these extraordinary comedies include, so far, such well-known actors and actresses as Louise Fazenda, Chester Conklin, Neely Edwards, Charlotte Merriam, Eddy Baker and Baby John Henry, Jr. The entire group of players will appear in each of the pictures, which are to be known as "Punch Comedies."

"The Love Egg," the first of the new series, was brought to New York recently and shown before a private company of motion picture critics and distributors.

Edgar Comedies Liked by Japanese Fans

The Movie Club, of Tokio, Japan, is the latest fan organization to express their appreciation of the Edgar Comedies, which are released by Goldwyn. In a recent letter to the Goldwyn director of publicity, this club requested that pictures of Goldwyn stars be forwarded, and stated that the club considered the Edgar Comedies especially high class.

Max Linder has sent invitations for the New York preview of his new five-reel comedy "Be My Wife," which will take place at 8:30 Tuesday evening, June 7, at Aeolian Hall, 34 West 43d street, New York City. The French comedian has arranged something novel for the premiere screening of this picture, the nature of which he refuses to divulge, intimating that everybody who attends will be highly pleased.



Showing one of the scenes in "Deception," the Paramount spectacle now showing at the New York Rivoli theatre

Current Paramount Issues

"The Wild Goose" and "The Traveling Salesman" Set for June 5

ROSCOE ARBUCKLE in "The Traveling Salesman," a picturization of James Forbes' play, and the Cosmopolitan production, "The Wild Goose," directed by Albert Capellani, are announced as the Paramount pictures released June 5.

"The Traveling Salesman," was directed by Joseph Henabery. Shown on Broadway recently, this picture was declared by metropolitan critics to be full of good comedy. Because of the immense popularity of the Forbes play on the speaking stage, it is argued by Paramount officials that people will be naturally attracted to film theatres to see this play on the screen. One of the funniest incidents in the picture is the poker, which also was one of the most interesting features of the spoken play.

Supporting Mr. Arbuckle is a cast composed of the following: Betty Ross Clark, Frank Holland, Wilton Taylor, Lucille Ward, Jim Blackwell, Richard Wayne, George Pearce, Robert Dudley and Gordon Rogers. The scenario was written by Walter Woods.

"The Wild Goose" is from a story written by Governeur Morris which was published serially in Heart's Magazine, and later published in book form. The production was made by Albert Capellani. The cast includes Mary MacLaren, Holmes E. Herbert, Dorothy Bernard, Joseph Smiley, Norman Kerry, Rita Rogan, Lucia Backus Segar and others. The picture has received a tremendous amount of publicity in all of the Hearst newspapers throughout the country, in each of which the novelization of the picture has run serially.

"Dream Street" Booked by Comerford

Mr. E. Comerford, of the Comerford Amusement Company, of Scranton, Pennsylvania, has booked the latest D. W. Griffith production, "Dream Street" for all his theatres including his houses in Scranton, Wilkes Barre, Pittston, Carbondale, Sunbury, Honesdale, Olyphant and Dunmore.

Pathe Names Releases Set for June 12th

PATHE announces its short-subjects scheduled for release the week of June 12. "Danger's Doorway" is the title of the seventh episode of "The Sky Ranger," the new Seitz serial in which June Caprice is co-starred with George B. Seitz. The fourteenth episode of the new Ruth Roland serial, "The Avenging Arrow," scheduled for release is "Shifting Sands." The current chapter is said to reveal further proof to admirers of Miss Roland that she is inexaustible in feats of physical strength and daring.

The title of the new Hal Roach comedy featuring "Snub" Pollard, which is scheduled for release on this date is "Where's the Fire?" Pollard appears as a fire chief in the comedy, which is said to be one of the funniest yet produced at the Hal Roach studios.

Pathe Review No. 107 presents a number of interesting subjects. "Tile Tales" is an insight into the manufacture of mosaic, or little tiles, and their different decorative uses. "Hold Your Horses" shows a few slow-motion examples produced by Novagraph of New York's Mounted Police in action. "Underneath the Big Top," the current Hy Mayer "Capitol Travelaugh," gives intimate views, humorously shown, of life behind the scenes in the circus; and "The Theft of the Rainbow" is an old Indian legend, telling the story of the pond lily, produced in exquisite Pathe-Color.

Helena Marsh Sings at Capitol in New York

Miss Helena Marsh, an American contralto who has won considerable notice in her concert work as well as during her appearance with the Metropolitan Opera Company, of New York is playing a week's engagement at the Capitol theatre in New York, beginning May 29th.

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Jessen's Studio News by Wire

LASKY

George Melford is next to film "The Sheik" from S. M. Hull's novel. The adaptation is by Monty Katterjohn.

Monte Blue has gone East to play opposite Mae Murray.

Director Sam Wood will have Mahlon Hamilton as leading man for Gloria Swanson in "The Shulamite." The scenario is by J. E. Nash. Russell Simpson and Lilian Leighton appear in the cast.

Director James Cruze, Roscoe Arbuckle, Harriet Hammond and Mary Thurman have returned to Los Angeles from a week's marine trip during which scenes were filmed for "Should a Man Marry?" This subject was adapted by Walter Woods.

Pictures now in production are "The Stage Door," by Rita Weiman. William De Mille directing and "At the End of the World," starring Betty Compson, under the direction of Kenlon Stanislaws.

Cecil B. DeMille's new subject is as yet untitled.

CHRISTIE

Al Christie has finished the first two-reeler of the new series for Educational release. The title is "Nothing Like It." Director William Beaudine is now at work on the second release, titled "Oh, Buddy," featuring Neal Burns, Vera Stedman, Victor Rotman, Helen Darling, and Ogden Crane.

Earl Rodney and Irene Dalton are at work on a new Vanity comedy, titled "Spiking the Scoop." Frederick Sullivan is the director.

Scott Sidney is directing another Vanity subject, entitled "Chicken Hearted," in which Dorothy Orth is featured.

REALART

Thomas Heffron is directing Wanda Hawley in "Her Face Value," written by and adapted by Percy Heath from the story, "The Girl Who Paid Dividends." T. Roy Barnes, in the leading role, plays the part of the press agent.

Subjects in production include "A Virginia Courtship," featuring May MacAvoy, under the direction of Frank O'Connor. Alec Francis appears in an important role.

FIRST NATIONAL

The supporting cast for Charles Ray's new subject "Two Minutes to Go," includes Mary Anderson in the leading role, Lionel Belmore, Tom Wilson, Lincoln Steadman, Trueman Vandyke, Burt Woodruff, Adam Vaughan, Phil Dunham, Francois Dumas, and George W. Comm.

The supporting cast for Katherine MacDonald in "Peachie," includes Joseph Dowling, Charles Meredith, Kate Lester, and Wilfred Lucas.

Carter DeHaven has completed the filming of "My Lady Friends."

Allan Holubar's "Man, Woman, Marriage" opens in San Francisco and Los Angeles on June 5th. This picture was shown to the California convention of the Federated Women's Clubs at Yosemite, last week.

Marshall Neilan arrived in Los Angeles on Saturday of last week and has opened his studio at Sunset and Wilton Place, Hollywood.

Isabel Johnson, sister of Agnes Christine Johnson, has been added to the scenario department of the Oliver Morosco Productions.

John McCormick, recently appointed as Western representative for First National, arrived on the Coast from New York on Saturday of last week and took up active duties in his new office on Tuesday of this week. Jack Neville, the former publicity writer for the Katherine MacDonald company, succeeds Mr. McCormick as the Western publicity representative for First National.

John M. Stahl's production has been given the release title of "Retribution." Mr. Stahl is now working with Bess Meredith in the preparation of the script for his next picture, which is as yet untitled.

R. A. Walsh is now engaged in the editing of "Serenade," in which George Walsh and Miriam Cooper are co-starred. Mr. Walsh is preparing for the production of Peter B. Kyne's story, "Kindred of the Dust," in which Miriam Cooper will play the leading part.

GOLDWYN

Frank Lloyd and his company, which includes House Peters, Fritzi Brunette, Allan Forrest, James Gordon, Monte Collins, and Milla Davenport, have gone to Huntington Lake for the purpose of filming exteriors for "The Lost River."

E. Mason Hopper is using the girder framework of two new buildings, being erected in Los Angeles for the exteriors for the Rupert Hughes story, "From the Ground Up." Tom Moore is the star in this subject.

Goldwyn announces the purchase of "Grand Larceny," by Albert Payson Terhune.

BRUNTON

Robert Brunton arrived on the Coast from New York on Thursday of last week to resume production of the Rudyard Kipling stories for release by Pathe.

A very costly and elaborate set is being completed for Mary Pickford's "Little Lord Fauntleroy." The set represents the interior of the Earl's English castle. It is two hundred and fifty feet long and one hundred feet wide and contains five rooms and numerous corridors.

METRO

Milton Hoffman, who has served five years with Famous Players-Lasky in an executive capacity, has assumed the duties of general manager of production for Metro on the Coast.

George D. Baker is filming the last scenes this week for "The Hunch," in which Gareth Hughes plays the featured role.

Nazimova is engaged in the editing of "Camille."

It will require ten days for Rex Ingram to complete "The Conquering Power."

Dallas Fitzgerald is using one hundred bathing beauties in the beach scenes for "The Match Breaker," in which Viola Dana appears as the star.

Bayard Veiller has selected Gaston Glass to play the leading man for Viola Dana in "Under the Sour Apple Tree," which will be put into production next week.

UNIVERSAL

Irving Thalberg, general manager of the Universal studios, arrived on Tuesday of this week at Los Angeles from New York.

Von Stroheim is making the last sequence for "Foolish Wives" this week.

The cast for "The Harbor Road" includes Mary Philbin in the featured role, James Morrison, George Bunny, Minna Redman, George Williams, Jack Mower, and others.

Alta Allen is playing opposite Lee Moran in "Robinson Trousseau," which is being directed by Jack Nelson.

Director William Worthington, who is now "between pictures," is cast for an important role in Gladys Walton's new stellar vehicle, "Christine of the Young Heart." Others in the cast include George Hackathorn and Dwight Crittenden.

Director Albert Russell is making the last scenes for "The White Horse," a serial starring Art Accord and originated by Ford Beebe.

Marie Prevost will be directed in "The Butterfly" by King Baggott. A. P. Younger is writing the continuity.

The Sears-Roebuck general offices have been reproduced for scenes in Tod Browning's "Fanny Herself." The exterior of an office building was taken in Chicago recently for this subject.

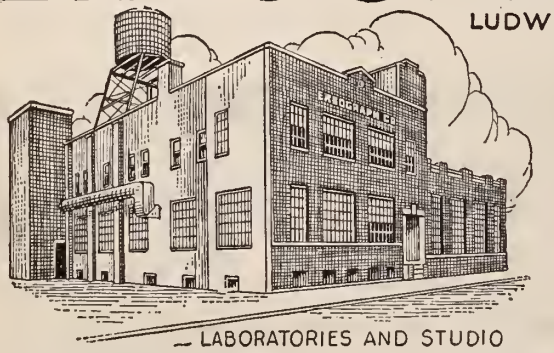
It is reported that Herbert Rawlinson has been placed under a long-term contract by Universal.

Edward Kull has begun the filming of a series of two-reel Northwestern Mounted Police stories, in which Josephine Hill and George Larkin are playing the leading roles.

Ward Hayes is directing Billy Fletcher in a comedy, entitled "Tamala Mine."

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Live Notes from the Studios

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ABOUT PLAYERS

BETTY BLYTHE declares that her engagement, while playing the title role in "The Queen of Sheba," was one of the most delightful of her screen career. Miss Blythe is one of these few fortunate women possessed with beauty, ability, feeling, and a sunny disposition. She fairly radiates with the charm of being happy, contented and grateful for all the good things which have come to her in life, including her earned success.

It is not surprising, therefore, that she not only lives up to all the flattering information regarding her, given out by one Herbert Howe, her official press representative, but even surpasses his modest description of her beauty and charm. Miss Blythe has, also, the evidence of a great understanding of life in reality, as well as how to portray it upon the screen. While she does not indulge in temperament herself, she can understand it in others—even in the beast of burden assigned to carry her across the desert, in the giant photoplay dominated by her performance. "Every few feet the poor old camel would simply lie down" explained the beatiful "Queen." "It was exasperating—especially for the director. The camel had no regard for footage nor for his 'royal passenger.' But I could understand how he felt—away from his own country and his own kind. There are many times when one feels like 'lying down on the job' and if I were compelled to live away from California, and to 'act' when unhappy, I would probably indulge in temperament, too." Which illustrates Miss Blythe's consideration for the world at large, and accounts for her rapidly growing popularity as an artist and a woman.

Lule Warrenton, for many years a popular actress of the stage and screen, who made her first public appearance as a baby in arms, back in 1863, and who appears in George Loane Tucker's "Ladies Must Live," announces from her ranch, Virbert Lodge, that she has recently made a shipment of a thousand boxes of grape fruit, oranges, lemons, figs, dates, loquats, avocados, apricots, grapes and kumquats to Europe, via the Panama Canal, at 75 cents a box less than by rail routes.

Mrs. Warrenton, who has the leading feminine character role in "Ladies Must Live," hails from Michigan. In her early career she was a teacher of elocution in Notre Dame. She has played many Shakespearean roles, headed her own company, produced many childrens' plays, has acted, directed and written scenarios. She has not forsaken acting for fruit farming. It is a paying pastime.



Ruth Dwyer, attractive leading woman selected for the Eugene O'Brien production under way, directed by George Archainbaud

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Antonio Moreno has donated his pet speedster to the Actor's Fund Benefit, and it is to be raffled off at the pageant on June 4. The diminutive flivver, containing a motorcycle engine, attracted considerable attention when Moreno imported it from San Francisco. The star declared he would use it as a convenience against the no-parking laws, as it is possible to park the cootie roadster in a shop window while making purchases or having a shave.

The car will be displayed in a downtown window until the day of the pageant when Moreno will take it out to enter the race against Fatty Arbuckle. After this event it will be awarded to the person holding the prize ticket. Officials of the Benefit expect to realize several thousand dollars in the raffle.

Though Doris May and Wallace MacDonald were married only two weeks or so ago, it seems that everyone at the Coast was utterly convinced that they had been married for several months and were keeping it a secret.

"As a matter of fact," Mr. MacDonald confessed when interviewed at the Goldwyn studios a couple of days before the wedding, "when the rumor first started I hadn't even proposed to her. That was September, and I didn't ask her till December. Of course I met her long before that—a year ago last March. . . . And, yes, it's true, I asked her that very night if she were engaged. It was at a party in the Hollywood Hotel."

He pulled out a carefully sealed envelope.

"This is the marriage license," he said, smiling. "It's a funny thing. I just got the license to marry Doris May and now I come out here and propose, an hour later, to Sylvia Breamer!"

He smiled toward Miss Breamer, who is leading woman in "A Poor Relation."

"I think both my choices are good ones," he said.

Mrs. Reginald Barker, wife of the film director, celebrated her recovered strength after an illness of six months by calling for her husband at the studio the other day.

Mrs. Barker was Clara Williams before her marriage and is identified to thousands of pictureviewers as "Carmen of the Klondike," in which she starred under Reginald Barker's direction. She was one of the best known Thomas H. Ince-Triangle actresses. During her long illness Mrs. Barker regularly viewed films on a screen in her boudoir.

The Cause And The Consequences Of Rubye de Remer's Action.

People may fancy that the superfluous "e" of Rubye de Remer's first name is to be attributed to a caprice. They are right. At the age of ten Miss de Remer discovered that she and her two sisters, Sady and Lucy, had plebeian names. So she called a conference, that resulted in the three girls becoming Rubye, Lucy and Sadye as suited the dignity of their years. Miss de Remer little recked the orthographic consequences to the Ruby's of the nation. Since becoming a popular film star she has received innumerable letters from young sub-debs bearing the jewelled name, all announcing that they had adopted the "e."

George Walsh, upon the completion of the George Walsh special, written and directed by his brother Raoul Walsh, returned to New York from California, where the the picture was made. He is just as much a booster for li'l ol' New York, as the Hollywood enthusiasts are for their beloved California. Mr. Walsh states he is glad to be back, hopes to stay, thinks New York is the place to make pictures; thinks New York is the place, anyway. Opposite George Walsh will be seen Meriam Cooper, when "Serenade," the "Walsh" production, is released, by First National.

A play in which Charles Ray is not a country boy is now in production. In it Ray is a college youth. Mary Anderson plays opposite him.

An important role in "Back Pay," under the direction of Frank Borzage, a Cosmopolitan production, was portrayed by Barney Sherry, who has completed his share of the picture.

Bessie Love recently won the dancing contest between various Los Angeles film stars and was awarded a large silver cup by Louis J. Gasnier.

Virginia Lee, with a favorable screen record to her credit, has departed from New York to join a motion picture company in Tulsa, Oklahoma, where productions starring Franklyn Farnum, and featuring Miss Lee, will be made. Miss Lee was selected for the series of pictures, after many aspiring applicants had been found wanting.

ABOUT DIRECTORS

FIRST hand information on the film situation in Germany and other European countries, will be obtained by William Desmond Taylor, Director of the coast lodge of Motion Picture Directors' Association, and world war veteran, who has booked passage on Mauretania for June 9th. He is about to leave the hospital where he underwent minor operations.

Primarily, Mr. Taylor is making the voyage at the recommendation of his physicians, but he will combine service with convalescence. He denies that he is vacationing or that he will make a picture at the Lon-



don Lasky studios. He will remain abroad four weeks.

Mr. Taylor last set foot on the Mauretania gang plank in official capacity as an officer of British artillery, when the huge liner was operating as a hospital ship. Bon voyage!

Denison Clift, famous as a scenarist and director in Los Angeles, and formerly head of the William Fox scenario department, has, according to the London "Times," scored an emphatic hit with two productions in England, "The Diamond Necklace," by Guy de Maupassant, and "Demos," by George Gissing. It is announced that in the fall Mr. Clift will make pictures under his own name for England, the Continent and America.

"Demos," a great tragedy by the late George Gissing, has made a great impression upon the London picture trade. Denison Clift wrote his own scenario and produced the picture, which was trade shown at the London Palace on April 26th. Many celebrities were present, including Beatrice Harraden. Sir Rider Haggard led in the ovation that was given the presentation of the picture, and declared it faultlessly artistic, and the greatest British photoplay that has yet been made.

Mr. Clift declares that the greatest opportunities in the picture world today are abroad. He left Los Angeles last June for a world tour, but stopped in London to produce for Ideal Films, Ltd. His success has led to the establishing of productions bearing his own name, the first of which will be made this fall.

"American audiences want foreign subjects and atmosphere, as a relief from their own," says Mr. Clift. "But the pictures must be technically the equal of our best American films. My object is to produce great British and Continental subjects for an international market; and in these pictures the greatest artists abroad will appear. The atmosphere will be that of England, Southern France, Morocco and old Spain."

Ignace Jan Paderewski visited Reginald Barker while the Goldwyn producer was putting a very temperamental feminine star, aged fourteen months, through a scene in "The Poverty of Riches."

When the scene was completed the famous musician—who had generaled the armies of Poland—approached the film man.

"I shake hands with you," he uttered in eloquent sympathy.

The next time Victor Schertzinger wants a jazz band going full tilt while he is making a picture, Frank Lloyd says he earnestly hopes it will be on some other set than the one next to his. Lloyd likes music pretty well—but so, unfortunately, does Johnny Harron, who plays in Lloyd's production of "The Grim Comedian" for Goldwyn. Particularly does Johnny like jazz. And so entrancing was the jazz produced by the Schertzinger orchestra that Johnny was irresistably drawn to it.

Before the picture was finished Frank Lloyd found that he was usually minus an important member of the cast just at the time he was most needed. Half a dozen times a day a strong-armed emissary had to be dispatched to drag the young Johnny back on the job.

Can deafness be converted into a blessing?

Charles Taylor, veteran dramatist and director of Oliver Morosco's picture, "The Half Breed," offers convincing proof that it can. Living for years in the Great Silence, Mr. Taylor has made his affliction serve him.

Mr. Taylor's loss of hearing progressed gradually through torturing months following injury in a railroad accident. One day, unable to hear the band in a parade, which he saw, he realized the time had come when he had completely lost his hearing. "I had the world to myself from that moment," Mr. Taylor explained. "There were no distracting noises, and, ironically enough I found myself seeking out quiet places. It was then the great field of motion pictures was impressed upon me as an important factor. Although I had been writing for and producing on the stage for a score of years, I saw with new learning the value of action and situations. For to me, stage plays, had become motion pictures, too. I saw the need of building pictures that would 'talk' for themselves. The 'silent art.' to me, is most interesting."

In a picture starring William Desmond, under Fox banner, directed by Charles Giblyn, will be found Rosemary Theby. Miss Theby is working in two pictures at once, one an Emmett Flynn special, the other, the Giblyn production.

Robert G. Vignola, director of special productions for Cosmopolitan Paramount, is in the midst of his vacation, and has left Atlantic City for Hot Springs, Virginia, where he will endeavor to lay aside his thoughts along motion picture lines, and devote the greater part of his time to golf. Mr. Vignola put in a most strenuous year, including the direction of a series of notable pictures which include such well known box office attractions as "The World and His Wife," "The Passionate Pilgrim," "Straight is the Way," and his most recent release, "The Woman God Changed."

Mr. Vignola's last picture, not yet released, is "Enchantment," starring Marion Davies. To it he has devoted the best there is in him, and with the recommendation his former efforts assure, we may look for a picture such as we hear a great deal about, but seldom see.

George Archainbaud is one of the few Selznick directors now wielding the megaphone and is directing Eugene O'Brien in a new screen play under the working title of "Clay———" in which Ruth Dwyer will be seen as the leading woman.



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Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of MOTION PICTURE NEWS which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 5, 1921.

PICTURE BRAND STAR RELEASED PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction." "A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little 'flapper,' and is gaining quite a following." "Dandy little picture. Had more than the usual business with it." "Good business attended this feature. Picture pleasingly done."
Consensus—"Good picture, good puller."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.
Exhibitor Comment—"Very good picture. Receipts poor." "Played this on a double bill with "Plaything of Broadway." The two make a pleasing program well liked by our patrons." "Rather weak as a drawing card. A good picture, but attractive only to a selective few. Just a fair house for the week."

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week." "Great story. Story good; closely knit—but Lewis Stone and Florence Vidor gripped the attention from start to finish. Stone's work immense." "Good picture, but not much drawing power."
Consensus—"Good picture, good puller."

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON.....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not have much pulling power. Played to poor business." "Did more than well for us and pleased."

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.
Exhibitor Comment—"Good entertainment. Extra big business one day."

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News.

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST.....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE.....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play." "Best box office returns in three months. Thoroughly pleased and people talked about it which brought increasing throngs." "Tickles 'em stiff—doing big." "This picture got plenty of laughs. An old favorite which is done over well in film form."
Consensus—"Good picture, good puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES.....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.
Exhibitor Comment—"Big production. Story not convincing. However, it is the best thing the star has done so far. Fair box office value." "Interest holding picture lavishly produced, but failed to pull during its run at this house and we played to poor business." "This picture flopped and was pulled off in middle of week run and another film substituted."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW.....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.
Exhibitor Comment—"This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week."

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Honrs' Leave.'"
Consensus—"Average picture, average puller."

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN.....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture; had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brought good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power." "One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for exploitation. A good house all week." "Went big with us, both from audience standpoint and the way it drew."
Consensus—"Good picture, good puller."

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.

COLORADO (UNIVERSAL) FRANK MAYO.....FEB. 19
"Mayo's latest strong in action."—M. P. News.

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

CONNECTICUT YANKEE IN KING ARTHUR'S COURT, A (FOX) SPECIAL CAST.....FEB. 12
"Mark Twain modernized in an appealing picture."—M. P. News.

COUSIN KATE (VITAGRAPH) ALICE JOYCE.....FEB. 12
"Alice Joyce has strong personality in 'Cousin Kate.'"—M. P. News.

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment—"Went very big. Tremendous production."

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

Box Office Reports continued on page 3580

Exhibitors' Own Box Office Reports

(Continued from page 3579)

PICTURE BRAND STAR RELEASED PLAN BOOK

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor." "Went over great. Fine audience picture." "Arbuckle good drawing card, but vehicle is very poor. Public greatly disappointed." "Good picture to good business for week run." "Roscoe Arbuckle in 'The Dollar a Year Man' and Larry Semon in 'The Rent Collector.' Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases."
Consensus—"Good picture, good puller."

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good."
Consensus—"Good picture, good puller."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.
Exhibitor Comment—"Stormy weather held down attendance on this picture, but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week." "We were disappointed. Less than usual matinee and night crowds."

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.
Exhibitor Comment—"Our patrons seemed to like this one which played to excellent business for one week." "Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business." "Showed in conjunction with Lloyd Hamilton in 'Moonshine.' A week's capacity business. The picture offers a good field for exploitation. Thomas Meighan at his best." "Nothing extraordinary in this picture, but business was fair." "Not as good as some of the other Meighan pictures. Meighan well liked, however, and matinee business was particularly good." "An ordinary story put over by the star's personality. Business was good." "We label this as a good picture. The box office statement was better than average." "Thomas Melghan always a big favorite at this house. Business good, despite first warm spring weather." "Thomas Meighan. Despite poor picture, attendance was on an average." "A good picture, carefully worked out, which drew well."
Consensus—"Average picture, average puller."

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, but it only drew fair business." "Played it on the bill with 'Sunset Sprague' (Buck Jones) to extra big business two days." "Two days to average business." "The picture drags in several spots and needs improving, but the name, 'Billie Burke,' filled my house for a week."
Consensus—"Average picture, average puller."

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it." "A fair picture to fair business."

FIRE CAT, THE UNIVERSAL) EDITH ROBERTS.....FEB. 12
"Edith Roberts scores in Carmenesque role."—M. P. News.
Exhibitor Comment—"A good picture to big business one day."

FIRST BORN, THE (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....FEB. 12
"A title, heart interest and Hayakawa's acting should attract them."—M. P. News.
Exhibitor Comment—"By far the best picture that Sessue Hayakawa has ever made. It is a true conception of Oriental life."

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FORBIDDEN FRUIT (DE MILLE-PARAMOUNT) SPECIAL CAST..FEB. 5
"De Mille scores another ten strike; a great audience picture."—M. P. News.
Exhibitor Comment—"DeMille's pictures always draw immense crowds. This was proved interesting, but not startling. Patrons like the atmosphere of affluence which permeates these pictures. Constantly large attendance." "This one packed the house every performance. A very fine entertaining picture and patrons semed well pleased." "A fairly good picture with business about as usual." "Drew a capacity house all week. Considered one of the best attractions that has been produced in months." "Very good. The people came the first day in response to wide advertising and they told their neighbors it was a good pictnre." "A very good picture. Handicapped by strong opposition." "Went over big on the second week of its run." "Gorgeous costumes and dazzling scenic effects, but the picture drags in spots. A good box office attraction." "Pleased those who saw it, but not enough saw it." "Gradually built up as run progressed, but not as big as anticipated." "Excellent picture and attendance almost a record-breaker. Patrons liked picture, much desirable comment heard. Opens second week May 8."
Consensus—"Good picture, good puller."

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News.

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People cnrious to see it. Great box office attraction." "Held over for fourth week. Picture at $2 scale has played to capacity nights and good matinees."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GET YOUR MAN (FOX) BUCK JONES.....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Attracted capacity audiences for a seven-day rnn." "This picture attracted big audiences and house was packed every performance." "The kind of picture patrons expect to see Mae Murray in. About the best she has done. Consistent business with a clientele she has built up." "Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising." "Superb production. Well directed, extravagantly conceived and a good audience picture." "Held up well for a two-week run. As a whole big pictnre from every angle." "Star is popnlar and in consequence picture went over all right." "Went over big. Everybody liked it and said so." "This one was mediocre. Business was only fair." "Big every day and they all liked it." "Exceptional fine settings and surprise features of story appealed strongly to our audiences, and we did good business with this picture." "Went over big for full week." "Going fine in its third week."
Consensus—"Good picture, good puller."

GODLESS MEN (BARKER-GOLDWYN) SPECIAL CAST.....FEB. 12
"Unpleasant story depending on acting and unusual twist to story."—
Exhibitor Comment—"Comfortable business, which is better than expected Holy Week. Picture has great possibilities as a drawing card under normal times." "So bad that it was taken off after one day and 'Lying Lips' substituted."

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 26
"A poor production from all angles."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News.

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART LINE, THE (PATHE) LEAH BAIRD.....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly taboo."

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST.....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and pictnre was good, but business was only fair."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HIS OWN LAW (J. PARKER READ-GOLDWYN) HOBART BOSWORTH.....FEB. 12
"Trite story makes poor screen material."—M. P. News.
Exhibitor Comment—"A fine picture, but did only fair bnsiness."

HOLD YOUR HORSES (GOLDWYN) TOM MOORE).....FEB. 5
"Comedy titles and good incident make this fine entertainment.—M. P. News.
Exhibitor Comment—"Jnst ordinary picture and did just ordinary business." "Fairly good picture. Business abont as nsnal." "An excellent photoplay which received a right royal welcome from patrons. An example of what screen lovers want. Capacity bnsiness." "Great! Played this with a special St. Patrick's Day program and cleaned np. Moore is immense in roles of this sort."

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent." "Some inexpensive exploitation and the popularity of Douglas MacLean here packed my house for a week's run."
Conscinsus—"Good picture, good puller."

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Bnsiness very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but pictnre pleased." "Nice little show. Pleasing, but not striking in any particular."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in."

IDOL OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON..MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great bnsiness with this one. Capacity houses. great deal of word-of-mouth advertising." "Played this feature on the program with the Paramount prodnction 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 3604

NEW THEATRE

CONSTRUCTION & EQUIPMENT

PROJECTION DEPARTMENT CAMERA

ALEX. G. CRUIKSHANK - - - - - - - - - - TECHNICAL EDITOR

"Dream Theatre" Embodies Ideas of Country's Finest

Oklahoma City Has Southwest's Most Beautiful House

A symphony in brick and stone.

Conceived in dreams and realized at a cost of $700,000, the Criterion theatre embodies in its name all the ideals of its builders.

An architectural triumph, a monument to motion pictures, the "eighth art," a wonderful tribute to Oklahoma City, an achievement of an ideal, a dream structure and a thing of unbelievable beauty, the Criterion stands on Main street today, as Oklahoma City's first real expression of art. It represents the high point that culture and civilization of the southwest has attained. The theatre opens its door Wednesday, April 27, at 7 o'clock in the evening.

Here is a theatre to which the whole southwest can point with pride. It is the finest motion picture theatre in the southwest. Residents of Oklahoma City can go out and tell the world it has one of the most beautiful cinema houses in the country. There are larger, but few finer.

Like the Capitol in New York, the Circle in Indianapolis, the Tivoli in Chicago, the Newman in Kansas City, and the Gaumont in California, the Criterion is a theatrical monument for an entire section. It stands as a tribute to a new art and is an artistic triumph. It marks the dawn of a new era of motion picture exhibition for the state.

It is truly a symphony in brick and stone, a dream of splendor converted into a reality.

For more than a year architects, carpenters, stone masons, bricklayers, electricians, painters, artists and decorators have been laboring with infinite care, that plans conceived in three years of study and dreaming might be realized. And now, embodying innovations that have never been used in any theatre, the Criterion is as complete and as perfect as the hands of men can make it. It is fireproof throughout and seats 1,900.

Great as is the triumph of architect and builder, this marvelous theatre is but the setting for the most artistic presentation of motion pictures yet devised. Within its walls, motion pictures will move on to new heights of achievements—to new fields of conquest, as the greatest form of entertainment yet devised.

As day after day, for more than a year, passersby noted the splendor with which the structure towered above barricades, there were few could believe that such a building could be given over entirely to motion pictures. There are still those who doubt that it will be used only to house shadows. But these have never seen motion pictures as they will be presented at the Criterion.

Combining the highest form of lighting effects, music and atmosphere, the Criterion management will make of movies a vivid symphony, a synchronized scheme of pictures and music, a refined and elevating entertainment within the reach of all through the medium of popular prices.



The Criterion front eliminates brilliant signs and substitutes a changing color scheme with a beautiful glass front. Reflectors behind the art glass cast a glow across the street. This is claimed to be the only theatre front of its kind in the United States

Of superlatives, there are too few, to describe the interior. And this, considering that the gorgeous and novel art glass front with its flashing colors, raises the anticipation of the one who enters to the highest point.

Great as is the expectation on entering, the reality is more wonderful. Money has been spent here with a lavish but judicious hand. Luxury, splendor and comfort have been achieved only through the painstaking care and planning of each and every person who had a hand in its building.

The box office, the crystal chandeliers that adorn the lobby, the thick Wilton velvet carpets into which one's feet sink deep in foyer, aisle and promenade, the wainscoting of highly polished Circassian walnut, the mural paintings in oil, that fill the wall panels, the huge art glass light globes, the decorative proscenium arch, the gorgeous velour draperies and curtains, the lights that change to fit the mood or whims of the moment, the music that swells from the mammoth organ, and the luxurious furnishings in every nook and corner of this dream structure blend in the realization of luxury, comfort and refinement.

Here is a place where the care of the world may be forgotten; a place where fresh and cooling breezes will blow in the summer time; where nerves are soothed and hearts cheered.

The lobby dazzles. The deep foyer with its thick carpets and wide stairways leading to the promenade delights. But when one reaches either the top of the stairway leading to the mezzanine floor or a point half way to the stage on the parquet floor he feels like breaking loose and cheering for someone—for someone who could plan such a structure. It is at these points that the full splendor, the sunbrust of the proscenius arch, breaks.

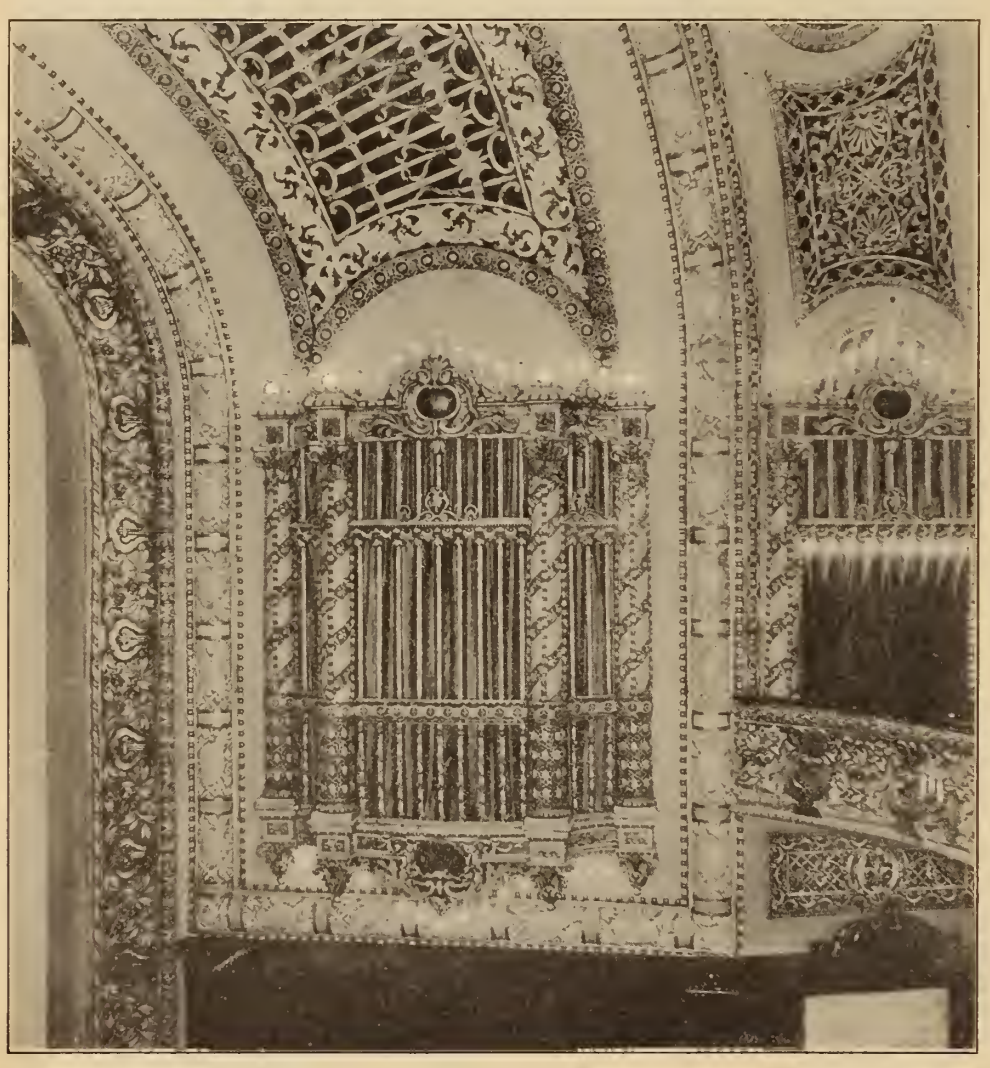


View of the stage and proscenium arch with its grill work done in old ivory, light blue and touches of old rose extend over the top edge of the balcony

Blues, golds, old rose and old ivory blend with blue velour draperies and curtains. Brown leather-upholstered seats and blue and brown striped carpets, the oil mural paintings, mountains and streams, done in browns and blues harmonize with the walnut wainscoting and the old ivories. Varying tints and colors filtering through wide expanses of art glass cast a soft light over the theatre, and play over the decorations.

There is nothing in the large structure that has no purpose, every detail being worked out with a definite aim. The grill work finished in old ivory provides openings for the washed air that is forced into the theatre by huge fans or for air that is being drawn from the building. It is through a large amount of grill work in the proscenium arch that Monsoon fans, twelve feet in diameter, draw air in and out. It is through grill work capped with artistic decorations that hot air is rushed in the winter and washed air in the summer.

The Criterion is a compact theatre. It is unique in that it aims to popularize the mezzanine floor. What is known as a balcony in other theatres is called a mezzanine floor. On entering the foyer one does not know whether to go upstairs or to stay down. There is a suggestion of splendor and luxury in the glimpse that can be had of the promenade, and the suggestion becomes a fact when one lands at the top of the short flight of stairs. In the promenade there is the realization that money has been spent lavishly but tastefully. Deep cushioned settees, floor lamps, mirrors, French doors, tables with telephones for the convenience of patrons, beautiful rest rooms elegantly furnished and heavily carpeted, opening into the promenade and tea room that opens off from the promenade, make this floor one of the attractive features of the theatre.



A closeup of the organ grill. Behind this the pipes are concealed in lofts

It is from the mezzanine floor that the best impression of the theatre can be obtained. Here may be seen huge art glass light globes, a palatial chandelier that hangs from a dome resplendent with colors and lights, the unique ceiling effect worked out in art glass and large electric light globes, and the full beauty of the proscenium arch with its art glass reflectors and organ grill work.

Loges are located on the mezzanine floor. The smoking room, a den-like effect, where men may smoke and see the pictures while large fans draw out the smoke tops the mezzanine floor. In the center of the top of the floor is the large projection room.

There are no boxes in the Criterion.



The clock is six feet high and ten feet wide

There are five tiers of loges, which are carpeted and furnished with cushioned wicker chairs. These loges are the best seats in the house. The mezzanine floor seats about 950 and the parquet floor the same number.

There are no columns. Every seat is good, it being the plan of the structure to eliminate "dead" seats. A special arrangement of the minusa screen eliminates all angles, and Powers projection machines equipped with Peerless arc controls take care of a long throw. The Austin organ, which cost $25,000, and is the largest in the state, is built into the structure. Pipes occupy lofts on either side of the stage, giving a double effect. The console, or organ operating board, is located in the



Closeup of the huge chandelier and artistic dome in ceiling of mezzanine floor

harp-shaped orchestra pit, and the organist sits with the eighteen-piece symphony orchestra.

The structure, while built primarily for the movies, is in reality a double theatre. The stage is the largest in the city, and is five stories high, being built entirely of concrete. There are two orchestra pits, and the stage can be extended if ever a change of policy is decided upon. In such an event the stage could be extended over what is now the orchestra pit, and a portion of the floor could be removed from over a secondary orchestra pit.

In the Criterion, there are two heating systems one providing steam heat, in those parts of the building where gurgling radiators will not interfere with perfect hearing; the other, a hot air plant, which supplies warmth in the main auditorium.

Likewise, there are two systems for cooling, or ventilating the theatre. During the day, when the summer atmosphere outside is hot, the warm air is sucked in through great shafts, passed over a screen of iced water, then forced out into the building by means of four 6-foot fans. After nightfall, when the outside air has cooled, a Monsoon system of ventilating is used. That system includes twin fans, twelve feet in height, which suck the air in from the sky, at the top of the building and blow it out into the interior of the theatre.

There are three stages as the plan is now worked out for the atmospheric prologues that will precede many of the pictures. Columns and separate curtains of blue velour mark the division. An old rose sateen curtain is drawn back from the center and reveals the blue velours. The middle of the curtain rolls up and reveals the screen. These curtains are used in all the show periods, and they give an added dignity to the picture presentation.

Hominess, ease, luxury, cheer, restfulness and refinement best describe the atmosphere, that all which has been described, accomplish.

And this is what the movies have given Oklahoma City, Oklahoma and the southwest.



Jerome Casper, Managing Director of Rowland & Clark Theatres

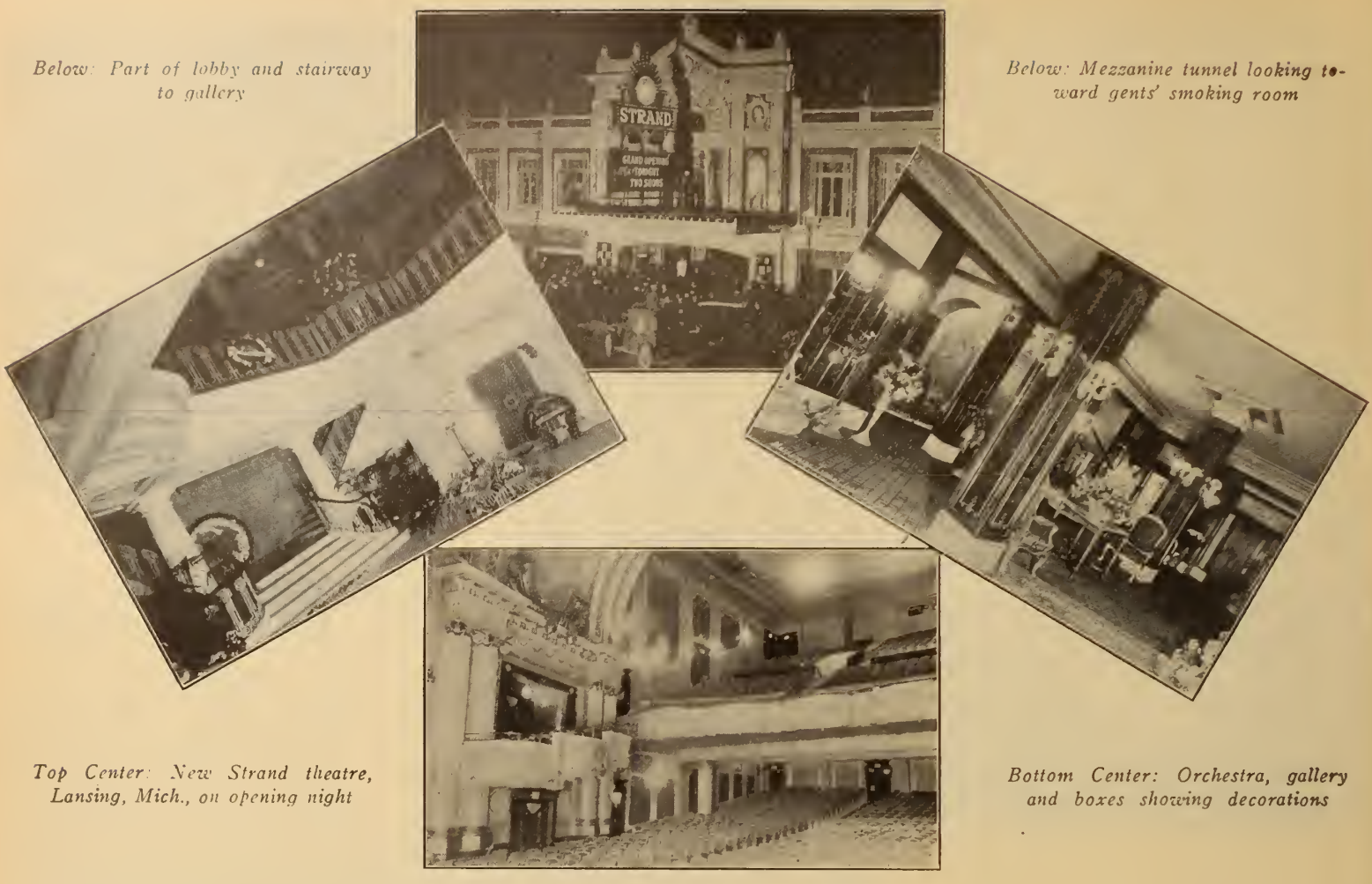
Troy, N. Y., Will to Have New $500,000 Theatre

A new $500,000 motion picture house is to be built in Troy, N. Y., the house to have a seating capacity of at least 3,000 persons and to be located in River Street, in the heart of the business section of the city. Joseph and Edward Murphy, of Troy, and Frank P. Dolan, of Albany, are interested in the project, and it is rumored that the Strand interests have also become connected with the new theatre. It is planned to begin building operations during the coming summer.

Do not fail to read Mr. Barton's article on organs in this issue.



Battery of Powers machines in Criterion projection room



Below: Part of lobby and stairway to gallery

Below: Mezzanine tunnel looking toward gents' smoking room

Top Center: New Strand theatre, Lansing, Mich., on opening night

Bottom Center: Orchestra, gallery and boxes showing decorations

Complete Children's Nursery Part of New Lansing House

Building Combines Business Offices, Theatre and Large Public Hall

One of the most brilliant and successful openings in the theatrical history of the Middle West took place at Lansing, Mich., April 27, when W. S. Butterfield's magnificent Strand theatre and Arcade was formally dedicated after eighteen months spent in construction.

Seating 2,000 the Strand is one of the finest theatres in the state, and among the most ornate and elaborate in this section of the country. Its construction marks the culmination of seventeen years of theatrical endeavor by W. S. Butterfield in the state of Michigan, and is looked upon as the biggest achievement of his career as a showman.

Hundreds of prominent theatrical men from all sections of the country were present and the event attracted thousands of people from territory adjacent to the Michigan capital city.

Located in the heart of Lansing's business district, the theatre and arcade structure has a frontage of 109 feet on the principal thoroughfare and a depth of 330 feet. Because it marks somewhat of an innovation in a combination theatre and business block the building is attracting the attention of architects and others interested in modern construction. The entire structure is of steel and concrete and absolutely fireproof. The theatre proper is approached by a wide arcade 165 feet in length. The arcade is finished in the warm, brilliant colors of Southern Spain. The grand foyer is a two-story affair constructed in Kane stone and illuminated by concealed lights. A gracefully curved marble stairway leads to a promenade which in turn serves as an approach to the mezzanine lounge, a series of beautifully decorated and furnished salons. A completely equipped nursery with colored maid in attendance is one of the modern features of the playhouse. The theatre proper is designed after the style of Louis XIV with decorations of old rose, ivories and roman gold. Classical columns supporting the cornice start the proscenium arch, containing the proscenium boxes and with a graceful sweep forming the sounding board. It arches from side to side starting with a laurel leaf festoon plaque allegorically representing music and dance.

A stage with a forty foot opening, equal depth and sixty feet in height is equipped to the smallest detail. A "Major" dead front switchboard controls over 5,000 lights used throughout the theatre the house being so wired that lighting effects in white, amber or blue may be alternately employed during the presentation of a picture or other attraction.

The heating is provided by a Reynolds "Unit Heat Generating Equipment" with I. L. G. fans and blowers for ventilation, the air in the theatre being changed every seven minutes.

The operating booth is a steel room 15 x 20 feet equipped with two Powers machines of the latest type, stereopticon, spot lamps and transverters capable of generating one hundred amperes.

The arcade portion of the big structure is given up to forty-six shops and offices, a mammoth recreation hall, containing bowling alleys, tea rooms, barber shop and club rooms, while the second floor in addition to a number of office rooms houses a beautiful convention hall and ballroom, 165 feet in length by 60 feet in width. Modern kitchen equipment is also found in conjunction with this hall permitting the

(*Continued on page* 3602)

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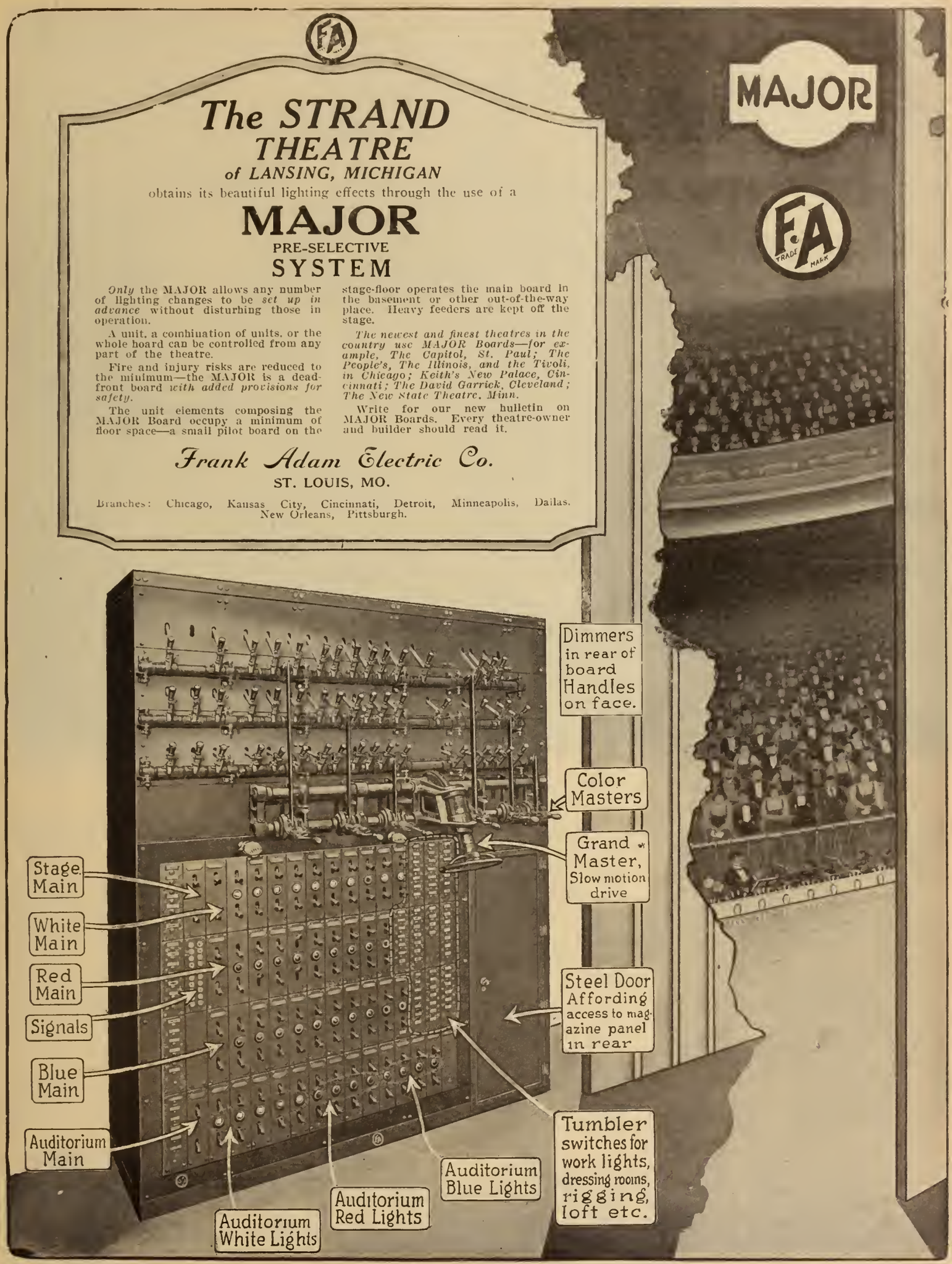
The newest and finest theatres in the country use MAJOR Boards—for example, The Capitol, St. Paul; The People's, The Illinois, and the Tivoli, in Chicago; Keith's New Palace, Cincinnati; The David Garrick, Cleveland; The New State Theatre, Minn.

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A preponderence of lace-like lattice work features the proscenium arch of the Strand at Seattle, Washington

Loew Opens Another; This Time in Salt Lake

Salt Lake's newest moving picture and variety house opened last week. It is Loew's State theatre. The house was formerly the Pantages theatre, but it has been remodeled, rebuilt and redecorated and refurnished.

The foyer opening off the main lobby is decorated with gray and old rose. The entire floor in every part of the house is covered with taupe carpets. The drapes hanging in the foyer, in front of all exits and back of the boxes are a beautiful shade of rose carrying out a gray and old rose color scheme.

While new seats have been placed in the house, the most inviting are those found in the boxes. Comfortable wicker armchairs with upholstered seats number four chairs to a box. The ladies' room on the right of the main foyer, carries out the general decorative scheme and is daintily furnished with wicker furniture, and the walls are lined with mirrors.

To the left of the entrance is the gentlemen's retiring room, beautifully furnished in blue leather lounge chairs and smoking stands. On the mezzanine floor, running around the entire foyer, are comfortably arranged nooks, furnished with deep seated chairs and lighted by floor lamps of striking design.

A feature of the projection is the screen which has been specially built for this theatre. Instead of simply letting down a white drop on which to show the pictures, a cabinet has been constructed. While it is portable, it is rigid when in place, and it is due to this rigid screen that the best results are obtained." A mammoth pipe organ has also been installed by the Rudolph Wurlitzer Company and cost $25,000.—*Hunt.*

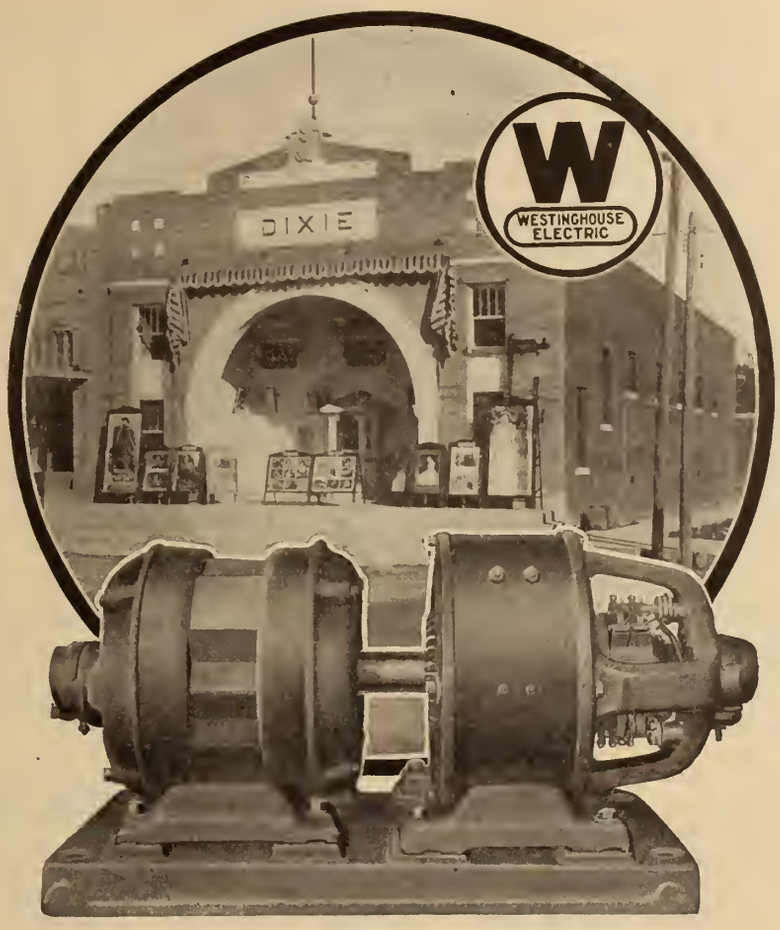
Send in your renovation problems. Maybe some other exhibitor solved the same and can help you.

News From the Canadian Field

John Hazza, for seven years proprietor of the Empress theatre, Edmonton, Alberta, is the manager of the new Capitol theatre, Calgary, Alberta, which was recently opened by the Famous Players Canadian Corp. This company has bought out the interest of Mr. Hazza in the Empress theatre, Edmonton, and he has been appointed district representative by the corporation with jurisdiction over the company's houses in Alberta and Saskatchewan.

Cyril Godwin, formerly at the Plaza theatre, New York, has been appointed conductor of the orchestra at the new Capitol theatre in Calgary.

Chief White Elk, Indian moving picture star who played a role in "Out of the Snows," made personal appearances at the Colonial theatre, Vancouver, B. C., during the week of May 9, when this feature was the film attraction.—GLADISH.



From the Owner

THE owner of the Dixie Theatre in Athens, Texas, speaking of his Westinghouse motion picture equipment, says: "You talk of satisfaction in the way this equipment is working—it can't be beat. We are getting a picture 12 x 16 feet with a 75 foot throw on only 35 amperes and the best light you can imagine."

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Pennsylvania Legislature Amends Law Governing Construction of Theatres

Prospective Builders of New Houses May Now Obtain Revenue from Offices in Same Building

It has just come to light that a bill amending the building laws governing theatre construction in first-class cities of Pennsylvania (that is Philadelphia and Pittsburg), that was passed by the legislature this year and has been approved by the Governor, contains provisions of vast importance in that it legalizes the use of parts of motion picture theatre buildings not used specifically for theatre purposes, for office and store rooms hereafter. The significance of the amendment lies in the fact that it provides the way for purchases of sites for theatres to obtain a far greater investment return, in the form of rentals of stores and offices, than it was heretofore possible to obtain from such properties when they were used exclusively for theatre purposes. The effect of this, it is believed, will be that prospective purchasers of theatre sites in costly centers of business will be able to pay prices for such sites that heretofore were prohibitive and thus find it profitable to acquire the best located properties for theatre purposes.

Under the old law it was illegal to construct any kind of quarters above a theatre auditorium, except a concert hall, and no theatre building, in a first-class city, could contain store or office rooms unless such rooms be cut off from the theatre proper by an areaway, or unless the theatre happened to be a corner property.

The new amendment is interpreted as meaning that, under certain restrictions to insure safety from fire, etc, stores and offices can be built above and immediately adjoining the auditorium in a theatre building.

The pertinent clause of the amendment, which was introduced in the House of Representatives, by Mr. Glass, under the title of House Bill No. 1074, was passed by both branches, and was approved by Governor Sproul on May 5, is as follows:

"Any portion or portions of the premises bordering on a main street and not required for the uses of the theatre may be used for offices, stores or rooms for similar purposes provided the walls, ceiling and floors separating such portion or portions from the theatre proper are built or constructed of such fire-proof material as shall be approved by the Bureau of Building Inspection and the Fire Marshall, and that the portion or portions so used for offices, stores, or rooms for similar purposes shall be of first-class construction and shall have no openings connecting such offices, stores, or rooms for similar purposes with the theatre proper and also that a fireproof exit is provided from the theatre on each tier equal to the combined width of exits opening on opposite side in each tier communicating with balconies and staircases leading to the street in a manner provided elsewhere in this section."



Architect's Drawing of Exchange Building for New Haven, Conn.

Allen Theatre Opened Last Month

The new Allen theatre, Montreal, Quebec, got away to a splendid start under the management of George Rotsky on Saturday evening, May 14, the great playhouse being finished in every detail before the opening performance. The opening attraction was First National's "Lessons in Love," starring Constance Talmadge, and there was a very interesting program of opera, orchestral music and minor pictures. One of the numbers was an operatic presentation consisting of one act from Verdi's "Rigoletto," by a company of selected vocalists. The musical portion of the bill was presented under the direction of Luigi Romanelli, of Toronto, general musical director of Allen Theatres, Ltd., and Maurice Poure, permanent conductor of the Montreal Allen orchestra.

The New Allen is a monument to Canadian labor and industries, a great proportion of the materials and equipment being Canadian products. All painting and decorating was done by T. Jagmin, the art decorator of Montreal. Yolles and Rotenberg, Ltd., were the general contractors. All furniture was supplied by Bell's Galleries, Montreal, while Josephine De Witt supplied all the artificial flowers and foliage. The Office Specialty Mfg. Co., Ltd., Newmarket, Ontario, provided office and other fixtures and equipment while Knight Bros. & Grant, Toronto, made the lighting fixtures. All marble, tile and terrazzo work was done by the Mariotti Marble Co., Montreal, and uniforms for the staff were made by William Scully, Ltd., Montreal. E. Dussault was the contractor for the light iron work and metal lathing and George W. Reed & Co., Ltd., attended to the roofing, ventilators, fire doors and general sheet metal work. The Robert Simpson Co., Ltd., Toronto, supplied and installed the gorgeous draperies, carpets, curtains and other cloth effects. The large electric sign was made by the Macey Sign Co., Ltd., Toronto. The electrical engineers were the Canada Electric Co., Toronto, and the woodwork was done by the William Rutherford & Sons Co., Ltd., Montreal. Safes were installed by the J. & J. Taylor, Ltd., Toronto.

The projection room equipment, consisting of a battery of three Power's Projectors, was installed by the Perkins Electric Co., Montreal.—GLADDISH.

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Many Theatre Owners Have Wrong Ideas on Pipe Organs

Prominent Manufacturer Gives Some Pointers on Installation

By DAN W. BARTON, Sect. of BARTOLA MUSICAL INSTRUMENT CO., CHIGAGO, ILL.

Many exhibitors are under the impression that a pipe organ can only be properly installed in theatres that have been provided with organ lofts, and for this reason are hesitating on the installation of a pipe organ. The general impression is that a building has to be remodeled at a great expense providing organ lofts for the reception of the instrument.

This is not the case. There are now on the market different types of pipe organs that if the exhibitor will be careful in his selection the installation can be made in any theatre at a nominal expense and with practically as good musical results as in theatres where the organ lofts are arranged for in the plans. As a matter of fact, in a great many cases it can be done with even better musical results, for there are a great many architects who design new theatre buildings and provide organ lofts without having themselves a first-class knowledge of organ installations, music or acoustics, and in the design of the theatre they give the general outlay and architectural beauty all the preference and then place the organ lofts in whatever space there happens to be left. This results in many instances in the organ being so situated that it is impossible to receive 100 per cent satisfactory musical results, as, for instance, the theatre with a balcony wherein the organ is situated might be over the proscenium arch. In this case the instrument is too loud in the balcony and too soft in the rear of the downstairs portion. When the matter is called to the attention of the builder it is said that it would have been impossible to provide organ lofts in any other place without spoiling the general appearance of the theatre.

Which is of the greatest importance? The music, which is conceded to be the vital factor in the entertainment, or the general appearance of the theatre?

Properly located organ lofts allow the sound waves from the organ chambers to be distributed equally in both the balcony and the downstairs portion of the theatre, and some of the most beautiful theatres in the country have organ lofts so arranged, proving beyond a doubt that it is not necessary to give the theatre an improper organ rendition in order to get good architectural appearance. The theatres that were constructed some years ago, before the provision for organ lofts had become a necessity, are divided into two classes—one the small theatre, which in reality is four walls and a roof, and the other the old-time opera house, which is fitted with a stage and boxes on either side of the same, and as a rule the boxes have an exit



Dan W. Barton

opening from the boxes onto the stage. In theatres of the first-class there are makes of instruments that are designed to be placed in the orchestra pit, and let it be plainly understood that because an instrument is designed to be placed in a pit it is not a hurdy-gurdy with caliope tones that was originally designated as a pit instrument.

Several organ builders have recognized the fact that many exhibitors own theatres and have a clientele of patrons that appreciate really good music and beautiful tone quality and are in the market for instruments of this character on account of the ease and no expense of making installation.

It is also possible to install a regulation type of pipe organ of medium size in these theatres by building platforms on either side of the screen above the exit doors, on which a medium-size organ can be mounted with the swell folds facing the audience and the installation can be covered with very good-looking grilled work or imitation flowers and decorations.

There has also been tried the deep pit installation wherein a very deep pit is placed where the orchestra pit would ordinarily be and a very good sized pipe organ of standard construction can be installed therein without interfering with the picture. The fact that the main part of the instrument is underground and the pit has to be made of such material as to be absolutely damp proof is the drawback to this method of handling the installation. In the other type of theatre, the old-fashioned Opera house, is the production is straight pictures and the stage is not used except for prologues, a perfect installation of a pipe organ can be made on the stage and in these cases many times the musical rendition is even better than in theatres of the newer type with badly situated organ lofts. If the stage is also to be used for road shows and other attractions then the installation can be made by using a part of the theatre boxes, usually the upper tier of boxes on both sides.

There are instruments on the market fitted with electric actions that are especially designed to be adapted to such installations and an organ of very good size can be thus installed with very little expense of remodeling and with excellent musical results.

The exhibitor who is told that an organ cannot be installed in his theatre without a great cost of remodeling the building is simply talking to a man who is trying to sell him the wrong type of organ. The purchase of an organ must cover not only an instrument of first-class material and excellent tonal rendition, but an organ that will fit the installation and if care is taken in such selection there is no theatre, new or old, that cannot be fitted with a first-class organ and at a low cost for installation.

Nemo Theatre, Cleveland, Installs Organ

Manager Trinkner, of the Nemo theatre, Cleveland, Detroit Avenue and West 84th Street, has just installed a $5,000 Bartola organ. He wanted his patrons to know what he had done for their pleasure, so he consulted Fred Walters, exploitation manager for the local Famous Players-Lasky Corporation, for advice. Walters is of the opinion that an exploitation manager's business consists in boosting everything pertaining to a theatre. Not the picture alone, but the attributes of the theatre as well. So, without any charge for service, Walters fixed Mr. Trinkner up with a drawing for a herald that brought the people flocking into the theatre to hear the new instrument. Instead of stating baldly that an instrument of superior quality had been installed, Walters devoted the first page of his herald to this: WHAT DOES WALLACE REID KNOW ABOUT WOMEN? Turn inside and you see the one word, NOTHING. The third page said, "But the patrons of this theatre will enjoy good music, etc."

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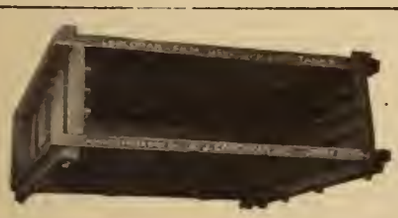
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Equipment Operating Projection Questions Answered

"Automatic" Keynote of Motion Pictures of Tomorrow

A Paper by Henry O. Hubbard at S. M. P. E. Convention

What ideal atmosphere with in the theatre will mean for health and comfort and enjoyment can hardly be overestimated. The incidental possibility is here opened to create a new art, namely, to use all of such controllable conditions within the theatre to add the climatic suggestions appropriate to the action of the play exactly as now we add the appropriate incidental sounds and music. This is strictly within the field of the motion picture engineer who is concerned with all the arts and crafts which affect the net results of the art which he serves.

I look to see a phenomenal rise in the art of incidental sounds, including music, the human voice, and those characteristic noises like the clatter of hoofs, chug of the motor, patter of rain, sighing of the wind, crackling of the fire, and the splash and roar of the sea. Such sounds, if perfectly rendered, add intensity to the realism of the film, but their production must be made automatic and independent of the direct use of a hundred separate noise makers. It is not so much volume as enunciation and accuracy of imitation. Acoustic science will analyze all needed sounds so that their recorded sound wave curves, suitably engraved, may automatically and with high precision produce the exact sounds called for. Their sequence, intensity, and synchronism with the film will be controlled by perforated rolls or punched cards or both. Such cards now control all textile looms for figured weaves, and the automatic accounting and statistical tabulation in modern plants. The making of such sounds, true to nature, will be an art comparable in importance with that of the incidental music and speaking voice, and will contribute a factor essential to perfect realism in the motion picture art.

The psychologist, composer, and physicist will join in devising new kinds of incidental music and sounds for each play, so that with every action the effective emotional background will be supplied. The orchestra will not be present. The artists will execute the incidental music once for all and so perfectly that it will compare with the film, and will be produced on the same basis of automaticity and synchronism by perfected mechanical means. The motion picture engineer will here be vitally concerned.

I look to see perfect and automatic rendering of the human voice audible to every observer of the picture. Only the crudest beginning is yet in evidence. Speaking parts will be added to the silent drama which today is open to the criticism that the characters are seen speaking but cannot be heard. The modern drama with its play of wit as well as action demands the spoken parts, but they may not be spoken from the stage since amplification distorts the finer overtones which are essential to perfect enunciation. At lower amplitudes we may hope for more nearly perfect speech rendering but the defective sounds such as s, f, zh, may require artificial modification in the recorded speech curves. Wireless music and telephone are already here. We can provide telephones by which auditors with defective hearing may clearly hear the speaker on the platform. All the master sounds—music, speech, and noises incidental to the story may be produced in the acoustic laboratory of the theatre adjoining the projection room, and be delivered automatically in synchronism by direct connection with the film movement. Each auditor will receive, if he so desires, the music, speech, and sounds by perfected telephone attached to the back of his seat. The standard adjustment could be gaged as to quality and intensity so that for the average ear the sounds are true to nature and subject to volume regulation by each patron. As such mechanism is perfected, it will be less and less in evidence, just as the lamps are concealed in modern lighting and the projector is relegated to a room outside the auditorium. Eventually only the effects will be perceived.

In motion pictures all skilled movements of hand, foot, or body may be speeded up, slowed down, or transformed, selected, blended, and reproduced before everyone who desires it, an unparalleled adjunct to education, or rather a new pedagogy. Can we imagine a collation by slow-motion pictures of all the skill of the world in arts, crafts, sports, and other bodily motions? The startling fact that experts and champions do not know the secret of their own skill makes them helpless to impart it. The skill dies with them. The motion picture knows no such limitation. It can record by the slow motion camera-projector combination and reveal the secret of such high skill, and can impart that skill to the whole world, the film repeating the movement as often as needed and at the optimum learning speed. Such films may be multiplied until all can learn the highest skill attained by man in any or many lines desired. Motion analysis and high speed cameras can do more. A hundred masters may contribute to a single skilled art, the best elements being selected and combined on the screen in one picture, a consummate model excelling any skill yet attained by man.

May I point out, purely as examples of countless applications, one or two easy next steps in motion pictures. Composite of instructor, college, and textbook. Take two very popular and common arts, dancing and the piano. Project moving footprints from below on a ground glass floor showing the steps of a given dance. The pupil follows the steps with his feet regulating the movement from slow to normal as skill develops. The same film which projects the footprints may also give a lifesize picture of a skilled dancer executing the same step in exact time with the moving footprints, or slightly in advance of them, the picture turning so to follow the turns of the dancer and remain in view. From time to time helpful hints in print could be included as part of the film projection, giving the perfect evolution by the phantom footsteps taught by diagram, picture, instruction, and music all in perfect synchronism, and all selected as the most skilled rendering available.

Apply the motion picture to piano self-instruction. Project above and along the keyboard from one side of the piano a motion picture of the master pianist's hand, showing his fingers executing, say, the chromatic scale. A plane glass plate set at 45 degrees forms a camera lucida which reflects the picture to the pupil's eyes. He can thus follow the master's hand and every setting and stroke of each finger, and every turn-in of the thumb. The silent phantom of the master's hand, the immortalized skill, would be better than the presence of the master himself and far less disconcerting, for with joined ends the film could patiently repeat the motion as often as needed, and at any speed, steadily faster as skill developed. Likewise every difficult bit of technic could be taught by masters whose movements would be recorded as we now record their music. The engineer must design simple and suitable propectors for the purpose, as easy to operate as a metronome, and a set of instruction films must be prepared by masters of their art.

Similar films will be used for teaching the skill of all arts, in handling tools, manipulating materials, in sports and other daily activities, where skill or economy of effort are of concern. Is it too much to hope that we shall begin at once a complete program for making available to all human beings perfect models of all skilled motions. This would mean a new era in education, a new art of pedagogy. Self-education thus made possible may solve the inadequacy of schools and teaching staff to instruct the population of the entire world.

Can you picture the realization of this ideal through the motion picture? Surely thirty years of determined research by you gentlemen can easily make this possible, and it could be as much less as our vision and effort is increased. With a true vision of the importance to the world of this achievement we could accomplish it in a very few years. The motion picture would then be the supreme habit educator of the race, new and more excellent models being developed summing up the experience of the world, so that no new skill is lost, and our children may all begin at the highest point of skill yet or any here attained.

A unique merit of the motion picture which will make it of supreme value is that every individual who has an idea to give forth can him-

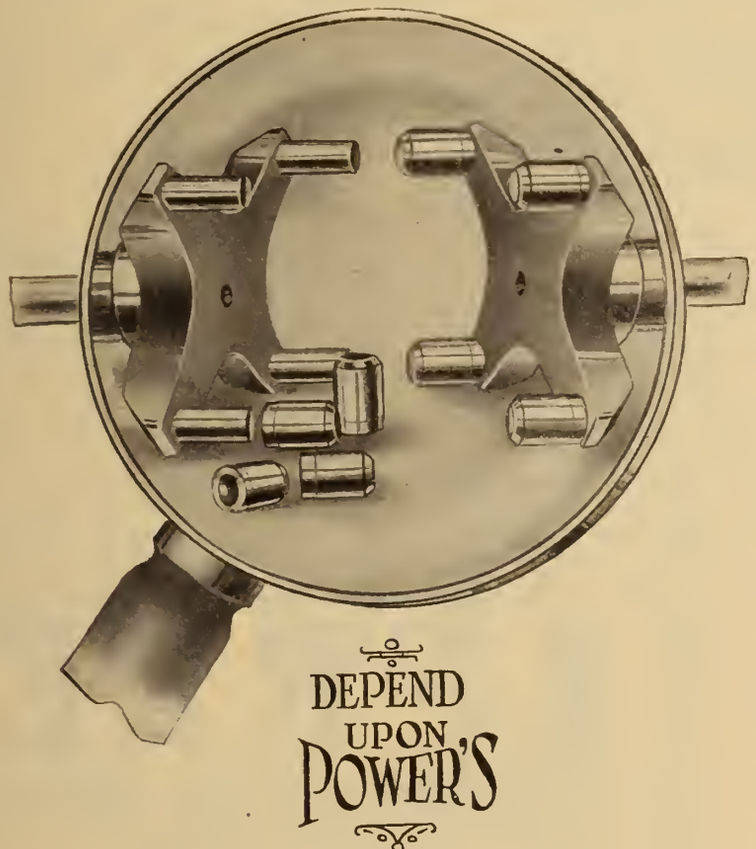
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Keith Circuit to Open Theatre Near Broadway in New York

Arcadia in Bush Terminal Building Promises to Be a De Luxe House

B. S. Moss, acting for the motion picture department of the B. F. Keith Circuit, announces a new theatre de luxe to be called the Arcadia in and adjoining the Bush Terminal Building at 130 West Forty-second Street, New York, to be devoted exclusively to the presentation and exploitation of photo-dramas, photo-comedies, photo-spectacles and any special feature films that warrant booking. The Arcadia will open on Labor Day. It will seat 700 people and the price scale will be $2 at night and $1 at matinees, with two performances daily and all seats reserved.

Mr. Moss promises a jewel box of a theatre in the Arcadia, which will have wide, comfortable seats, broad aisles and so much space between the seat rows that one can pass between them without stumbling over earlier arrivals. Seating capacity will be sacrificed to comfort. The theatre will be walled with silks and tapestries and hung with costly salon paintings.

The entire decorative scheme will be original and beautiful. The 700 seats will all be on one floor and the arrangement of sight lines, lighting, color blending, projection, ventilation, regulation of temperature, adjustment of high, non-flickering visibility is in the charge of scientists. The ideal of the Arcadia, as stated by Mr. Moss, is a de luxe theatre for motion pictures. The discriminating picture fan will escape crowding and waiting in line at the box office and will find seats as comfortable as the chairs on a club-house veranda. A concert orchestra, assembled by a symphony director, will give the Arcadia musical distinction, and the grand organ will be another feature.

The Arcadia is of interest to the public, in real estate circles and to makers of feature pictures. The producer of special films destined for the world market will have in it an unusual plant for exhibition and exploitation. The Arcadia will exhibit any feature that it selects without the usual hard conditions attending a Broadway showing, and will follow it up with booking of from 1,000 to 2,000 days of Keith picture time. This Keith engagement alone, starting at the Arcadia, promises to render a picture producer sufficient income to pay production costs and render a profit.

The Arcadia, near the busiest corner in the world, will have strikingly beautiful electric signs advertising its current attraction to the vast crosstown traffic of Forty-second Street and also plainly visible to the north and south traffic of Broadway. No better exploitation for a feature film can be imagined than a run at the Arcadia, which will be open to all producers without prejudice, the quality of the production being the only element considered.

Real estate circles are greatly interested in the Arcadia because it opens up for theatrical development a busy block hitherto sacred to business. Irving T. Bush, president of the Bush Terminal Company, is making extensive alterations in the lower floors of the Bush Terminal Sales Building, and is also improving the plot between this and the Knickerbocker Annex. The Arcadia theatre and the Old Towne Tavern will result from these improvements. A three-story building wi cover the site between the Bush Termin and the Knickerbocker and the entranc to the Arcadia theatre will be from Forty second Street through the new structur The theatre proper will be on Forty-firs Street and will take in the present Bus Terminal auditorium.

Cross and Brown were the real estat agents who negotiated the lease of th Arcadia theatre to B. S. Moss for th Keith interests.

With "News" Correspondents

Architect Otto G. Simonson is prepar ing plans for a large motion-picture the atre on the north side of North Avenue east of Pennsylvania Avenue. The the atre, it is planned, will be one of the largest in northwest Baltimore, with a seating capacity of about 2000.

Harry C. Shipley has bought from Charles A. Sefton a number of dwellings as a site for a motion picture theatre. The premises involved in the transaction, which required a consideration of about $13,000, are 1401-3-5-7 East Monument Street.

Lubin's Theatre, reported to be the oldest motion picture house in Baltimore and the second oldest in the United States, has been purchased by the Baltimore Theatres Company, which, in turn, conveyed the property to the Peoples' Theatres Company. The Peoples' Theatres Company is a holding corporation for the Baltimore Theatres Company, and tentative plans call for the expenditure of about $50,000 on improvements.

The new Belnord theatre, with Frank H. Durkee president and Charles Nolte manager, has made its bow to the public.

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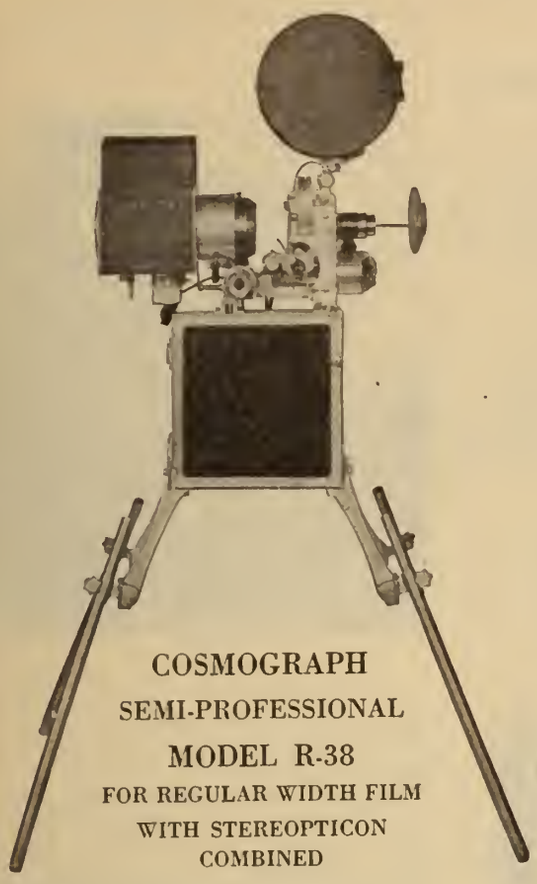
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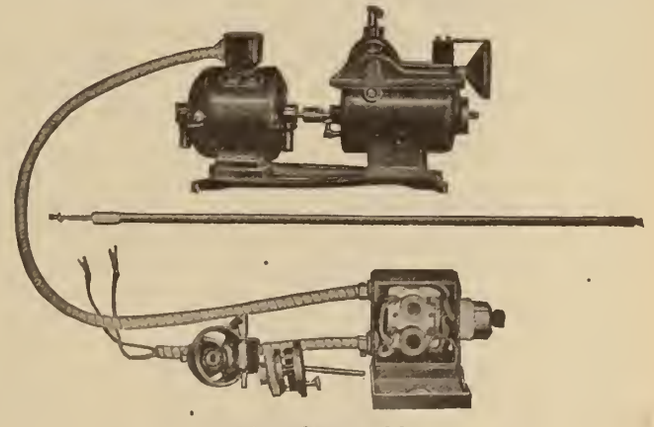
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Activities in Winnipeg

The Starland theatre, one of the older moving picture houses in Winnipeg, has been closed by Mr. Leach to make way for a new 2,000-seat theatre, the cost of which is placed at $500,000. This theatre is to be ready for use next fall, according to present plans. Property adjacent to the Starland has been acquired as a part of the site for the new, big house. The new building is being built by A. R. McNichol of Winnipeg and will be leased by the Winnipeg Amusement Company, in which Mr. Leach is interested.

Mr. A. Young, manager of the Fraser theatre, Vancouver, B. C., is completing the erection of a small but modern moving picture theatre just four blocks from his present house. The new theatre seats 750 persons.

R. S. Miller, manager of the Starland theatre, Winnipeg, which is now being torn down to make way for a new theatre, has been appointed manager of the new College theatre, which will be opened about June 1 by the Winnipeg Amusement Company, Limited.

Read the news articles appearing weekly in this section.

A New Movie Supply House

Harry Blumberg, for the past seven years associated with Charles Calehuff and the United Theatrical Equipment Corporation, has opened a new supply house at 261 N. Thirteenth Street, Philadelphia, in the heart of the film industry, where he will handle new and second-hand projectors, screens, generators, carbons, theatre supplies of every description and a portable motion picture machine for non-theatrical use. Mr. Blumberg has obtained the exclusive agency for the Rembusch screen, used in many of the leading theatres in the territory.

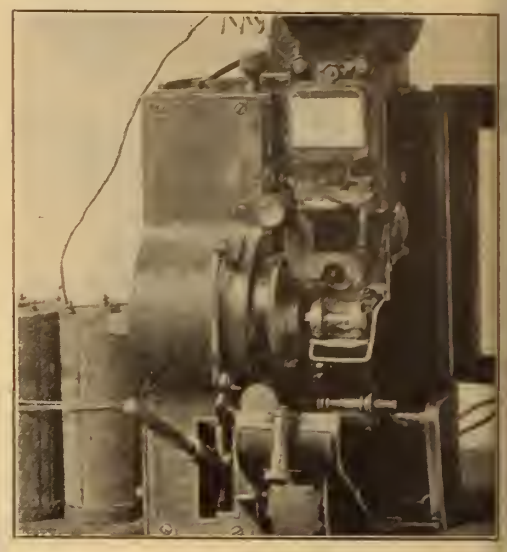
Mr. Blumberg is generally conceded to be one of the leading experts on Powers' projectors. His thorough technical knowledge on all projection matters will enable him to act in the capacity of consulting engineer on all projection problems.



New Capitol theatre, St. Louis, Mo.

New Invention

A new invention recently put out, it is claimed, means a wonderful advantage to any moving picture exhibitor. It is named the "Nick's Automatic Circuit Breaker,"



"Nicks" attached to the projector

and is for the purpose of preventing fire, for the examination of the film and for the cover of the white screen.

It consists essentially of an electric circuit held open normally by the film itself, but closed when the action becomes otherwise. If the film breaks or stops due to broken sprocket holes, the circuit is closed and shutter automatically drops between the light beam and the film.



This shows "Nicks" attachment

Another feature of this invention is a signal to the operator immediately when the loop is lost or film becomes too tight, or when any other than normal conditions exist.

The "Nick" is new, and does not take the place of anything else, but is claimed to be a safety device.

Deserts Legitimate for the Silver Screen

The Lyric theatre, after a career of 15 years as a legitimate house in Cincinnati, will in the future be operated as a moving picture house. The property recently passed into the hands of McMahan and Jackson, who operate the Gifts theatre. While plans have not been entirely perfected, McMahan and Jackson announce that the theater will be operated during the summer by the same interests which controlled it last year.

Machines used in coating

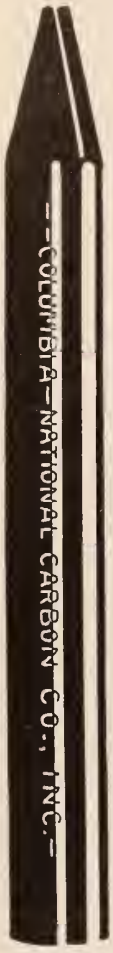
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SOME people measure light by *candle-power*. This system uses the light of a candle as the standard.

In the projection field light might be measured by so much "carbon-power." Columbia Projector Carbons are a good standard of measurement, inasmuch as everything else is on the darker side of this highly concentrated light-giving substance.

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Music Article

(Continued from page 3546)

you will observe, an atmosphere which is sufficiently characteristic, that the task of the musician is clearly indicated. There is nothing in this whole little classic which detracts from the tone of it, nor loses for one moment the clearly captured spirit of mysterious Morocco. . . Oscar Wilde in one of his famous books said: "If you want to visit China, stay at home and dream of China as you've been led to believe it exists." . . . The same might be said of Morocco. I have been to that bizarre and picturesque land but I venture to say that all of Morocco is not as my imagination and my history have told me it is. I think there's a lot of America and Europe in it. That is why in this trip upon which Mr. Urban takes us, I must be thankful to him for his art, in retaining all of Morocco's charm and color, without intruding one single false note. This is real art, by the way—to capture the soul of a land, and present it undiluted and unchanged.

If the musician will be only half as conscientious, he can make the showing of "Morocco" fit for a connoisseur and an educator and all with a touch of the wanderlust in their veins.

"Morocco" calls for a performance of a single kind of music all through its showing. I can say that you need not "score" this picture with any regard to titles. Just delve into your library and bring out any composition which has Moroccan atmosphere and you'll find Mr. Urban's picture is as admirable as Saint-Saen's Suite Algerienne"!

Here's the picture in a nut shell — the architecture of the old Moors, narrow, dark streets, with infinite numbers of pergolas and arched entrances. Bearded, dark-skinned men in sweeping cloaks of Arabian design. Women, moving slowly like ghosts, faces covered, afraid to be seen by men. Men astride swinging old donkeys laden with product. Bizarre market places, with people haggling and bargaining for a penny's reduction, bootmakers and other manufacturers on the bare earth, legs under them. A very gloomy atmosphere, suggesting the day of the Old Testament and the life of the people of the middle ages. Travelers from the deserts of Arabia, far Egypt. Religious fervor, crooning, desolate, monotonous music of the minor key. Keep to the minor key and croon away in Oriental style and you won't go far wrong.

But this is not enough; although from my point of view this is better than the conventional cue-sheet which runs like this:

Time—Title "So and So"—Name of composition—Composer—rhythm.

Now, what is the conductor to use in his music, after he has the mood? Here it is perfectly in line to suggest some compositions—some—as many as you like, with variations for large theatres, small theatres and medium theatres—with variations for those who like classical, popular or even jazz.

Thus in the same Kineto review I mention, the suggestion for music which *might be selected* is like this:

I would suggest for the background of music to be used during the entire performance (and indeed starting about two minutes before the flash of the screen, to capture the mood and spirit of the audience in advance) any of the following compositions:

Saint-Saen's "Suite Algerienne."
Zollner's "Midnight at Sedan."
Weber's "Abu Hassan."
Massenet's "Scenes Alsaciennes."
Cornelius Overture to "Barber of Bagdad."
Beethoven's "Ruins of Athens."

"Cuing Urban Reviews"

No.	Total Time	Length of Cue	Title or Description	Tempo	Rhythm	Character Mood	Title of Piece	Composer	Publisher
1	0	2.30	At Screening	Allegro	Marcia	4/4 etc.			
2	2½	1.30	T—Come Here	Allegetto	2/4	Novelette			
3	4	1.00	D—Woman reading	Andante	4/4	Plaintive			
4	5	.59	D—Woman leaves room	March	2/4	French			

Incidental Music of Marouf (this opera is laid in the very atmosphere of this picture—the whole action is coincidental with it).

Incidental Music of "Lakme," also "Martha."

Of course it is understood that the above compositions are scarcely to be obtainable by any but the big orchestras, although I am certain that organists can procure the Saint-Saens, Massenet and Cornelius numbers if desired. However, there are several substitutes for smaller organizations:

Extracts from Egyptian scenes of "Aida" will prove substitute, also themes from "L'Africaine," "Pearl Fishers," "Prophete" and even "Tales of Hoffman."

Other themes which are adaptable but not so accurate:

"Orientale" of Cesar Cui.
"Dance Macabre" of Saint-Saens.
"Chorus of Dervishes from Ruins of Athens."
"Hebrew Song and Dance" of Zimbalist.
Chaminade's "Flatterer."
"Where My Caravan Is Resting" of "Lohr."

Among the popular song publishers there is a raft of "Oriental" numbers,—foxtrots, one-steps and novelty numbers. In lieu of anything better these will do.

I have given vast gobs of thought to the music cue-sheet. I am convinced that a standard form of cue-sheet should be adopted by all music-workers and producers, and that is one of the things the Association of Motion-Picture-Musical Interests can work out. I am convinced that with this standard cue-sheet there must be prepared the Musical Dictionary which was discussed at the convention, and which has already been well named Musictionary—a volume to segregate hundreds of thousands of compositions into "moods, emotions and effects" so that if a conductor wants music for "Joy" he can find in his musictionary the hundreds of parts of music which will suffice for the purpose.

The Musictionary can become a fact. But it's a tremendous undertaking. In the meantime, we can do the best we can, by indicating in every cue-sheet.

Time—Footage—Title or Action—Tempo of Music — Rhythm — Mood — Suggested title of composition, with substitutes for various types of houses—publisher.

In connection with this article which I have had standing on my desk for several weeks, awaiting an opportunity to run it—comes this splendid letter of E. H. Charlton, of the Columbia theatre, Baton Rouge, Louisiana. I am publishing it in full with Mr. Charlton's Cue-sheet suggestion.

Mr. Charlton's Cue-Sheet Outline

Much has been written regarding the proper cueing of screen productions by the orchestra, yet very little has been said about the "cue" sheet.

The "cue" sheet can make it comparatively easy to carry out the desired atmosphere, or it can make the task quite difficult.

I present this in behalf of the hundreds of leaders who are located in small cities where their bills run from one to two, and possibly three days, and also the leader who has a moderate sized library. The different producing companies send out as many different styles of "cue" sheets, some good, some fair, and one (although evident care is expended on it) not quite good.

Theory without practical application is, of course, of no value. I mention this because the obvious intent of a "cue" sheet is to help the leader, to enable him to select his program in keeping with the action and atmosphere, and to get his music out in a reasonable length of time. A "cue" sheet giving good, clear, concise instructions and information is necessary.

While in the army my entire library was destroyed. I have been and am building up a new one. I have at the present time close to 1,050 numbers. No matter what size one's library may be, every "cue" sheet will call for some number or numbers not in one's library. The "cue" sheet is supposed to cover that situation, you say—to enable the leader to substitute where he has to. All right. Let us analyze the needs of the screen. What is the essential in supplying the atmosphere? Mood, with Rhythm and Tempo. What then conveys to the leader, more than anything, the correct substitute? A Tempo — Mood — Rhythm instruction.

I have here on my desk, five different types of "cue" sheets. They follow:

First—Luz. He uses a lot of abbreviations hard to read and after all, the essential is omitted. He calls for a "S.HY.ROM.CON MOTO." I understand the abbreviations, as do others, but as Goldberg would say, "It sounds well, but doesn't mean anything." Mr. Luz neglects to instruct one as to whether a 2/4 or 12/8 is more suited, and there certainly is a difference. Many neutral scenes are improved by using a 6/8 rather than 4/4. I do not enjoy very much success with his sheets. I want to say in justice to Mr. Luz, however, he evidently takes pains with his preparation of sheets, but he has overlooked the one thing that is of more help than anything else. He, as a composer of suitable music, is splendid. I have much of his works and use them frequently.

Second—Paramount by BENYON. He comes closer to the leader's need by indicating on some of the numbers their general tempo, such as Moderato or Andante, etc. But he does not state the rhythm. This sheet is rather clean-cut and easy to read.

Third—Goldwyn by WINKLER. Mr. Winkler has contributed much to the musical end of the screen as a composer-arranger. His sheets are also clean-cut and easy to read, but lack the key to enable one to successfully substitute.

Fourth—Metro by BERG. Mr. Berg also is closely connected with the betterment of music for the screen. His "cue" sheets have a splendid little talk on the first page regarding action, atmosphere and the high points in the picture, and if he indicated Mood—Rhythm—Tempo, I venture to say would be as near perfect as any existing.

Fifth—First National by BRADFORD. This, in my estimation (and I am the one that has to do the work for fitting my library to pictures) is the most serviceable cue sheet issued. It is clear, easy to read and tells you kind of number and Tempo—Rhythm. It is every easy to substitute with this sheet.

May I suggest the ideal "cue" sheet standardized? I have been in this work for the past thirteen years, with the exception of time in the army. At present I am in a city of 27,000, teaching at the State University and directing an orchestra of eight at night. The house uses organ afternoons,—both at night. This city is close to one of 400,000 and the people here know what is going on, and they demand as good (on a slightly smaller scale) as that presented in the larger city close by. The house I am in here is a new beautiful theatre, seating about 1,150. The pictures are what are termed first-run. I have to use thought in playing my screen productions. Yet my bills run but two days. Wednesday being the one exception. I cannot review my pictures with pad and pencil as do the leaders in the large cities where their bills run from one week to two. I must depend on the "cue" sheet. When there is an error, my organist notes and calls my attention to it when I come down to lay out the music.

Why can't the producing companies use a standard "cue" sheet and one that is clear, instructive and complete? The enclosed, while similar to some now in use, employs the good of all.

I trust you will give this space, and any criticism will be more than welcome. I believe, however, that it covers at least that phase of the work.

I thank you.

E. H. CHARLTON.

The Music Department of Motion Picture News is at the Service of Our Readers. Confide Your Problems to Chas. D. Isaacson Music Editor

"I AM GUILTY"

Specially selected and compiled by M. Winkler

Theme: "Paradise Is Mine" (Ballado Sentimentale), Barth

1—"Theme" (1 minute and 15 seconds), until—S: At Screening.
2—"Series of popular choruses" (2 minutes), until—T: "Nearing the performance."
3—Theme (1 minute and 30 seconds), until—T: "Connie Deshon."
4—"Hindoo Hop" (Fox trot oddity), by Levy (1 minute and 15 seconds), until—T: "Following the supper."

NOTE: With victrola effects.

5—"Theme" (1 minute and 30 seconds), until—T: "Rose days follow for."

NOTE: Watch for moto horn.

6—"Adagio" (From Tragic Suite) (1 minute and 30 seconds), until—T: "Five years pass during which."
7—"Theme" (3 minutes), until—T: "Man's love is of man's."
8—"Cradle Song" (From Tragic Suite) (1 minute and 15 seconds), until—T: "The one-half of the day that."
9—"Flirty Flirts" (Melodious Rubato), by Levy (1 minute and 15 seconds), until—T: "Day follows day in drab."
10—"Twilight Fancies" (Moderato), by Fromel (1 minute), until—T: "While in Texas the."
11—"Impish Elves" (Caprice novelette), by Borch (2 minutes and 45 seconds), until—S: When scene fades to Connie.
12—"Theme" (1 minute and 45 seconds), until—T: "The following afternoon."
13—"Caprice Joyeaux" (Descriptive novelette), by Seeligson (2 minutes and 45 seconds), until—T: "Days of old time."
14—"Dramatic Narrative" (Characteristic), by Pement (2 minutes and 45 seconds), until—S: When scene fades to Garrick home.
15—"Patrole Orientale" (Allegretto Oriental), by Kiefert (1 minute), until—T: "Garrick has never been known."
16—"Popular Shimmy" (2 minutes), until—S: End of dance.
17—"A La Paree" (Popular one step), by Verdin (2 minutes and 30 seconds), until—T: "Let me show you my."
18—"Reverie" (From Pathetique Suite) (2 minutes and 30 seconds), until—S: When guests leave.
19—"Heavy Dramatic" (Descriptive character), by Oehmer (1 minute), until—T: "Please let me go."
20—"Elegie" (From Pathetic Suite) (1 minute and 30 seconds), until—T: "The realization he dare."
21—"Agitato" (For excitement and fight), by Andino (1 minute), until—S: Shot is fired and police rattling sidewalk.
22—"Theme" (2 minutes), until—T: "Days pass in which."
23—"Reverie" (Andante sympathetique), by Drumm (4 minutes and 45 seconds), until—S: When scene fades to Dillon behind bars.
24—"Appassionato" (From Tschaikowsky's "Romeo and Juliet") by Berge (2 minutes), until—T: "Some of your pals are."
25—"Scherzetto" (From Symphonette Suite), by Berge (1 minute and 15 seconds), until—S: When scene fades to Connie and child.
26—"Ein Marchen" (Dramatic descriptive), by Bach (2 minutes and 30 seconds), until—S: When scene fades to Robert.
27—"Idilio" (Moderato grazioso), by Lack (1 minute and 30 seconds), until—T: "While the District Attorney."
28—"Arabian Nights" (Dramatic interlude), by Mildenburgh (2 minutes and 30 seconds), until—S: When scene fades to Connie.
29—"Poem Symphonique" (And. quasi adagio), by Borch (3 minutes and 15 seconds), until—T: "In the days that follow."
30—Theme (1 minute), until—S: When Robert enters child's bedroom.
31—"Agitato Appassionato" (Heavy appassionato), by Borch (2 minutes and 30 seconds), until—T: "I want to see the butterfly."
32—"Bleeding Hearts" (Pathetic Andante), by Levy (2 minutes and 15 seconds), until—T: "You Peggy La Marthe."
33—"Theme" (1 minute and 30 seconds), until—T: "What did you say, you?"
34—"Gruesome Misterioso" (Dramatic agitato), by Borch (1 minute and 45 seconds), until—T: "Throughout the long hours."
35—"Silent Sorrow" (Andante pathetic), by Borch (1 minute and 15 seconds), until—T: "Alone and with her soul."
36—"My Moorish Rose" (Popular fox trot), by Baron (1 minute and 30 seconds), until—T: "And in the days that" (underworld cabaret).
37—'Heavy Dramatic Descriptive" (No. 18 of the A. B. C. Series) (1 minute and 30 seconds), until—T: "The prosecution defending."
38—"Heavy Agitato" (No. 18 of the A. B. C. Series) (1 minute and 45 seconds), until—T: "Guilty of murder in the."
39—"Heavy Andante" (No. 18 of the A. B. C. Series) (2 minutes), until—T: "Here is a signed."
40—"Rustle of Spring" (Agitato Appassionato), by Sinding (3 minutes and 30 seconds), until—T: "For hours we fought."
41—Theme (1 minute and 15 seconds), until—T: "Take that lady into."

"A KISS IN TIME"

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Melodious Rubato), Levy

1—Theme (1 minute and 50 seconds), until—S: At Screening.
2—"Birds and Butterflies," by Levy (Intermezzo) (2 minutes and 20 seconds), until S: "Fight on street."
3—"Romance," by Baron (Moderato) (1 minute and 30 seconds), until—T: "In Roberts office.
4—"Spring Blossoms," by Castilo (Moderato) (2 minutes and 45 seconds), until—T: "Bertie gets busy on his."
5—Theme (3 minutes and 25 seconds), until—T: "Four hours" (on manuscript).
6—"Adolescence," by Collinge (Allegretto) (4 minutes and 20 seconds), until—T: "Though Shelia has denied."
7—"Babillage," by Costello (entr' Act) (5 minutes), until—T: "Have you the time Miss."

NOTE: With grind organ effects.

8—"Kiss A Miss," by Baron (Valse Lente) (1 minute and 20 seconds), until—S: "Organ grinder in street."
9—"Comedy Allegro," by Berg (3 minutes), until—T: "I gave him a Ten Dollar."
10—"Petite Duchess," by Baron (Gavotte) (1 minute and 45 seconds), until—T: "4 o'clock, one hour gone."
11—Theme (3 minutes and 45 seconds), until—T: "Who are you, I know you."
12—"Air De Ballet," by Varley (Characteristic Allegro) (2 minutes and 15 seconds), until T: "Where did you get it."
13—"Gallop No. 7," by Minot (1 minute and 30 seconds), until—S: "Close up of racing cars."
14—"Caprice Joyeux," by Seeligson (Melodious Allegretto) (2 minutes and 15 seconds), until—S: Flashback to former scene.
15—Repeat "Galop No. 7," by Minot (45 seconds), until—S: "Brian turning car around."
16—Theme (1 minute), until—T: "Hustle Inn."
17—"Moonlight Shadows," by Baron (Waltz) (2 minutes), until—S: "Couples arise to dance."
18—"I Want My Mammy," by Breau (Fox-Trot) (1 minute and 30 seconds), until—S: Close up of couples dancing.
19—"Scherzetto," by Berge (Symphonette Suite) (1 minute and 30 seconds), until—S: Dancer appears in cabaret.
20—"Hurry," by Minot (3 minutes), until—S: Police arrive at Inn.
21—Sinister Theme, by Vely (1 minute and 40 seconds), until—T: Five minutes left and Brian.

NOTE: Watch explosion.

22—"Laughing Beauties," by Berge (Moderato) (2 minutes and 40 seconds), until—S: Close up of watch showing 1 minute to seven.
23—"Hurry," by Minot (1 minute and 30 seconds), until—T: "I know you won't believe me."
24—Theme (1 minute and 30 seconds), until—T: "You have no right to question."

THE END

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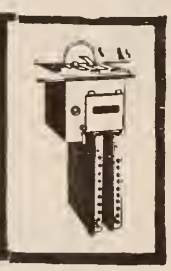
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Association of Music—Picture Interests Advances

(Continued)

COMMITTEE OF FIVE:
I accept with pleasure your invitation to to act on the Board of Directors of the Association of Motion Picture Musical Interests.
Sincerely,
NAT FINSTON,
Tivoli Theatre, Chicago, Ill.

COMMITTEE OF FIVE:
In answer to your letter of May 14, I beg to accept your invitation to become a member of the Board of Directors of the Association of Motion Picture Musical Interests.
Truly,
O. G. SONNECK,
G. Schirmer, Inc.

COMMITTEE OF FIVE:
Your favor of the 14th inviting me to become a director of the Association of Motion Picture Musical Interests has come duly to hand. In answer I beg to state that I highly appreciate the honor you confer upon me by this invitation and take pleasure in accepting it.
I trust that I may be able to be of service to the association and shall be glad to render it whenever it may be wanted.
Truly yours,
HERMANN IRION,
Steinway & Sons.

COMMITTEE OF FIVE:
I am in receipt of your favor of the 14th inviting me to become a member of the Board of Directors of the Association of Motion Picture Musical Interests. Would say that I cheerfully accept and if elected will do all in my power to further the cause of music at any and all times.
Sincerely,
CHAS. K. HARRIS,
Harris Pub. Co.

COMMITTEE OF FIVE:
I accept your invitation to become a director of the Association with the greatest pleasure and place my best efforts at the disposal of the Association, in the purposes of which I wholeheartedly believe and for the success of which I will work to the best of my ability.
Sincerely,
E. R. VOIGT,
Boston Music Co.

COMMITTEE OF FIVE:
It is with a sense of genuine pleasure that I learn of my selection as a member of the Board of Directors of the Association of Motion Picture Music Interests. It gives me pleasure, not alone because of the distinguished company in which I find myself, but because I have cooperated and will cooperate with this association in the hope that its propaganda may be spread broadcast and its influence felt in every motion picture theatre.
May I add another word: The association is in its infancy. With a godfather like yourself and five other fathers like Rothapfel, Riesenfeld, Lutz, Tremaine and Briel, the babe sure will develop into a healthy, hearty youngster.
Sincerely,
H. S. KRAFT,
N. Y. Concert League.

COMMITTEE OF FIVE:
It will be an honor to have you present my name as candidate as you suggest in your kind letter, for the Executive Committee, and anything I am able to do for the cause will be done to the best of my ability.
Sincerely,
SCOTT BUHRMAN,
"American Organist."

COMMITTEE OF FIVE:
I will be glad to serve as a member of the Board of Directors if the rest of the folks think as you do.
Do not know how valuable I will be, but will do my best to bring all good to all good.
Sincerely,
MRS. A. K. BENDIX,
Bendix Music Bureau.

Nursey In New Lansing Theatre

(Continued from page 3584)

serving of banquets to as many as 1,000 people at one time. A small but well equipped stage has also been provided for this hall so that it may be used for amateur entertainments, lectures or affairs of similar nature.

The theatre will play vaudeville and pictures and is another strong link in the Butterfield chain of mid-Western playhouses. In Michigan alone, Mr. Butterfield operates more than twenty theatres. These are located in nine of the principal cities of the state and include: Lansing, Flint, Saginaw, Ann Arbor, Battle Creek, Port Huron, Kalamazoo, Jackson and Bay City.

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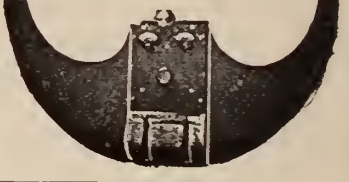
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Feature Subjects of Short Length

"The Guide"

(Clyde Cook Comedy—Two Reels—Fox Film Corp.)

HERE is one of the best slapsticks of the year. Clyde Cook has never been funnier than as a Swiss guide "who knew the Alps ever since they were little knolls." The laughs are numerous and well distributed throughout the entire picture. Cook appears on the scene with Alpinstock, rolled stockings, plumed hat and velvet suit. The opening scenes are in a Swiss hotel with Cook acting as bellboy, porter and clerk. After some good, and one or two refreshingly novel hotel gags, the mountain climbing sequence begins. Cook leads the party, who, roped together, wend their way over studio rocks. One or two long shots of great scenic beauty are interpolated. A stout climber has difficulty in squeezing through a pass, so Cook blasts the rock, first prolonging the suspense in fine style. Finally the party reaches the top of the mountain and rests at the "Ye all Inn." Cook is a scream when he attempts to eat asparagus, which leaps away from him every time he opens his mouth.

The guide is sent out to milk a goat. He tries to catch one in a bear trap. Director Jack Blystone has put a pair of horns on a horse and called him a moose. It is very ridiculous and almighty funny. A bear is worked in. This animal gets in a cave with the guide. After an exodus of stone and dirt from the mouth of the cave, Cook calmly walks out wearing a huge bearskin coat. The girl is kidnapped and there are some ski scenes to end the picture. The action is laid amidst snow almost entirely. By reversing the films, the effect of Cook walking upright up the side of a precipice is obtained.—*MATTHEW A. TAYLOR.*

"Bang!"

(Mermaid Comedy—Two Reels—Released Thru Educational Exchanges, Inc.)

THIS is a rapid-fire slapstick which should be a welcome addition to any program. It is a Jack White production, featuring Jimmia Adams, Lize Conley and Earl Montgomery. "Bang!" has some fine animal scenes. There is a dog which allows syrup to be poured all over him, and a cat which mixes it up with the dog and a rooster which does likewise. But the picture does not depend upon these animals for all its fun, however. A Western saloon and a bad man are used for some shoot-'em-up action. Then there is a whirlwind chase with good riding on the part of the principals. In one spot the horses ride directly into the camera. It is a splendid thrill, for the animals do not turn aside, but apparantly gallop, unswervingly into the lens. An audience will feel as if it has been trampled upon.

There may be too many scenes of men falling neck-deep into a muddy puddle to please some audiences, but on the whole it is funnier than the average slapstick.—*MATTHEW A. TAYLOR.*

"Sweet Revenge"

(Gayety Comedy—One Reel—Released Thru Educational Exchanges, Inc.)

This is a polite comedy of high order, having as it does a neat comedy idea as its basis. It is not uproarious, nor is it not expected to be so, but it is not insipid, and it is a worth while comedy filler. Thornton Edwards, Teddy Sampson, Mary Wynn and Henry Murdock are featured.

A discarded sweetheart, whose former lover is engaged to another, decides to have some fun with him. She insists upon his dining with her in order to give him back some of his old love letters. To do this he is obliged to break a diner date with his fiance. This he does by pleading sickness, but before he can get away, he is given some headache pills by the solicitous sweetheart, which he slips into his pocket instead of swallowing. The girl then discovers that the pill is poison and hurries to the doctor. Meanwhile her lover is dining with his old sweetheart. The picture has a good finish with everything explained.—*MATTHEW A. TAYLOR.*

"The Life History of Frogs and Toads"

(Kinto Review—Second Series)

HERE'S a most peculiar reel and one that is interesting from the fact that frogs and toads, although well known to the human family in their various stages of development on land, little is known of the different stages that take place in their lives from the time the egg is hatched up to the period in which these young "jackals" leave their under water homes.

It must have taken a great deal of time and patience to get the correct data which is most interesting in many ways. For instance, few of us know that toad spawn develops very rapidly and very few of us have any idea of the peculiar appearances of the young Mr. Tadpoles with their feathery gills as they swim about in wild efforts to obtain food.

And then how many of us have seen these young fellows when their gills have disappeared and the hind legs begin to appear. Under suitable conditions they become quite lively as the views show and increase in size.

But it is not until protuberances begin to appear behind the head that the young tadpole "takes on" a most comical aspect. These protuberances are the advance guard of the front legs which when full grown enable the "young fellow" to leave the water.

When he does he develops a most abnormal appetite and hesitates at eating nothing that is digestible. And when after eating a good dinner of worms a finger is poked into his mouth, the hungry young "land lubber" tries his best to get it into his mouth and down his throat.—*FRANK LEONARD.*

"Swat the Fly"

(Kineto Review—Second Series)

WE all know that Mr. Fly is a very bad actor, especially at this time of the year when millions of his kind are taking to the wing and hovering about the sugar bowl or anything that attracts his taste, disguised in the role of the "deep dyed villun."

And he certainly is a "villun" judging from the damage he does, for he is not at all careful in the selection of his food, tainted meats of all kinds being his favorite dish, or in distributing little particles of said meat in such a way that any human eating thereof runs a fifty-fifty chance of getting one of the dangerous diseases which wreck the human body.

In this one reeler "Kineto" goes to the very bottom, digs up the causes and effects, and in a very clear manner lays them before the spectator that they may act as a warning to those who are careless when the "pest" is around.

There are five different species of flies which are particular offenders and many views show them eating sugar, decayed flesh, syrup, etc., and then the delightful way they have of mixing the ingredients when opportunity presents itself. When a particularly instructive caption announces that "It is not a far cry from the cuspidor to the consumptive" and the following views show Mr. Fly in the role of the "dirty villun" again, one is bound to sit up and take notice of the warnings which are given.

Among the important scenes are those showing the larvae with its legless maggots; close-ups of the eyes with their myriads of lenses; the strong tongue; "flies fresh from the manure heap to the table"; and laying eggs on paper.

The reel also goes into details and shows explicitly the manner in which the pest can be combatted.—*FRANK LEONARD.*

"Their Dizzy Finish"

(Hallroom Boys Comedy—Two Reels—Distributed Thru Federated Film Exchanges)

PERCY and Ferdie enter the taxi business here. A dilapidated Ford offers an opportunity for some amusing gags. The picture opens with the two Hallroomers collecting tin cans. These are made into a Ford. Then follows a wild ride with Sid Smith apparently taking a considerable amount of punishment in falling off the car and tumbling all over the street In the later half of the picture Percy and Ferdie run a railroad, with the madeover Ford serving as the trolley. This sequence ends the picture. Sid Smith neglects his car to make love to a girl, there is a smash-up, and the Ford reverts to type—a heap of tin cans. The last scene shows the boys gathering up the tin cans preparatory to getting a new car.

"Their Dizzy Finish" should not fall down. Sid Smith's tumbling and some good gags make it a satisfactory comedy able to give average entertainment.—*MATTHEW A. TAYLOR.*

"An Angle in Idaho"

(Chester Screenic-Educational)

THE appeal in this one is to those interested in fishing. With its locale laid in the outdoors of the great Northwest, the reel shows some beautiful scenic effects, just the kind to place the mind of the spectator, whether he has the poetic nature or not, in the land of dreams.

Many views of the salmon are also shown as they glide through the silvery waters, to be caught sooner or later by the fisherman on the hook or in the net. After viewing various scenes picturing the mountains, its torrents, the countless gorges and beautiful wild streams, the angler's paradise is shown. This is a selected spot in the mountains, the river flowing through at a slow pace, with the angler quietly manœuvring his rod and line to entice the fish—a really delightful scene.

If your patrons are interested in fishing you can't miss on this one. If they're not, the reel has plenty of wild scenery.—*FRANK LEONARD.*

The Index to The Complete Plan Book

(Continued from page 3580)

PICTURE BRAND STAR RELEASED PLAN BOOK

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News.

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH .....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.
Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

JUST OUT OF COLLEGE (GOLDWYN) JACK PICKFORD.....FEB. 19
"Slender in plot but rather amusing at times."—M. P. News.
Exhibitor Comment—"Jack Pickford not particularly popular. Business just fair."

KAZAN (SELIG-HAMILTON-STATE RIGHTS) SPECIAL CAST....FEB. 19
"Another Curwood story makes interesting picture."—M. P. News.

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT .....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—"Did neither draw nor satisfied. That director missed more good chances than a cat has fleas." "Not a remarkable picture in any way and played it to only average business." "Monte Blue made this one. His following increases with each picture, and business held up splendidly on this fact. An excellent picture." "A picture that proved to be about as uninteresting as its title. Had it not been for Bobby Vernon in 'Hey, Rube!' the week's attendance at my house would have been a flat failure." "Good average business." "Just average for us at the box office, but Monte Blue made many new friends and the picture was well liked by those who saw it."

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LAST CARD, THE (METRO) MAY ALLISON.....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees."

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can." "Our patrons called this a good picture and business was good."

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The pictnre is an excellent diversion from the more serious presentations."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Did fine business with this picture. My patrons like Wallace Reid and of course turned out strong to see his picture." "Our patrons called this a fine picture and it did big business." "A good picture. Drew good business second run." "Wallace Reid always goes great here and this picture proved to be no exception as far as box office receipts are concerned. A good house all week." "Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons." "Great picture that played to big business." "Fair picture; fair receipts." "Splendid cast, good scenic effects and pleasing story." "Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone." "Some way this went only fair. Business was average for a Reid picture." "Picture well liked and drew good attendance." "Drew well, but did not satisfy the fans." "Extra big business first part of the week and held up well enougb to be labeled a great attraction."
Consensus—"Good picture, good puller."

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." "Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." "Completed a four week's run here, in which it drew over 80,000 people. This is one of the greatest records in the history of tbe city." "Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MAD MARRIAGE, THE (UNIVERSAL) CARMEL MYERS.....FEB. 12
"Carmel Myers is appealing in Greenwich Village formula."—M. P. News.
Exhibitor Comment—"Pretty good picture and we had somewhat more bnsiness than usual."

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAMMA'S AFFAIR (FOREST NATIONAL) CONSTANCE TALMADGE .....FEB. 5
"Constance Talmadge has serious moments here; picture fairly interesting."—M. P. News.
Exhibitor Comment—"Delighted our people. Box office kept busy." "Played to a capacity house the entire week, but it would not be fair to give the credit to the picture alone, as it was run in conjunction with a week's musical festival, featuring works of local composers." "Only average picture, but it took well with our patrons and we played to excellent business." "They like Constance so they liked this one. Big business." "Surprised Connie's friends, and, while it was entirely different, they liked it. Went over big." "One of the best vehicles Constance Talmadge has ever had. It is something more than pure farce, having a logical idea behind it. An excellent box office attraction."
Consensus—"Good picture, good puller."

MAN-WOMAN-MARRIAGE (HOLUBAR-FIRST NATIONAL) DOROTHY PHILLIPS.....FEB. 12
"Propaganda and spectacular melodrama are blended here."—M. P. News.
Exhibitor Comment—"Drew very well despite the fact that it was the week before Easter." "A regular woman's picture—result, big houses and box office returns that tripled as the engagement continued. Held over for second week." "Held over for second week to better than average business." "A somewhat rambling story. Chief interest centres about the lavish scenes. A good box-office attraction." "Continued to draw crowded houses on second run." "Opinion as to entertainment value greatly divided. Business good." "Big picture, lavishly produced. Made money for us."

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P. News.

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO) MAY ALLISON MAR. 5
"Star enlivens story of British politics."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office value average."

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—"A pleasant picture which seemed to please my audiences. Fine business."

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
"An excellent Pearl White vehicle."—M. P. News.

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business." "Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent." "Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's 'Love, Honor, and Behave,' which went good."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Exceptional business for week during Lent. Picture not up to Fairbanks' standard." "Fairbanks has slipped in this picture. It is much poorer than the 'Mark of Zoro,' and while many patrons came to see him the first few days, the rest of the week's bnsiness was poor." "Went over big. Some adverse criticism to the effect that it was not up to star's standard." "Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It has very good entertaining values" "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not no to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business." "This picture was in no way extraordinary, but it played to big business because of the anniversary that surrounded it and the extra advertising."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little pictnre. Business good."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture but failed to please majority. Played to exceptionally poor business for seven days." "Fine picture which drew good business." "An nnusually delightful bit of screen entertainment which the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this." "An excellent picture from every angle and business was splendid. Went over big." "The picture was shown at an opportune time, during Boys' Week, and it played to a capacity house for seven days." "Charles Ray in a beloved classic—an irresistible combination. Business excellent throughout week."
Consensus—"Good picture, good puller."

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"CHARGE IT"

(Garson-Equity-State Rights)

Interesting Picture of the Eternal Triangle

CLARA KIMBALL YOUNG seems to be entirely successful with triangle plays. Her latest, "Charge It," while of a familiar pattern in its general outline, is developed with enough originality to make it above the ordinary in this brand of drama. It is the exposition of what is occurring in millions of homes, when the wife, allowed to have a charge account, permits herself to take advantage of it and plunges her husband head over heels in debt. In this picture, the opening shots reveal a very happy, lovey-dovey couple—each wrapped up in the other's personality—each sacrificing little selfish pleasures that the other might be rewarded in some way.

This habit of the bride to say "Charge It!" to the clerks in the stores soon brings a rift in the domestic happiness—a rift which is augmented by the conduct of a philanderer whose object in life seems to be taken up with attracting other men's wives. Our heroine's husband is provoked at her charge account, and indulges in a bit of scolding. He is supposed to be struggling along, although the upkeep of his house spells a goodly income. A time comes when the wife is provoked into seeking companionship with the other man if for no other reason than finding someone who will sympathize with her. But she surprises him with another woman. So thoroughly discouraged she seeks employment as the coat-room attendant at a restaurant.

One does not know just how the picture will develop at this point. And in its favor is a note of novelty. The husband happens to patronize the restaurant and discovering his wife, arranges a reconciliation. She has learned to suppress her impulse of getting into debt or allowing herself to have merchandise charged. There is a fine little sermon to be gained from this picture without those in charge making it a preachment. It is really a slice of life though the figure of the other man tends to make it picturey at times. Yet the character is needed to round out the conflict. The offering could be trimmed of some extraneous footage, particularly as it applies to a valet and his daughter, who really have no place in the plot and hinder the otherwise compact continuity. The titles are praiseworthy although some of them could be shortened. The direction is first rate. The scenes are cleverly arranged against appropriate backgrounds and the detail and intimate touches are correct. Miss Young gives a performance marked for its sincerity. Her supporting cast contains several popular names, such as Betty Blythe, Nigel Barrie and Herbert Rawlinson. All furnish good portrayals.—Length, 6,900 feet.—*Laurence Reid.*

THE CAST

Julia Lawrence ..... Clara Kimball Young
Philip Lawrence ..... Herbert Rawlinson
Tom Garreth ..... Edward M. Kimball
Mille Garreth ..... Betty Blythe
Dana Herrick ..... Nigel Barrie
Robert McGregor ..... Hal Wilson
Rose McGregor ..... Dulcie Cooper

By Sada Cowan.
Directed by Harry Garson.
Photographed by Jacques Bizeul.

PRESS NOTICE—STORY

Clara Kimball Young is the star of "Charge It!" which comes to the———— theatre next————. This is a novel development of the ancient triangle and permits the star to display her marked talent for emotional expression. As Julia Lawrence she is happy and contented as a bride. Her husband allows her to indulge her caprices and whims and gives her a charge account in the stores. But she takes advantage of it by charging one thing after another—until her husband says stop!"

Piqued at his conduct she leaves him when the argument develops into a quarrel and tries to find sympathy with a man whose object is to win wives away from husbands. But she finds this so-called friend with another woman. The distracted wife finds employment as the coat-room attendant at a restaurant. Her husband comes there one evening and discovers her. A reconciliation is effected and the wife learns that too much charge account does not pay. The picture is genuine in its touches. And succeeds in holding the interest. Miss Young is supported by a well known cast that includes Nigel Barrie, Herbert Rawlinson and Betty Blythe.

PROGRAM READER

Do you allow your wife to have a charge account? Does she take advantage of it by charging every purchase, until at the end of the month you don't know where you stand in your bank book? Do you countenance your wife running you into debt at every occasion? Do you believe in charge accounts? Did you know that you have to have charge accounts in clubs, etc.? See Clara Kimball Young in the fascinating picture of domestic trouble and happiness, "Charge It," at the———— theatre next————. This picture will teach many married couples a lesson in the manner of finding happiness. Many matrimonial ventures are unsuccessful because of this habit of charging everything at every occasion. Herbert Rawlinson and Betty Blythe are in the cast.

SUGGESTIONS

The unusual plot in this domestic triangle is sufficient for you to make capital of in your copy. You can print a lot of cardboard teasers of fairly good size with the words, "Charge It," written across. These will excite curiosity. Also play up the title in other ways. Tell of Miss Young and her fine supporting cast. By all means mention Herbert Rawlinson, Nigel Barrie, and Betty Blythe. They have all been stars and the latter is the star of the much-talked-of "The Queen of Sheba." Use catch lines written around the title. Stage a prologue in harmony wtih the theme. Play up the picture as comparable to "Hush," stating that it is a fine entertainment.

CATCH LINES

Do you permit your wife to have a charge account? See "Charge It."

See Clara Kimball Young in "Charge It," a picture of everyday life.

"THE BEAUTIFUL GAMBLER"

(Universal)

Time-Worn Picture Obvious All the Way

THIS Universal picture may be catalogued as time-worn material, the theme and characters having done yeoman service for many years. Anyone who is a steady patron of the photoplay can anticipate every scene, and once the figures are planted it is easy to guess the denouement. It isn't that the subtitles give it away; but that the line of action is so orthodox that captions aren't really needed. Peter B. Kyne, the author, is capable of much more imagination than what he displayed here. He has taken a western setting with a mining camp as the background of his conventional characters. An old settler is allowed to get into debt, which introduces the mercenary villain whose purpose is to foreclose the mortgage unless the former consents to giving him his daughter in marriage. She performs this sacrifice willingly, although there is no love lost between them.

The action switches here and develops along another track through introducing the renegade son of a 'Frisco lawyer. One can see the eventual romance. The young man is turned out of home and wanders, in the course of time, into the mining camp, where he flourishes a healthy bank roll and attracts the wife of the villain. There follows some cut and dried incident in which the old settler commits suicide—a bartender employee has a brawl with the vicious owner of the saloon, and a fire in which the villain is supposed to have lost his life. Naturally the regenerated hero takes the wife (thinking her a widow) to a distant city. He is in his hotel room when the dead man turns up very much alive. A tussle occurs and the bad man drops dead from a bullet fired by a gun which the real murderer tosses into the room. From a fire escape he had been abiding his opportunity to execute revenge.

So the hero is indicted for murder. It is improbable that he would refuse to clear himself. The very presence of another man in his room could be made to indicate burglary or self-defense. Which would have been a good defense seeing as how the dead man could not testify in his own behalf. However, he takes the stand and refuses to answer questions fearing that such a course might implicate his sweetheart. The picture finishes according to Hoyle by introducing the real murderer who has been located at the last moment and who confesses to the crime. The youth's father had come to the rescue as the lawyer for the defense and a reconciliation occurs when the young man shows that he has found his manhood. The picture has very little merit as to plot and the incident is extremely old. At best it is only a two-reeler padded out to feature length.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Molly Hanlon ..... Grace Darmond
Miles Rand ..... Jack Mower
Lee Kirk ..... Harry Van Meter
Jim Devlin ..... Charles Brinley
Judge Rand ..... Herschel Mayall
Mark Hanlon ..... Willis Marks

By Peter B. Kyne.
Scenario by Hope Loring.
Directed by William Worthington.

PRESS NOTICE—STORY

A picture of Western life—of a mining camp in the heart of the desert—of a girl who sacrificed herself on the marriage altar to save her father from debt—that is "The Beautiful Gambler," adapted from a Peter B. Kyne story. The picture comes to the————theatre next————and————with a cast that includes Jack Mower, Grace Darmond, Harry Van Meter, Herschel Mayall and others. The daughter, played by Miss Darmond, has entered matrimony with a man she detests. He is the proprietor of the camp saloon. He threatens to ruin her father unless she consents to become his wife. She has no alternative and accepts the bad bargain.

In the course of time the leopard shows his spots and when his saloon burns the natives think that he perished in the flames. This is the reason that his wife ran away with the reformed son of a San Francisco lawyer. It is while on their honeymoon that the bad husband turns up and is killed. The hero is tried for murder but is absolved from blame when the real culprit is captured. The picture is interesting.

PROGRAM READER

She was a beautiful girl who to save her father from ruin married the gambling proprietor of the dance hall. It was a marriage entirely hateful to her. Yet she put up with a bad bargain. She ruled over the chips and roulette table. Then one day a STRANGER walked in—a good-looking man who impressed her with his courage. There was a brawl, the lights went out—the saloon burned and the wife and the man went away. What followed in their lives was tense with adventure and excitement. See "The Beautiful Gambler," a Universal picture featuring a cast of favorite players, including Grace Darmond and Jack Mower. The picture is a Western melodrama that carries thrills, fast and lively action and plenty of color and atmosphere. At this threatre next————

SUGGESTIONS

Since this picture has not much to recommend it the best plan would be to use the soft pedal. Just state that it is a Western that packs quite a wallop—that furnishes the spectator with plenty of excitement on occasions—that it features Grace Darmond, who has a long experience on the screen, and Jack Mower, who will be remembered as a leading man. The title may come in handy for some special exploitation. But the best angle is to concentrate upon the billing of the picture as an interesting Western. Don't give away the plot. This would be courting danger for many would stay away if they knew how old-fashioned is the story. Play safe by calling attention to a good Western that packs plenty of punch.

CATCH LINES

See "The Beautiful Gambler," a picture of the West of the bygone days. A picture of romance and adventure.

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PICTURE BRAND STAR RELEASED PLAN BOOK

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.
Exhibitor Comment—"One of the best Bill Hart has done and pleased the Hart fans." "Satisfactory box office returns, but not up to usual Hart receipts." "A good picture, but a weak drawing card. Only a fair house for the week. "Business was good with this one. A good picture that pleased the usual Hart crowds."
Consensus—"Good picture, good puller."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST.....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Nelghbors." A good house all week."
Consensus—"Average picture, average puller."

PARTNERS OF FATE (FOX) LOUISE LOVELY.....FEB. 26
"A good average program attraction."— M. P. News.

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST.....APR. 2
"Entertaining sea picture here."—M. P. News.

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE.....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"Business excellent, as it always is when I play a Talmadge picture. This was more favorably commented on than anything Norma Talmadge has played in a year. Colorful, vivid, and realistic." "The best picture Norma Talmadge has had for a long time. Proved an excellent box-office attraction." "Nothing like a Talmadge picture to get the crowds but this one didn't please so well, though business was up to expectation." "A great many people were disappointed in the story but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production." "Many comments both for and against from patrons, but picture did good business." "Like all Norma Talmadge pictures, this went over good and drew satisfactory business." "Good picture to the usual good business that Norma Talmadge always brings."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot"—M. P. News

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE.....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep." "Originally booked for week, but pulled on Wednesday, warm weather partly to blame for unsatisfactory business."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE.....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent flub-dub about her." "A fairly entertaining production that drew average business." "Nothing great about the picture, but it is a creator of public interest and filled my house all week. Offers a good field for exploitation." "Good picture, well cast and directed. Public well pleased." "Extra big business for the week. Public seemed pleased with story, star and her ability as an actress."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Etbel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON.....JAN. 29
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded enthusiasm." "Pleased our patrons and drew good business." "Attracted in a pleasing manner and netted quite pleasingly." "Only an average picture which played to fair business."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audiences commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week."

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business."

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
Exhibitor Comment—"Tom Mix always a favorite here. Business good. picture fair."

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great, myself."

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 22
"This one looks like a vehicle."—M. P. News.
Exhibitor Comment—"Two days to big business—good."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK.....MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE.....JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK.....JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.
Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week." "An excellent production in every way. Box office figures very satisfactory."

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON.....MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE...MAY 28
"The best little bet in many a month."—M. P. News.

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS.....JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST.....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much business as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business." "Sennett has given us one of the best comedies of the year in this picture and it is a laugbing success from start to finish. Broke house records first week of its stay bere and we are holding it for a second week." "Fairly good picture, but we had poor business with it. "Picture lived up to the advance notices given it by critics and we played to splendid business during its run." "Attracted capacity business for week's run." "Sennett has produced one of the best comedies ever screened and it did a big business at our theatre during its entire run." "Broke the house record on opening and held over for second week." "Good summer stuff. One of the funniest comedies ever made." "Held it over for a second week to box office returns almost as much as the first week. If it had not been for two days of hot weather we would have beaten the first week. Picture, curiously enough, appealed here mostly to men." "Well liked, drew fine and receipts pleasing."

SMART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.
Exhibitor Comment—"Our audiences called this poor. Business was not up to average either."

SNOWBLIND (GOLDWYN) SPECIAL CAST.....JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal

Box Office Reports continued on page 3608

"THE BLACK PANTHER'S CUB"
(W. K. Ziegfeld)

Cost Much and Achieves Little Worthy of Praise

THERE is only one thing that makes this picture deserving of any great praise and that is the lavishness with which it has been produced. There is every evidence that no one was stinted and that the objective was a really big super-special. But in spite of valiant efforts on the part of a formidable cast, "The Black Panther's Cub" fails to register as vital drama.

The faults are plainly apparent. They are, a story that is unreal, artificial and theatrical, and direction that spends so much time stressing minor details, developing a continuity and obtaining atmosphere, with conventional, long shot camera work, that any real dramatic moments it might have had are lost in a maze of short scenes that cut back and forth in a most confusing and unsatisfactory manner.

The theme not new but always dependable is the argument of whether heredity or environment make the man or in this case the woman. Florence Reed has the principal role, playing two parts, a mother and daughter, and gives a very creditable performance especially as the elder woman. Norman Trevor's undenied talents, even without his voice, are practically wasted in the leading man's role. He is a good type for the part, after they get by a sequence where he is supposed to be a young man, and that is all. Tyrone Power is the heavy but he too gets small opportunity.

The story of "The Black Panther's Cub" is English and Parisan in locale. It was written by Ethel Donoher and suggested by Swinburne's poem of the Roman queen, "Faustine." Verses of the poem are used as titles from time to time.

Emile Chautard directed, sticking to the old French school methods and never for a moment lets his cast register any contrasts in style of acting or in the tempo of the scenes. Each sequence is a hectic, "keep moving," repetition of the others spending all its time telling the story and none in providing entertainment as it goes along. In spite of a lot of money spent and wonderful sets correct in every detail, it is just an average program picture.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

"The Black Panther" ..... Florence Reed
Sir Marling Grayham ..... Norman Trevor
Clive, Earl of Maudsley ..... Henry Stephenson
A Victim of Chance ..... Paul Ducet
Sir Charles Beresford ..... Don Merrifield
Lord Whitford ..... Henry Carvil
Faustine, the Empress ..... Florence Reed
A Butler ..... Louis Grisel
Mary Maudsley ..... Florence Reed
Jack, Lord Maudsley ..... Earle Fox
Hampton Grayham ..... William Roselle
Evelyn Graham ..... Paula Shay
Mr. Laird ..... Halbert Brown
A Stable Boy ..... Charlie Jackson
A Money Lender ..... Ernest Lambart
Pres. Charity Ass'n ..... Frank de Vernon
Count Boris Orloff ..... Tyrone Power
A Young Gambler ..... William van Braam
Mlle. Daphney ..... Mlle. Dazie
Apaches ..... { Will Bourbon / Eugene Breon
"Faustine" ..... Florence Reed

Adapted by Philip Bartholomae from the story by Ethel Donoher and suggested by Swinburne's poem "Faustine."

PRESS NOTICE—STORY

"The Black Panther's Cub," a most elaborately produced drama on the age-old problem of whether heredity or environment make the man, or in this case the woman, with Florence Reed, the famous Broadway emotional star, in the leading role, and such supporting players as Tyrone Power, Norman Trevor, Earle Fox, Paula Shay and a host of others just as well known will be the feature picture attraction at the ———— for a ———— days' engagement beginning ————.

The picture is a super-special directed by Emile Chautard, with its locale in England and Paris. Miss Reed plays a dual role, that of mother and daughter. The picture is in seven reels. The story is by Ethel Donoher and was suggested by the Swinburne poem, "Faustine," which in turn concerns the famous Roman queen.

PROGRAM READER

The ———— theatre offers "The Black Panther's Cub" as its principal picture attraction for a ———— days' engagement beginning ————.

The feature is an adaptation of a story by Ethel Donoher suggested by the famous Swinburne poem, "Faustina" about the Roman Queen of the same name.

A cast of characters that embraces a score of Broadway stars is not the least of the many attractive features of "The Black Panther's Cub." Florence Reed, talented emotional star, has the leading role, while others who are equally famous, are Norman Trevor, Tyrone Power, Earle Fox, and Paula Shay.

The story is founded on a theme of unusual importance, the age-old question of whether heredity or environment make the man or rather in this case, the woman. The production was directed by Emile Chautard, one of the few great French producers, remembered for such great pictures as "The Mystery of the Yellow Room," etc.

CATCH LINES

The Black Panther had a cub and decency enough still left to ask her one respectable friend, a man of course, to give the child a fair chance to be that which her mother had not. And so twenty years after, Clive, Earl of Maudsley's adopted daughter, proved whether tainted blood will overrule the teachings and example of a clean environment.

A big picture enacted by a cast so great that such stars as Florence Reed must share honors with Tyrone Power, Norman Trevor, Paula Shay and Earle Fox.

"SCRAP IRON"
(First National)

Greatest Prizefight Picture Ever Made

UNLESS we are to figure that Charlie Ray's big following among the 'flappers" isn't going to be interested in a picture that is 99 44/100 per cent prize fight, with the romance noticeable by its absence, this ought to go over for a hit. Certainly it is most timely, with the Dempsey-Carpentier fight now the topic of the day, and certainly the men are going to eat it up, for it has the best prize fight stuff, including actual fistic encounter, ring side shots that are the ultimate in realism, bits of comedy and a hundred fine types of the pug and his followers, that has ever come to the screen. And for all of this it is still Ray's picture even to the boxing itself. The star handles himself like a Carpentier and his battle with Tom O'Brien as "Battling Burke" is no "love taps" affair. It is an honest to goodness clean prize fight that will make any male and a lot of the feminines forget that they are looking at a picture or else the camera man has put more "fool-'em" stuff on his crank than we have ever seen.

"Scrap Iron" is an adaptation of one of Charles E. Van Loan's S. E. P. stories. It is rather shy on plot, but the idea on which the production is founded has been developed with a lot of likeable incident and little detail that entirely makes up for the lack of story.

Besides playing the leading role, one that keeps him in about all the scenes, the star is announced as having directed the production. In this connection it must also be admitted that he has shown himself possessed of a fine sense of contrast and first class judgment of tempo. There are times that from a masculine standpoint Ray shows too much of an inclination to pose and overdo his little mannerisms, but this very thing may save the picture with the flappers and is a part of his stock in trade.

And best of all is the exploitation angle, based on the coming International encounter in July.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

John Steel ..... Charles Ray
John's Mother ..... Lydia Knott
Midge Flannigan ..... Vera Steadman
Bill Dugan ..... Tom Wilson
Battling Burke ..... Tom O'Brien
Big Tim Riley ..... Stanton Heck
Matt Brady ..... Charles Wheelock
John's Chum ..... Claude Berkeley

By Chas. E. Van Loan.
Directed by Charles Ray.

PRESS NOTICE—STORY

Charles Ray is the author and director of "Scrap Iron," his latest feature which will be shown at the ———— theatre next ————. This story by Chas. E. Van Loan, the short-story writer, permits the star to flash his rare talent in the role of a youth whose mother is everything in his life. She has brought him up to respect the law—to show kindliness to everyone. And she does not want him to cultivate his primitive instincts. There comes a time, however, when the little family is in dire straits and John, as the youth is known, enters the prize ring and fights to keep the wolf from the door.

His sweetheart has not responded to his advances and he gets even after his success in the ring, by failing to encourage her when she attempts to renew the romance. "Scrap Iron" is perfect Ray material. The youth which he does so ably on the screen lives again in this picture. It carries a rich vein of pathos, a note of sentiment and some exceptional scenes in the ring. These are rich in color and atmosphere. Mr. Ray is supported by a clever company. The star's direction is on a par with his interpretation.

PROGRAM READER

Charles Ray, the star who stands at the top of his profession—Charles Ray, the superb delineator of youthful types—Charles Ray, the star who has made small town life part and parcel of film entertainment, is coming to the ———— theatre next ———— in his newest success entitled "Scrap Iron." This picture is an adaptation of Chas. E. Van Loan's short story and permits Ray to flash his familiar talent in the role of a youth whose mother dominates his every action. He is a prize fighter who is compelled to put on the gloves to keep the wolf from the door—even though his profession is against his mother's wishes. The picture carries abundant thrills, a clever romance, moments of pathos and heart interest and is certain in its appeal. Don't miss it.

SUGGESTIONS

You can tell them that Charles Ray is coming in "Scrap Iron," a picture in which he is the star as well as the director. Emphasize that the superb delineator of youth on the screen has in the offering a picture calculated to win new friends as well as keeping the old ones. You might play up the author. Before his death he was a favorite contributor to the popular magazines. And he sure knew how to write. Play up the title. Now that the big fight is coming off between Dempsey and Carpentier July 2, it would be a good angle to link up with it and advise your patrons that they won't have to journey to Jersey City to see a fight when there is one at the ———— that provides royal entertainment. The lights with Ray and the paper—these are sufficient to attract the crowds.

CATCH LINES

See Charles Ray in "Scrap Iron," a picture with a punch. See the likeable star in the prize ring.

"Scrap Iron" is Charles Ray's newest picture. Don't miss it. It is a great entertainment.

His girl refused to respond to his advances. Did he get even? See Charles Ray in "Scrap Iron," a picture of sure-fire qualities.

The Index to The Complete Plan Book

(Continued from page 3606)

PICTURE BRAND STAR RELEASED PLAN BOOK

to high class neignbor audiences. Pleasing throughout and thoroughly proper." "A good picture and business was fine during the showing of it." "Very acceptable and pleasing picture with good cast."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had." "Splendid picture. Had much favorable comment. Good direction and good back grounds."
Consensus—"Good picture, good puller."

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....MAR. 5
"Crook comedy drama is highly diverting."—M. P. News.
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it but did not seem to pull very well." "Good picture, good cast. Slightly improbable story, but good entertainment value." "Good picture and good box office bet." "The title handicaps the picture, which is only an average production. Had it not been for Charlie Chaplin in "The Adventurer," I would have had a 'slim' house all week." "Slow, dull, tiresome. Business ditto. It was a very ordinary 'crook story,' with the usual sweet-faced, fair-haired mother as the 'reforming influence'—and it just didn't go over; that's all!" "Bully picture, but drew worst box office receipts that our house has ever known."
Consensus—"Average picture, average puller."

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"Melodrama is obvious, but carries punch and color."—M. P. News.
Exhibitor Comment—"Fair picture with which I had average business."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"Wonderfully human and genuinely entertaining."—M. P. News.

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"Good combination makes interesting story."—M. P. News.

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"Star dominates pleasing production."—M. P. News.
Exhibitor Comment—"Very good. Two days to big business."

THREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"Unusual plot carries quite a punch."—M. P. News.

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"Rather crude but carries a punch."—M. P. News.
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"Has interest, but is rather long drawn out."—M. P. News.

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"Better small town pictures have been seen."—M. P. News.

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE.....MAY 7
"Fatty Arbuckle has an interesting picture here."—M. P. News.

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"Light in substance, but thoroughly pleasing."—M. P. News.

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST.....JUNE 4
"Interesting especially to women because of character contrasts."—M. P. News.

UNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"Mechanical plot and stilted characters in this one."—M. P. News.

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"Interesting picture on favorite theme."—M. P. News.
Exhibitor Comment—"Good clean little picture but no drawing card."

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"Good incident and detail spell interesting western for Carey."—M. P. News.

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON.....APR. 16
"Crook story carries lively action and suspense."—M. P. News.

WEST OF THE RIO GRANDE (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....FEB. 5
"Real Western incident and good hokum here."—M. P. News.

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"Fine production, but subject matter is talky."—M. P. News.
Exhibitor Comment—"High class picture that appeals to the discriminating. Well liked by those who saw it, but didn't have a universal pull with the population at large." "Enjoyed fair business for week run. Opened to big business. Audiences commented favorably on production." "A splendid production with a title that is a business getter. A capacity house at my theatre for a week's run." "Went over fair to fair attendance." "A fair picture. It disappointed many, however, who came, attracted by the combined names of Barrie and DeMille and went away disappointed at the lack of action and general slowness. On the other hand it charmed an equal number. Business was brisk." "Nice picture, but quiet to interest many. Hardly a normal business." "As entertainment a good picture, but failed to draw for me." "Public opinion divided. Well directed and fairly good picture, but there is no special punch to create more than a passing comment." "One of the best pictures of the season. William DeMille has adhered carefully to the main points of the original story and has maintanied all of Barrie"s charm. Lois Wilson and Conrad Nagel are excellent in the star roles."
Consensus—"Good picture, good puller."

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"Mabel has a mediocre one here."—M. P. News.

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"Pretty arbitrary, but has audience appeal."—M. P. News.
Exhibitor Comment—"A well told story—a good drawing card—large house all week."

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"Sob-sister story is stressed with false sentiment."—M. P. News.

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Single track and rather slow."—M. P. News.
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH.....APR. 16
"Interesting feature gives star emotional opportunities."—M. P. News.

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"An unconvincing underworld story with Louise Lovely."—M. P. News.

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"Bill Hart puts on the capital vs. labor formula with fair success."—M. P. News.

WHY TRUST YOUR HUSBAND (FOX) EILEEN PERCY.....JAN. 29
"The title might attract them—that's all."—M. P. News.

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....MAY 21
"Conventional picture of the eternal triangle."—M. P. News.

WING TOY (FOX) SHIRLEY MASON.....FEB. 12
"A Shirley Mason vehicle slightly below past performances."—M. P. News.

WINGS OF PRIDE (JANS PICTURES, INC.) OLIVE TELL.....FEB. 19
"Has interest, but too melodramatic."—M. P. News.

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"Weak adaptation of rich melodrama."—M. P. News.
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "Business did not keep up well with this feature. Somehow it didn't seem to please." "This was only a fair picture and fair puller." "A very fine version of a very fine play. Splendid acting throughout. Good business in a week of general poor business."

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"Entertaining despite a mechanical development."—M. P. News.
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week." "Good picture that drew satisfactory business." "A good photoplay that brought good business. Well acted throughout."
Consensus—"Good picture, good puller."

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"Conventional Alaskan story carries wonderful backgrounds."—M. P. News.
Exhibitor Comment—"Mediocre picture, but it drew the crowds."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....JUNE 4
"Regeneration picture certainly holds the interest."—M. P. News.

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM.....MAR. 12
"Wonderfully impressive drama; well produced and acted."—M. P. News.

"Flashbacks" on Earlier Releases

"The Amateur Wife" (Paramount)—"A very good picture. People were well pleased and said so. Average business one day."

"All of a Sudden Peggy" (Paramount)—"A nice little picture which did extra business for me. It pleased my patrons much better than her last one, 'The Girl Named Mary.'"

"Passion Playground" (First National)—"This is a great picture and drew extra business at advance prices for two days."

"The Confession" (First National)—"This is a big special which drew big business for two days. Not a kick from anyone at top prices. Played the Torchy comedy, 'Torcby in High,' on the bill. It was an excellent program for a two day run."

"Half An Hour" (Paramount)—"Dorothy Dalton seems to have lost her prestige because they continually put her in English productions."

"A Romance Promoter" (Vitagraph)—A fair production to big business one day and average two."

"Sea Wolf" (Paramount)—"A poor picture which had no drawing power. Played it one day."

"Married Life" (First National)—"Failed to draw for us. Poor business two days."

"What Happened to Jones" (Paramount)—"A very good picture. Poor business one day."

"World and His Wife" (Paramount)—"Fine average business one day."

"Gamester" (Pathe)—"A good picture to big business one day.

"Treasure Island" (Paramount)—"The best picture M. Tourneur ever made. Big to average business two days."

"Greater Sinner" (First National)—"Nothing to it. Poor business one day."

"The Branded Woman" (First National)—"Played it on the bill with 'Pink Tights' (Gladys Walton) to extra big and average business for two days."

"The Cradle of Courage" (Paramount)—"Very good. Extra big to average business for two days."

"Rebecca of Sunnybrook Farm" (Artcraft)—"Very good—two days to extra big and big business."

"The Husband Hunter" (Fox)—"Good. Extra big business two days."

"A Fool and His Money" (Selznick)—"A fair picture which played to average business for one day."

"Black Is White" (Paramount)—"Poor business. Dalton not a favorite here."

"Eyes of Youth" (Equity)—"Picture was good. Did not draw on a two day run. Some liked it others did not."

"Up in Mary's Attic" (Fine Arts Pictures)—"Just a fair comedy. Nothing very exciting. Will please majority. Two days to just average business at advance prices.

"Mystery of the Yellow Room" (Realart)—"Not much to this one. Print was in bad condition and could not make out what it was all about."

"Forty-Five Minutes from Broadway" (First National)—"This was a very good Ray picture and pleased those who saw it. Average business one day."

"Youthful Folly" (Selznick)—"This was a dandy little picture and drew big for one day. Every one pleased. Big business one day."

"Young Mrs. Winthrop" (Paramount)—"This picture was not as good in entertaining value as the stage success. However, it was fair and drew average for one day."

"THE ROAD TO LONDON"
(Associated Exhibitors-Pathe)

Bryant Washburn Exploits London in This Feature

BRYANT WASHBURN has picked out the best spots in and about London, turned the camera upon them and with the aid of a rather weak story emphasized their importance.

Piccadilly Circus and all the other famous thoroughfares, large and small, act as part of a background in which the Thames River and the surrounding scenery, and the principal temples of interest are also introduced.

Mr. Washburn works very hard through the five reels, jumping into automobiles, taxis, canoes, etc., even using the little "jaunting car" drawn by the usual donkey, in order that he may accomplish his object, namely, the escape of Lady Emily from the clutches of a bold bad duchess.

One thing, we'll say about the filming of these scenes is that the star seemed to have all London working for him while he was on the job which began with the traffic cop stationed at Piccadilly Circus and ran the gamut down (or up) to the railroad officials.

The opening scenes show Washburn at Piccadilly Circus standing amidst its vast throng, the cameraman taking a splendid panoramic view of the place during its busiest hour. It is here the story begins, the star playing the role of a young American millionaire in search of adventure. It comes, in the form of a young woman called Lady Emily, who is riding in her car and who is said to be mistreated by "the Dutchess."

As the story amounts to nothing and is a series of "chases" up to the finish without any attention being paid to plot, rhyme or reason, the spectators mind must fall on the impressive exteriors.

The cast which is fair and rather small seems to be composed of English actors who either over act or become passive in their work.

Joan Morgan, who plays the feminine lead, is a very pretty young lady, but is rather amateurish in her role.—*Frank Leonard.*

THE CAST

Rex Rowland ..... Bryant Washburn
A London Bobby ..... By Himself
The Duchess ..... Saba Raleigh
The Count ..... Gibb McLeughlin
The Lady Emily ..... Joan Morgan
Rex's Father ..... George Foley
The Vicar ..... Rev. Dr. Batchelor
Captain of R. M. S. Olympic ..... Sir Bertram Hays

PROGRAM READER

Bryant Washburn, the well known star, will appear on the screen in his latest production in this theatre on————of next————

And he is said to have one of the best pictures of his career in "The Road to London," a production fairly bubbles over with excitement and romance.

It is the story of a young American of the dashing sort who is on a business trip to London with his father, a well known oil king. Having an hour to spare before leaving the young man strolls down amidst the roaring life of Piccadilly Circus, and there as he stands on the curb, sees the girl who is to lead him into romance and adventure.

It happens that the young lady is seated in an automobile when the young American received the S. O. S. signal from the young lady. He tried to answer it by following her in a taxi, but it was not until the next day that he had a chance to serve. Rex was haunting Emily's neighborhood when she found a moment to ask him to help her.

With real Yankee pep and nerve he helped himself to a doctor's runabout and the adventure had begun in earnest.

The picture is well directed and has a splendid cast.

PRESS NOTICE—STORY

Here's one that should interest the patrons and give good satisfaction. It is a tale of a Yankee who steals an English bride and will be seen at the————theatre on————of next week under the title of "The Road to London," with Bryant Washburn in the star role.

Rex Rowland, a dashing young American on a business trip to London with his father, a well known oil king, had an hour to spare before leaving and amidst the roaring life of Piccadilly Circus, sought a little adventure.

As Rex stood on the curb he beheld a beautiful automobile going by and in it none other than the pretty Lady Emily, a helpless plaything in the hands of a stern and determined duchess.

The young man received the S. O. S. signal from Emily's eyes and tried to follow her in a taxi, but it was not until the next day that he had a chance to serve. Rex was haunting Emily's neighborhood when she found a moment to ask him to help her. With real Yankee pep and nerve he helped himself to a doctor's runabout and the adventure had begun in earnest.

The picture is well directed, has a splendid cast of players who work in beautiful backgrounds.

CATCH LINES

Why did the young dashing American become so enamored of the pretty English girl? See "The Road to London," with Bryant Washburn as the star.

See Bryant Washburn in his latest feature for Associated Exhibitors. The picture was made in London and shows some of the most delightful and historic points of interest in the British capitol.

He thought he had lost her and then she turned up on the boat just as he was leaving for America. How did she get there? See Bryant Washburn in his latest feature, "The Road to London."

Let Bryant Washburn take you for a trip through London and show you the principal points of interest which are woven into a delightful story—one that will amuse and thrill you. The name of the feature is "The Road to London" and it will play at the ———— theatre on ———— of next week.

"KING-QUEEN-JOKER"
(Sydney Chaplin-Paramount)

Fails to Come Up to Expectations

SYDNEY CHAPLIN having proved his talent on a number of occasions, it comes as a surprise to see him hitting below par in this feature of which he is the star and director. "King-Queen-Joker" comes to the screen as out-dated material, with its burlesque of court life and the revolution of the common "peepul." Chaplin went to Europe a year or so ago and it is said made this picture over there. Probably had he put it out sooner it would stand some kind of a chance. But as it is now, it seems a futile attempt to make entertainment out of weak material. In watching the expressions of an audience in a neighborhood house where the offering was shown, the impression we gained was that the spectators wondered what it was all about.

Chaplin tries to play straight at times here, then when he suddenly switches to the baldest kind of slapstick, it tends to make the picture confusing. He has arranged his scenes so that long shots are mostly conspicuous and this is fatal for farcical pretentions. Then again he has permitted himself to overact in most of the situations. Compressed into two reels, with the camera at close range and with Charlie Chaplin or some other gifted comedian, it might get over. There is a deal of foolish byplay with Sydney Chaplin doubling in brass as a king and a barber. The revolutionists are determined to overthrow the former and they run across the barber who apparently is a wonderful double. He is taken to the royal chambers, while the real ruler is spirited away. There is the plot in a nutshell.

The one funny scene in this overdone picture is the banquet episode which shows the star cutting up along the lines of his brother's style when the latter first broke into the movies. It is slapstick with a capital S. But even here he allows the long shots to discount the effectiveness of the scene. The piece should have been exaggerated to the limit with every incident far-fetched and smacking of burlesque. But the picture is allowed to develop some serious moments. And this course is also fatal when it was Chaplin's intent in all probability to provide amusing moments. The offering will not stand comparison with our best two-reel satires or burlesques. It succeeds in being quite tiresome, not only because of repetitious detail, but because of its slender plot.—Length, 5 reels.—*Laurence Reid.*

THE CAST

The King } ..... Sydney Chaplin
The Joker }
The Queen ..... Lottie MacPherson

By Sydney Chaplin.
Directed by Sydney Chaplin.

PRESS NOTICE—STORY

Sydney Chaplin is the star of the five-reel satire on kings and courts and revolutions which comes to the————theatre next————and————. The star, who is also the director of this captivating comedy, fits into the stunts and incident with much of the talent of his illustrious brother. In fact one would appreciate the fact that his name is Chaplin. The scenes of the piece are laid in a mythical kingdom and the star plays a dual role, that of a king and a barber.

The little kingdom is on the point of a revolution. The common people have tired of their profiteering king. So they use a barber to double for the king while the latter is spirited away. The barber fools the court attaches, and the rest of the entourage. But his actions at the banquet are positively disgraceful. But the court attendants dismiss the breach of etiquette because the king is drunk. In time the real king is rescued from his plight. And the barber is ordered to be shot at sunrise but escapes to become the king of the razor and strop again. The picture scintillates with plenty of amusing incidents.

PROGRAM READER

How would you like to be a king for a day? A barber takes his chance and gets away with it, for a while at least. Sydney Chaplin, one time famous comedian and brother of Charles Chaplin, returns to the screen in a ludicrous five-reel fun fest which will intoxicate you with mirth. The new picture is "King-Queen-Joker." Mr. Chaplin has returned to the screen after an absence of three years. With all the fun he could gather in Europe and America. The comedy deals with a king whose dominion is in the throes of a revolution, and a barber's assistant. The king is kidnapped and the barber takes his place. Out of this situation arises the comedy moments. Don't miss "King-Queen-Joker" at the————theatre next————

SUGGESTIONS

You can put forth a number of striking titles for the exploitation of this feature. Copy prepared in a novel manner with snappy dialogue or snappy phrases will get the patrons interested. Run a quiz box in your newspaper briefs. Play up Sydney Chaplin as the brother of Charlie Chaplin, and a first rate clever comedian who is only overshadowed in the film by his illustrious brother. Tell that he returns as the star and director of this picture after an absence of three years. Send out circular letters announcing Sydney Chaplin. You can put out an attractive herald using the star's face for the king and joker and his leading lady for the queen. Your copy can be linked up with poker terms. The best angle is to make your advertising campaign snappy.

CATCH LINES

See "King-Queen-Joker," a picture starring Sydney Chaplin. A riotous roar of laughter about a barber who tried to be a king. A comedy with close shaves for thrills.

See Sydney Chaplin in "King-Queen-Joker." A picture of pranks and punches.

Advance Information of Film Releases Will Appear Next Week

"THE BEACH OF DREAMS"
(Haworth-Robertson-Cole)

Desert Island Picture Conventional in Theme and Treatment

THE desert island formula is the "grand daddy" of them all in screen production. It has been used since the days of the three reelers when producers were groping in the dark for story material. The original producers of this antediluvian pattern should be receiving royalties. He would be able in that event to have gold lined studios and a gold-plated desk. About every blue moon the ancient idea is lugged off the shelf of discarded things and dressed up for the screen. "The Beach of Dreams" is no better nor worse than what has gone before. The conventional characters and action and incident are all assembled in their proper places with nothing out of order.

Regeneration of soul is usually the theme behind the desert island formula. This is one variation; the other is the call of romance heard by the youthful derelicts, who to show the favorite conflict must be widely separated in their stations of life. In this picture the heroine is the aristocrat—a member of Paris society. She is invited to take a cruise by a certain prince and in the subsequent action the boat is wrecked in a fog. The following scene shows her and a couple of rough sailors the only survivors. The end is always in sight though there is a welcome and lifelike twist at the conclusion which reveals the haughty islander refusing to marry her modern Crusoe notwithstanding the fact that she appreciates his manliness.

The incident on the island is developed in familiar style. The heroine suffers from loneliness and in a moment of extremity accepts the attentions of a derelict who wanders over from the other side of the island. The two sailors meet death—one from the quicksands, the other because he endeavored to assert his cave-man instincts. The subsequent sequence discloses the island wanderer overpowering a crew of Chinese seal poachers and forcing them to accept him as captain. "The Beach of Dreams" is just a motion picture of ordinary appeal. Those who wander into the theatre to kill an hour will doubtless find some interest in it after a fashion. The action is hampered by wordy subtitles, though Noah Beery is clever enough actor as the derelict to overcome some of the plot shortcomings. He is the ideal beach-comber to the life. Edith Storey gives a satisfactory performance as the heroine. The wise exhibitor will surround this picture with color and atmosphere and an appropriate prologue. Such a plan will certainly elevate the offering.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Cleo de Bromsart ..... Edith Storey
Jack Raft ..... Noah Beery
La Touche ..... Sidney Payne
Bompard ..... Jack Curtis
Maurice Chenet ..... George Fisher
Mons. de Brie ..... Joseph Swickard
Madame de Brie ..... Margaret Fisher
Prince Selm ..... W. Templar Powell
La Comtesse de Warens ..... Gertrude Normand
Professor Epnard ..... Cesare Gravina

By H. De Vere Stackpoole.
Scenario by E. Richard Schayer and Nan Blair.
Directed by William Parke.
Photographed by Felix Schoedsack.

PRESS NOTICE—STORY

"The Beach of Dreams," an attraction, featuring the delightful Edith Storey, will be the feature at the ———— theatre on ———— of next ————. This is a picture of adventure and romance as found on a desert isle. It features the star and a well balanced cast that includes Noah Beery, than whom there is no better character actor on the screen; Joseph Swickard, Jack Curtis, W. Templar Powell, and George Fisher, in parts which call upon them to furnish clever character studies.

The heroine, tiring of society life, is invited on a yachting cruise. The boat capsizes, the only survivors being the girl and two rough sailors. Realizing that they are alone with her the latter endeavor to assert their evil attentions, but one perishes in the quicksands while the other is killed by Cleo in self-defense. A derelict from another part of the island comes to her rescue and succeeds in bringing her back to civilization. But their stations are so far removed in life that she refuses to marry him despite the fact that he has attracted her. The picture carries sufficient color and atmosphere.

PROGRAM READER

She had tired of society life and a certain adventurer invited her for a yachting cruise. Adventure came a-plenty when the boat was wrecked and she and two survivors of the crew were tossed up on a deserted island. The sailors attempted to assert their evil attentions, but the girl was resourceful enough to defend herself successfully. Then another derelict entered her life—a man who had not seen civilization for some time. Propinquity lent its charms and the call of romance was heard. Then when they had returned to Paris, she refused to marry him. Why? See "The Beach of Dreams," a picture of tropical life and adventure—a picture of color and atmosphere. At the ———— theatre next ———— with Edith Storey.

SUGGESTIONS

Don't give away this plot by any means. It is too ancient. Simply bill it as a colorful picture which carries a wealth of adventure and romance. The title is a winner and could come in for some special exploitation. Also feature the star and the cast. Most picturegoers are familiar with Noah Beery's work. So play up his name. Bill the picture as an adventurous romance. A prologue may be put over which would certainly uplift the picture if you feature some Oriental dancing, a ukelele festival, and characters similar to these found in the story against a desert isle background. Snappy catch lines based on the title would help if you incorporate them in the newspaper briefs and program reader.

"WHITE AND UNMARRIED"
(Paramount)

Fair Entertainment in Meighan's Latest

THOMAS MEIGHAN has in "White and Unmarried" a picture of average merit. As entertainment it cannot approach "The City of Silent Men." In the first place it lacks suspense and the incident has been developed in such a way that one can anticipate the subsequent scenes. There is a satirical note, however, which gives it spontaneity, and patrons will enjoy it because of its light and breezy characterization, the wealth of captivating subtitles, and the manner in which the star fits himself to the requirements of the role. The main title is decidedly attractive and is certain of drawing patronage notwithstanding Meighan's popularity.

If "The City of Silent Men" has not been so extraordinary in story interest, "White and Unmarried" would be considered in the top notch class. Coincidence is quite a factor in the arrangement of scenes and characters, which, of course, makes the offering picturey in its action. The hero is a successful burglar "who is accepted in the homes of society people—during their absence." A telegram informs him that he is the beneficiary of his rich uncle's will—to the extent of a million dollars. So he decides to give up his life of crime, journey to Europe and have a good time. The latter part of the picture is much more interesting than the earlier reels, although the romantic element is arbitrarily conceived. The hero meets the "only girl" in a cabaret and is instrumental in saving her from the persistent attentions of an admiring Apache.

The action here is enlivened with good incident which carries quite a sparkle through the hero being victimized by thieving waiters and applying his old pickpocket tricks and recovering his valuables. It is said that Meighan picked out this story, which indicates that he knows the sort of material for which he is best fitted. There is a counter romance with an American girl being intrigued by a French crook. This fellow really supplies the conflict which has for a climax a free-for-all fight, with the hero rescuing the girl from danger. The picture is rather tedious in development. And it presents the error of permitting the French and American characters to understand each other perfectly—even to up-to-date slang. The titles, however, are exceptionally good and really uplift the story. There is a bit of an effort to kid the patron and the picture by the author of the captions. Jacqueline Logan has the heroine's role and fills it acceptably. A little repression in facial expression would make her appear more natural.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Billy Kane ..... Thomas Meighan
Andree Duphot ..... Jacqueline Logan
Dorothea Welter ..... Grace Darmond
Chicoq ..... Walter Long
Marechal ..... Lloyd Whitlock
Mr. Walter ..... Fred Vroom
Mrs. Welter ..... Maroin Skinner
Victor ..... Georgie Stone
Jacques ..... Jack Herbert

By John D. Swain.
Scenario by Will M. Ritchey.
Directed by Tom Forman.
Photographed by Harry Perry.

PRESS NOTICE—STORY

Coming to the ———— theatre next ———— is "White and Unmarried," a fitting picture to "The City of Silent Men," in which Thomas Meighan is starred. It permits the likeable star to indulge in his easy captivating style of acting—a style which has won him a large following. In "White and Unmarried" Mr. Meighan gets away from his crook role, although there is a slight touch of his familiar art in the forepart of the story.

As Billy Kane, he inherits a million dollars from a sporty uncle. Equipped with this amount he gives up his burglary work, decides to reform and travel in Europe. While in France he meets the girl of his heart and is successful in winning her for a bride,. but only after experiencing various exciting and unique adventures. He is the victim of a pickpocket and also runs afoul of Apaches. But he shows his courage by emerging successful. The picture is packed with interesting incidents and is capably acted and directed.

PROGRAM READER

He gave up a life of crime when he inherited a million dollars from his rich uncle. He was on speaking terms with society—especially when society was absent from its home. That is, he was able to walk away with the family plate and jewels. But having a million he saw no use in continuing as a thief.. So he went to Europe—to France to be exact. And be found a wonderful girl. But in order to capture her for himself, he was forced to experience considerable trouble—trouble which led him into all sorts of adventure and thrills. The picture is "White and Unmarried." It comes to the ———— theatre next ———— with Thomas Meighan as the star. A fine picture—a clever picture—an amusing picture—a thrilling picture. Don't miss it.

SUGGESTIONS

You can put on a prologue for this picture quite apropos with the scenes of the play. First you can use a setting after a scene of a den in the Latin Quarter of Paris. Have about a dozen singers attired in Apache costumes—use a couple for an Apache dance. Darken your stage. And the atmosphere is complete. This is the prologue that the Criterion, New York is using. It certainly helps in putting the picture over. Play up the title in a teaser campaign. It is a winner and excites attention. Play up Meighan and tell that he has a fitting successor to "The City of Silent Men" here. Make use of the fact that the star is rapidly approaching the secure place where only a few may be found. Bill it as a romantic adventure.

CATCH LINES

He inherited a million dollars and gave up a life of crime. Follow Tom Meighan in "White and Unmarried." A picture of thrills, romance and adventure.

See Tom Meighan in "White and Unmarried," a picture of punch, romance and thrills.

"A RIDIN' ROMEO"
(Fox)

Unexcelled Horsemanship in Mix's Western Farce

TOM MIX, in turning author, has given himself a picture which will rank among his best, solely because there is hardly a moment when there is not daring riding, reckless jumping off cliffs and scaling of precipitous mountain sides. It should be understood that "A Ridin' Romeo" is different from Mix's previous efforts. It is Western farce, whereas his other pictures were dramas or at least comedy-dramas. But this never for an instant becomes sensible. It is not very high class farce, and not highly original. Its titling is largely of the mechanical, slangy, punning style, with many sub-titles injected simply for the sake of a pun or a neat bit of slang. Neither does Mix register as a remarkable comedian, but despite these shortcomings, "A Ridin' Romeo" will please the star's admirers because it contains consistently rapid-fire action.

Mix seeks after gags on horseback, and gets a combined powerful thrill and a weak laugh. There is a huge free-for-all in a ranch house. Then comes a long shot of the building rocking like a boat at sea. Mix dives through the wall and there is a chase over mountains and up and down chasms that is good proof that Mix has few if any screen equals in the art of horsemanship. Another scene shows Mix rescuing a stage coach from a fake hold-up. He drives four horses at top speed with the coach turning bends on two wheels and appearing all the time to be on the verge of capsizing. There is a sequence where the star finds a deserted baby. He tries to get a laugh out of the old, hackneyed vulgarity with the infant, and he fails.

Even in the quiet moments of the picture, Mix refuses to keep still. He moves about in a grotesque trot in every scene and tries facial contortions. The picture opens in a manner like the Douglas Fairbanks feature, "The Nut." Mix is an inventive cowboy who has devised all sorts of labor-saving devices which he uses in his home. Machinery cooks his breakfast and washes his dishes. The story is all about an unwelcome suitor who gets himself into further trouble with his prospective father-in-law, and is chased by a gang over the countryside. Then an Indian and a white baby get mixed up. The star makes himself still more unpopular by rescuing a designing widow who is pursuing the father of the girl he loves. The story ends with Mix breaking out of jail, and a reconciliation follows. Tony, the horse, is prominent in the picture.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Jim Rose ..... Tom Mix
Mabel Brentwood ..... Rhea Mitchell
Highlow, the Indian ..... Pat Chrisman
Jack Walters ..... Sid Jordan
King Brentwood ..... Harry Dunkinson
Queenie Farrell ..... Eugenie Ford

Story by Tom Mix.
Directed by George E. Marshall.
Photography by Ben Kline.

PRESS NOTICE—STORY

The inimitable Tom Mix is the star of "A Ridin' Romeo," which will be the feature attraction at the ———— theatre on ————. Mix has no competitor on the screen to-day. He is a screen daredevil who believes in furnishing his admirers with realistic thrills aplenty. An unexcelled horseman, of magnificent physical build, Mix has also nerve enough to dare the most hazardous stunts for the sake of picture realism.

"A Ridin' Romeo" is a story from his own pen. Knowing his own abilities and the kind of screen material necessary for him, Mix has turned out a Western picture, filled with just as many laughs as it is thrills. For Mix is a comedian of no small ability and you will be surprised at the genuine humor which this picture contains.

Mix plays the part of Jim Rose, a lonely cowboy who carries on his courting in the good, old wild-and-wooly-West fashion. This method of wooing does not always find favor with a prospective father-in-law who is thoroughly modern. And this is where the thrills and the fun comes. Mix gives an exhibition of horsemanship which is daring and beautiful to watch.

"A Ridin' Romeo" will be shown at the ———— theatre for ———— days beginning ————.

PROGRAM READER

Old Jim Rose, cowpuncher, was a relic of the wild-and-wooly-West. He was a hard-riding, quick-shooting cowpuncher who did his courting in a typical Western style. The trouble he got in, the mistakes he made, and the way he cleared himself and fixed things with the girl, makes an unusually interesting picture.

"A Ridin' Romeo" is the picture, and your old friend Tom Mix is the star. We will show it at the ———— theatre on ———— for ———— days. There is only one Tom Mix. He has earned for himself a reputation of being the most fearless and daring of all screen players. In "A Ridin' Romeo" you will see riding down chasms and up sheer precipices to make you gasp. And, in addition, "A Ridin' Romeo" is an exceedingly humorous picture.

SUGGESTIONS

This one can be advertised as a Western which never keeps still for a moment. It has a greater number of thrilling scenes in it than most Westerns. The big point of audience appeal is Tom Mix's name. You can tell them that he also wrote the story and that he has never, in any of his previous pictures, had an opportunity to display his ability as a horseman as in this picture. His support includes Rhea Mitchell, who, while she has no important part, is fairly well known to the fans.

CATCH LINES

A typical wild-and-wooly-West picture, with Tom Mix, one that does not have a single bandit or a single killing.

"A WISE FOOL"
(Paramount)

Good Direction Makes This Picture Very Human

THERE is no denying the fact that George Melford has made this adaptation of Gilbert Parker's novel, "The Money Master," into a high class picture—one endowed with humanities—one which convinces because the characters seem real—and one which, while obvious, manages to interest the spectator because of the touching notes of realism, pathos, sentiment and heart appeal. The present title seems out of place for such a human study of the fortitudes and frailties of everyday existence. We are unable to link it up with any scene or situation or character in the story. The plot is simplicity itself and is so charged with sentiment and pathos that bad direction would have spoiled it.

The contents might easily have been ruined by an insecure grasp of the subject matter. In fact there are many directors who would have made it maudlin with sugary sentiment or else improbable by building it with far-fetched sequences. George Melford has given it imagination, has made it palpitate with lifelike incident, with the result that it stands out like a cameo for a sample of its kind. He has used discretion all the time. His local color and atmosphere are exceptional—the nature of the plot, its quaint figures—these are seemingly understood by him. The setting for "A Wise Fool" is a little Canadian village with the protagonist a man who philosophizes and accepts things in a calm manner. He bids adieu to the villagers, goes to Europe and returns with a Spanish bride. He lives his life in a serene sort of way but after seventeen years of this serenity the wife longs for some color and adventure.

The hero is happy with his daughter, and he cannot understand the change in his wife when she accepts the advances of the village carpenter. He has the latter in his mercy but refuses to commit murder because of the stigma that would be attached to his name and the shame it would bring the girl. The wife upbraids him and leaves home. She is disillusioned too, because the other man fails to come up to expectations. Then tragedy stalks in his path. The girl refuses to obey him in matters of romance and elopes with an Englishman. Finally he auctions off his household effects—all but a canary—to square his accounts. In the end the happy finish is resorted to, but it seems to have a definite place in the story because of the wealth of misery encountered by the forlorn husband and father. James Kirkwood comes forward again with another fine character study. And giving fine assistance are Alice Hollister and Ann Forrest. The picture is marked for its deep note of pathos. It should prove good entertainment anywhere.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jean Jacques Barbille ..... James Kirkwood
Carmen Dolores ..... Alice Hollister
Zoe Barbille ..... Ann Forrest
George Masson ..... Alan Hale
Sebastian Dolores ..... Fred Huntley
Gerard Fynes ..... William Boyd
Virginia Poucette ..... Truly Shattuck
Fille ..... Harry Duffield
Judge Carcasson ..... Charles Ogle
The Curate ..... John Herdman
Mme. Langlois ..... Mabel Van Buren

By Sir Gilbert Parker.
Scenario by Sir Gilbert Parker.
Directed by George Melford.
Photographed by William Marshall.

PRESS NOTICE—STORY

The attraction at the ————theatre next————is "A Wise Fool," an adaptation of Sir Gilbert Parker's novel, "The Money Master." This offering is a very human document which features an exceptional cast composed of James Kirkood, Ann Forrest, Alice Hollister, William Boyd, Alan Hale, Charles Ogle, Mabel Van Buren and many others. Mr. Parker made the adaptation himself while George Melford directed. The fact that the latter directed is sufficient reason to find excellence in the picture which tells the life of a man in a little Quebec village.

In his life tragedy stalked. He was a calm, mild-manner man but seventeen years of this monotonous existence had palled upon the life of his wife, a Spanish woman. So she left him. Then his daughter eloped. Debts piled up and he was forced to auction off his household effects. Then destiny played its part. There was a reconciliation. And he found happiness. The mere detailing of this picture cannot compensate for the many fine human touches. It is a picture filled with humanities and realities.

PROGRAM READER

When you come to the————theatre next————you will look upon a very human picture entitled, "A Wise Fool," adapted with infinite taste from Sir Gilbert Parker's novel, "The Money Master." The offering is packed with human touches and is charged with goodly sentiment, romance, thrills, pathos and heart appeal. It is a story of a man who encountered one misfortune after another—until his life seemed desolate. In fact he was a desolate figure. His wife and daughter ran away. But he had a singing canary. This little bird brought a fine contentment. What happened? Did his loved ones come back? What of him? See "A Wise Fool," a picture with an extraordinary appeal. A picture which tugs at the heart.

SUGGESTIONS

You can bill this as a very human picture of the fortitudes and frailties which come to a man. Many people encounter similar misfortunes. Perhaps there are similar cases right in your own neighborhood. So play up the fact that the picture represents a slice of life. The title is meaningless and has no part in the story. So don't capitalize upon it. Simply bill it as a very human photoplay of human experiences. Play up the author. Everyone is familiar with his name. He is the author of the celebrated 'The Rigbt of Way." And the director should come in for special mention. He directed such splendid pictures as "The Sea Wolf," "Behold My Wife," "The Round Up," and many others. Also play up Kirkwood and Miss Forrest.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

The so-called "British Film Season" at the Grand Opera House, Toronto, went into its third week on Monday, May 23, with the presentation of a "double feature program," consisting of two English productions, "The Great Gay Road" and "Possession." The Anglo-Canadian Picture Plays, Limited, Montreal, under whose auspices the venture was launched, confidently expects to run British releases at the Toronto Grand, with weekly changes, throughout the summer. The arrangement met with success during the first two weeks. Pictures are shown only twice daily at prices that range from 25 to 75 cents. All seats are reserved for evening performances.

The management of the Regent theatre, Toronto's fine downtown theatre, announced on May 21 that patrons had been extended the privilege of parking their cars free of charge at a nearby parking station while they enjoyed the shows. This step was taken to relieve the congestion on Adelaide street in front of the theatre.

N. L. Ferguson has been appointed manager of the Globe theatre, Toronto, in succession to Mr. Piton. The Globe is owned by Mr. A. Cohen, who is vice-president and general manager of Regal Films, Limited.

The Superior Court of Montreal has issued a judgment against the City of Montreal for damages amounting to $1,750 for recompense to A. Lawand & Co., owners of the Laurier Palace theatre, 1681-83 St. Catherine street, East, whose moving picture theatre was damaged during a riot in December, 1918, when the constables of the Montreal Police Department were on strike. The Laurier Palace was not attacked by the mob, but it suffered considerable damage when a clash took place in front of the theatre. Mr. Lawand is now traveling in Syria.

G. Salvatonio is now the proprietor of the New Grand theatre, Montreal, since this house was sold by Jule and J. J. Allen, prior to the opening of the new Allen theatre, Montreal. George Rotsky, formerly manager of the New Grand, is in charge of the new Allen house.

INDIANAPOLIS

Loew's new $1,000,000 house here has been changed in policy from a pop vaudeville and picture theatre to an exclusive feature photoplay policy. The place had been opened a little more than two months when the change was made.

Bryant Washburn at the Circle the week of May 22 was the guest of the Indianapolis Kiwanis Club at the Hotel Severin Wednesday noon. Mrs. Washburn joined him on his tour here.

A merger of South Bend theatrical interests which means that a new theatre plan will be abandoned was announced May 20. Harry G. Sommers, lessee of the Oliver theatre, was taken into the directorate of the Palace Theatre Corporation, which has begun construction of a million dollar theatre. Somers, with Ezra Rhodes and Eustace Pledor, South Bend capitalists, had planned the erection of another house. Eugene H. Miller, John C. Ellsworth, and Samuel Parker of South Bend, Haines Egbert of Goshen, Ind., and Jacob Handelsmann of Chicago are the directors of the corporation.

Carnivals and street fairs are practically prohibited from showing in Indianapolis by an ordinance passed by the city council May 19. President G. G. Schmidt of the Motion Picture Theatre Owners of Indiana, and a member of the council, introduced the measure and was much interested in its passage, because the business of many neighborhood photoplay houses in Indianapolis has been curtailed by the flood of traveling outdoor attractions. The ordinance raises the license fee from $10 to $100 per day and makes it necessary for the carnivals or street fairs to take out a new one every twenty-four hours.

ST. LOUIS

Mr. A. E. Morgan, publicity representative of the Griffith studios, who directed the publicity and advertising campaign in St. Louis for "Dream Street" at the William Fox Liberty, left St. Louis early this week for New York. The Griffith feature was shown at advance prices.

Jack Abrams, formerly manager of the Pershing theatre here during the stock company season, has been appointed manager of the Del Monte theatre, latest addition to the Famous Player Missouri string in this city. The Del Monte with 3,500 seats is supposed to be the largest one-floor theatre devoted to motion pictures in America.

The Criterion theatre was closed May 1 for the summer months. It will be reopened in August.

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League, has returned from a picture conference in Washington.

CINCINNATI

A large committee of Cincinnatians, representing churches, civic organizations, club leaders, business men and women and those prominent in the social life of the community, has been appointed by the Cincinnati Fedeeration of Churches, at the request of the Russell Sage Foundation, to study the character of motion pictures shown on the screens in Cincinnati. The committee has been instructed to report its findings after the conclusion of a careful survey of the situation. It is in no way to act as a special censorship and is merely a part of the national movement having for its purpose the ultimate uplift of cinema art through the systematic study of the good and bad points found in the prevailing type of motion picture entertainment. It is understood that the first picture the committee investigated was "The Gilded Lily," which recently played here.

Six more affidavits, charging violation of the Sunday closing law, have been filed in police court, in Springfield, Ohio, against motion picture theatre proprietors. The first affidavit was filed Wednesday and marked the beginning of the fight the Clark County Ministerial Association will wage to close theatres here on Sundays.

C. S. Olinger, assistant counsel for the prosecution, said that a careful watch would be kept and affidavits filed against every picture show proprietor operating his place in violation of the law.

In order to conserve assets, the James Company, owners of a new $1,350,000 motion picture theatre in Columbus, O., was placed in the hands of a receiver. Difficulties in refinancing the project are given as the reason, while high labor costs in building are said to have caused the financial difficulties. The theatre has earned a profit in operation, it is stated.

CLEVELAND

Fred Scheuerman is no longer associated with the local Select exchange. Scheuerman was assistant manager during the reign of George Erdmann as manager. He continued in that capacity under Maurice Safier until very recently. He is not allied with any picture interests at this time.

W. J. Kimes, manager of the Goldwyn forces in Ohio, is back from the managerial meet in California. "Had a great time," says Kimes, "but Cleveland still looks good to me."

J. E. Bates has joined the Robertson-Cole sales force. Bates was with the local Famous Players exchange for several years. Lately he has been with Select. George Germaine is also hanging his hat up in the Robertson-Cole exchange once again. Germaine used to be with Robertson-Cole. Then he went to N. Y. But he's back to his first love and again proving the excellence of R.-C. pictures to the hard boiled exhibitors.

C. H. Brown, Zanesville, O., exhibitor, was in Cleveland the end of the week. He was discovered booking Metro pictures. Brown, who owns and manages two houses in Zanesville, the Liberty and Weller, says business is pretty slow these days.

KANSAS CITY

Missouri and Kansas exhibitors are planning to charter two private cars to carry them to the national convention of the Motion Picture Theatre Owners' of America at Minneapolis, June 27-29. Queries are now being sent out to the exhibitors in the two states to determine how many will attend the convention. The Motion Picture Theatre Owners of Missouri and the Kansas State Exhibitors' Association, both members of the national organization, have five hundred and three hundred members, respectively.

At the national convention, an executive meeting of Missouri and Kansas exhibitors will be held to arrange the date and other details for the first joint meeting of the two state organizations. The joint meeting will be held in Kansas City, Mo., probably in September. Charles T. Sears, of Brookfield, Mo., is president of the Missouri organization. M. Van Praag, 10 South Twentieth street, Kansas City, is at the head of the Kansas organization.

The 12-story Film Exchange Building at Seventeenth and Main streets, Kansas City, gained a new name as well as a new owner last week. The building, which was purchased by Sam Davidson of Fort Worth, Texas, will hereafter be known as the Davidson Building. The purchase price of the building was approximately $750,000. In the purchase, Mr. Davidson was represented by F. E. McNulty, and E. P. Pratt, from whom the building was bought, was represented by the Agee-Block Realty and Building Company. Mr. Davidson also owns the Garden theatre in Kansas City, under lease to the Marcus Loew interests.

WESTERN NEW YORK

Tom Brady has resigned as manager of the Buffalo Associated Producers' Exchange. He will take over the new Warren office in the same city.

Shea's Court Street theatre will close next week for the first time in over 16 years. It will remain closed for six weeks during which time the house will be entirely redecorated inside and out.

Charles R. Rogers, general sale manager for Robertson Cole, was in Buffalo last week on his way home from a t[our] of the exchanges. He announced that business was picking up in the West and that the company has signed up several new stars.

Thomas McDermott, special representative for "Topics of the Day," was at the Buffalo Pathe office for several days last week.

Harry E. Lotz, Realart manager at Buffalo, has taken up his summer residence at Crystal Beach, Ont.

Chester Fennyvessy, of the Rialto, Rochester, is in a hospital in his home town recovering from an attack of tonsilitis.

The New Star theatre, Dansville, N. Y., opens June 6. Bob Wagner, formerly manager of the Buffalo Educational Exchange, is manager.

Harold B. Franklin is to bring Creatore to Shea's Hippodrome next week as visiting conductor.

John Sitterly, former Dooley manager, is serious ill and is confined to his home.

A host of famous stars will be in Buffalo Saturday evening, June 4, to participate in the Theatre Managers' benefit for starving children in Ireland.

DETROIT

Eddie Crane, former Detroit manager for Associated Producers, has been appointed local manager for Associated Exhibitors.

Leslie F. Whelan, formerly local Paramount exploitation man, has been transferred to the Denver office.

All Detroit film exchanges close their offices at 1 o'clock now, owing to the warm weather.

Hal Olver, formerly local exploitation man for Goldwyn, has become publicity agent for the Miles vaudeville houses.

SPARTANBURG, S. C.

Charlotte moving picture houses are preparing for a gala week early in June when Zena Keefe, movie star, will visit several theatres. Various forms of entertainment are being arranged for Miss Keefe's visit and several feature pictures in which Miss Keefe has appeared will be run during the week. Samuel Sax, general sales manager of the Select Moving Picture Corporation, is perfecting arrangements for Miss Keefe's visit to Charlotte.

Announcement has been made that the union moving picture operators' local body has settled its differences with the manager of the Pastime theatre, Spartanburg, and that the body has acquired a part interest in the theatre with W. S. Finch. Differences between the thatre manager and the operators' organization necessitated the closing of the theatre, it is said.

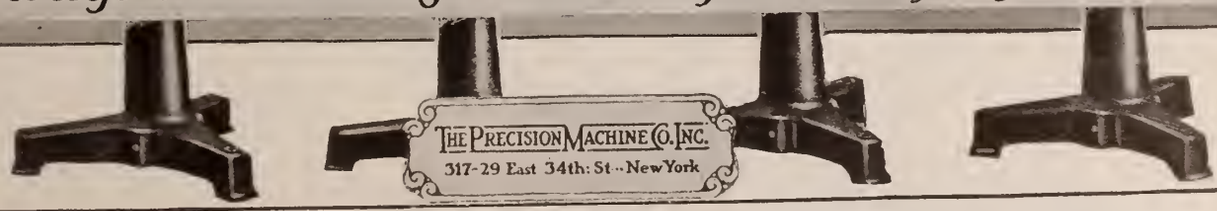
Announcement of the death of Charles R. Letts, of Charlotte, lessee of the New Grand theatre, Newton, N. C., caused genuine regret in Southern motion picture theatre circles.

THE WILLIAMS PRINTING COMPANY, NEW YORK

PORTLAND MAINE is 85% Simplex



Always in the foreground of perfect projection



THE PRECISION MACHINE CO. INC.
317-29 East 34th St. - New York



Rothacker-Aller Laboratories, Inc.
Hollywood, California



Charles Ray
in
"Scrap Iron"

Arthur S. Kane presents
Charles Ray in *"Scrap Iron,"*
A picture with a punch
Developed by Finis Fox from
Charles Van Loan's story and
Delivered by Ray Himself

This First National Attraction
Has exceptional screen value
Because of Charles Ray, his
Supporting players, strong story,
Capable direction, George Rizard's
Photography and—

Rothacker Prints

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

Founded 1910
by
Watterson R. Rothacker

JUNE 18, 1921

Motion Picture News

Reg. U. S. Patent Office



Independence

Independence is the keynote of the coming National Convention of the M. P. T. O. A.

Independence is the word of the hour.

What have the independents to offer the exhibitors? What assurance do independents give exhibitors of quality product and *quantity* of product?

The advertising pages of Motion Picture News should answer these questions.

What is the answer?

VOL. XXIII No. 26 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago



EVERY word appearing in the public prints about emigration should furnish publicity for "THE LAND OF HOPE". But it is more than apropos, for it affords Alice Brady the finest vehicle for her art that she has ever had, and in the leading role she amply demonstrates the greatness of her talent.

The posters furnished are the finest that it is humanly possible to produce. In addition to being genuinely artistic, in the highest sense of the word, they convey a splendid impression of the subject matter embodied in the photoplay itself. In a word,—They are RITCHEY posters!

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey





Jesse L. Lasky presents

THOMAS MEIGHAN
in
"White and Unmarried"

"SURELY it will not be allowed to pass from Broadway until it has been seen by every man and woman who thrills at such an exhibition of courage and humanness. Meighan rises to dramatic heights surpassing anything he has done before."

—*New York World*

You and your audiences will feel the same way about "White and Unmarried." It is the greatest comedy thriller the Good Luck Star has ever made. His biggest box-office picture to date.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

From the story "Billy Kane, White and Unmarried," by John D. Swain. Scenario by Will M. Ritchey. Directed by Tom Forman.







JESSE L. LASKY PRESENTS

WALLACE REID

in

"Too Much Speed!"

"SPEED, speed and then more speed. Good, fast entertainment that is bound to please all manner of theatre-goers. We can't have too much of films like this. Interesting, amusing and thrilling. Stands high among the real successes of recent months."—*New York Telegraph.*

Story and scenario by Byron Morgan

Directed by Frank Urson

Cast includes

Agnes Ayres and Theodore Roberts

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



The vivid drama of a society girl with a gypsy's heart, and the romantic adventures into which her untamed nature led her.

Written especially by Elinor Glyn, and personally supervised by her.

Gorgeously and elaborately staged, as befits the first starring vehicle of the girl who won fame in Cecil B. DeMille's productions.

With a notable cast including Milton Sills.

Directed by Sam Wood
Scenario by Monte M. Katterjohn

JESSE L. LASKY PRESENTS

GLORIA SWANSON

in ELINOR GLYN'S

"THE GREAT MOMENT"

A Paramount Picture

A day with JACK DEMPSEY



A one-reel picture with the "pull" of a big feature!

You don't often get them that way.

But just look at what you've got with this one; page after page of newspaper publicity; its

The biggest news story since the Wall Street explosion!

You can tie up to all this interest. You can show in your theatre an *action* film of

The most talked of man in the country

You can show his whole day in preparation for his fight with Carpentier on July 2nd, from the time he gets up in the morning until he hits the hay at night. You can

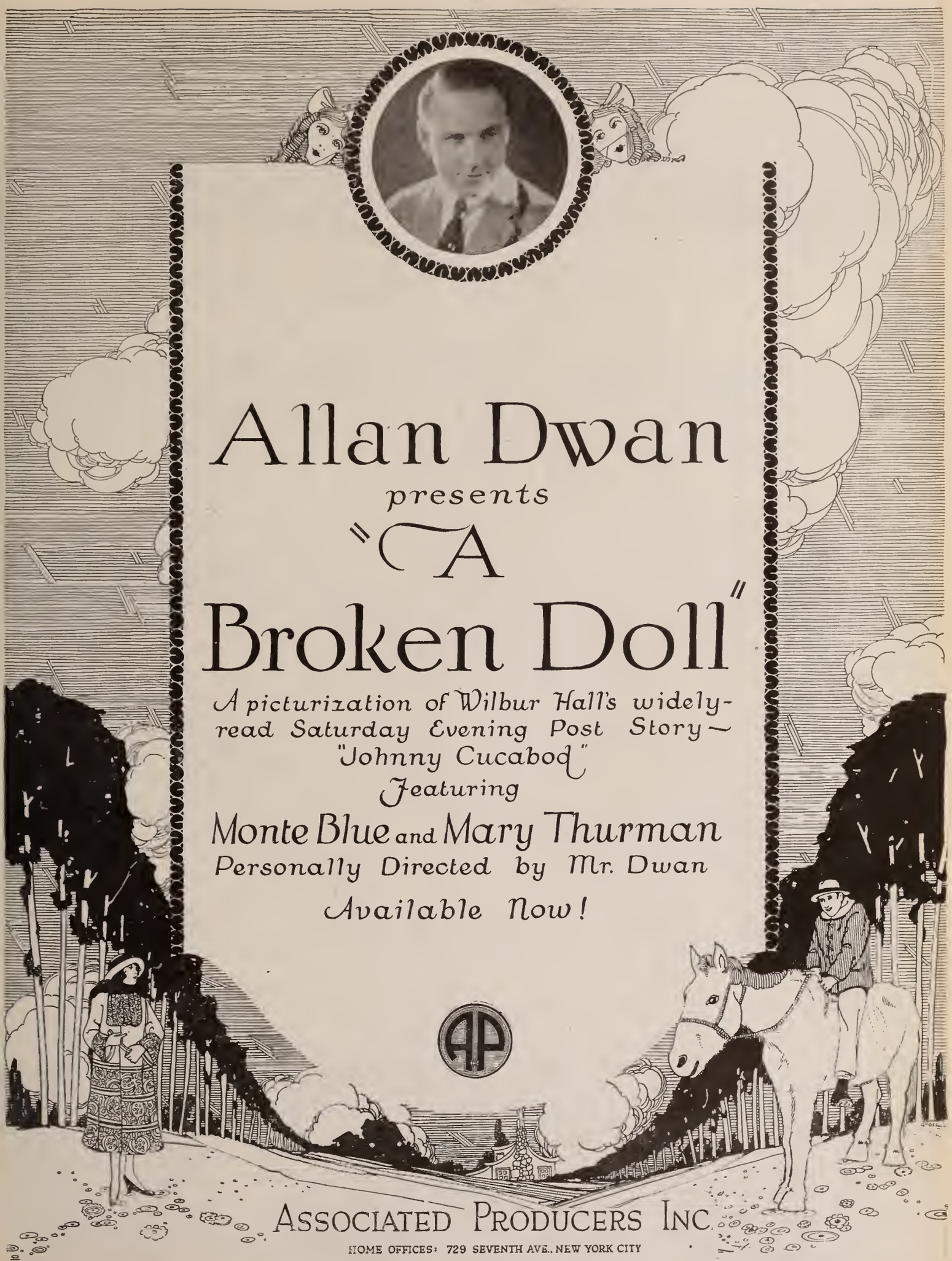
Bally-hoo it like a circus

and the picture will mop up like a cyclone.

And remember, *it's the only authentic, guaranteed and official picture of Dempsey's training activities for this fight.*

Get it, quick!

Pathé Distributors


Allan Dwan
presents
"A
Broken Doll"
A picturization of Wilbur Hall's widely-read Saturday Evening Post Story—
"Johnny Cucabod"
Featuring
Monte Blue and Mary Thurman
Personally Directed by Mr. Dwan
Available Now!
ASSOCIATED PRODUCERS INC.
HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

MAURICE TOURNEUR PRESENTS ~

"The FOOLISH MATRONS"

FROM THE NOVEL BY DONN BYRNE WITH AN ALL STAR CAST

DIRECTED BY MAURICE TOURNEUR AND CLARENCE L. BROWN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY



TO BE RELEASED JUNE 19TH.



facts — that's all!

Pertaining to

J. L. FROTHINGHAM'S

"The TEN DOLLAR RAISE"

From the Saturday Evening Post Story by Peter B. Kyne
Directed by Edward Sloman

"'The Ten Dollar Raise' is a cinema classic. It depicts the heart throbs of humanity with wonderful reality. William V. Mong stands out as one of the greatest character actors. His performance is the high light in an exemplary production. It is director Edward Sloman's screen masterpiece."—Exhibitors Herald, May 21, 1921.

"It is one of the few pictures which approaches life as it exists for the 'underdog,' and throbs and palpitates, scintilates, and charms through its full measure of humanities. A tale of a colorless wage slave who ekes out a drab existence as a bookkeeper at fifteen per week, it is the nearest approach to a combination of O. Henry and Winchell Smith which has graced the screen in many a day. The characters are life-like and the story which guides their actions will be recognized as real. For every tug at the heart there is an accompanying note of humor which gives the picture a perfect balance. Yet the dominant feature of the play is its underlying touch of pathos."—Motion Picture News, May 21, 1921.

"This is a thoroughly pleasing bit of entertainment and one which should prove worthy of booking. It contains a really popular element of appeal and in announcing it you might use the author's dedication."—Wid's, May 15, 1921.

"It is a clever character story, rich in human interest and deals with everyday life."—Moving Picture World, May 21, 1921.

"The story is sure-fire . . . should go well most anywhere, for it has real sentiment and will hit the average picture crowd straight in the heart."—Variety, May 13, 1921.

"This picture is very well cast, the characters of Wilkins and Emily being especially well chosen. It is entertaining and follows faithfully the magazine story. Audiences will enjoy the picture because it is naturally acted and it is a reflection, in many instances, of their own lives."—Exhibitors Trade Review, May 28, 1921.

To be released, June 26th.

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

All aboard! Group D for Southwest U. S., Central and South America

TROPICAL NIGHTS—Hundreds of effects—some heard, some seen, some only felt—make up that indescribable Something called a Tropical Night. The trade wind's soft rustle among the feathery palms, the deep green glen, the monstrous insect chorus, the tinkle of a ship's bell across the water.

COLLECTORS OF CRANIUMS—Everyone is a collector in some way. Misers collect money, politicians votes, schoolboys stamps. In the Philippine Islands, certain tribes of Ifugao specialize on human heads. It's a case of heads you lose, heads they win.

THE CASTAWAY—Dawn found a half-drowned sailor sprawled face down on the beach. Years passed, but no one else came to the island. The sailor gazed upon the miles of tossing water and dreamed of home. Finally a schooner passed within hailing distance, but he made no signal—and it dropped from sight over the horizon. The tropical moon rose from the sea and shone down on a contented man.

IGUAZU THE EXQUISITE—The wanderlust led us to the heart of Brazil, and care fell away like a withered leaf as we plunged through the brambled wilderness toward the magic falls of Iguazu, where Nature speaks with primitive eloquence.

WOOLLY BITS AND MONKEY HITS—Wandering about the uplands of Peru, we seized the opportunity to acquire information concerning the live stock thereabouts. We stumbled on a sheep shearing party where everyone but the sheep was having a lovely time. A flock of fourfoots like this really needs the Andes to accommodate them.

The "man from Cook's" never offered tours like Educational's Scenic Groups!







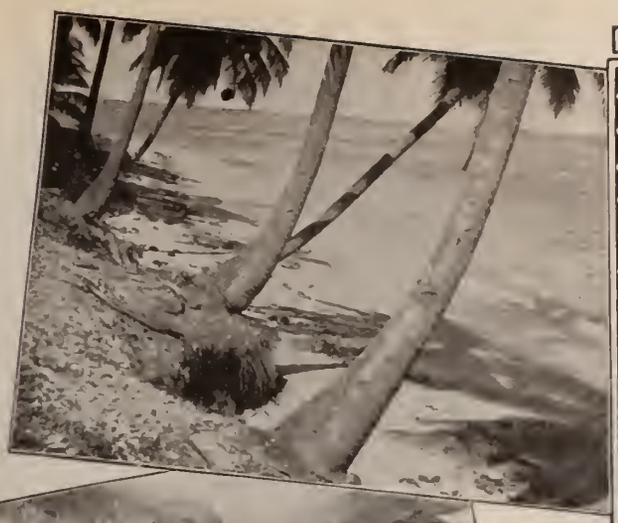




Everything but the Feature

Educational Pictures

"THE SPICE OF THE PROGRAM"









The Southern Hemisphere via The Scenic Route

THE RED TRAIL'S END—In Northern New Mexico live the Taos Indians, vanishing remnants of America's first city-builders. Centuries before Columbus and his tribe, the red man was erecting his co-operative apartment houses here. His neighbor had the right to build not only abutting, but also on top of his home, hence the scrambled architecture.

WATER TRAILS—Floating down the Rio Grande of Jamaica on a bamboo raft was not as exciting as we had expected. But the silence of the jungle and its luxuriant plants impressed us—and then suddenly we came upon a great fan-shaped falls. We came within an ace of taking a drop too much.

THE ISLE OF DESIRE—It was such a nice little tropic isle that we had it wrapped up and brought it home. Its coral-bordered bay, its rippling sapphire tides, its soft, snow-like sands, its spicy scents and its golden sunshine we find an ideal antidote for choking city air and dusty office walls.

MAD HATTERS—We were browsing along the China Sea, and dropped anchor off the Batan Islands, a few scraps of land left over after the Philippines were made. There we stumbled upon the Batan milliners, descendants of the original Mad Hatter.

PIPE THE PENGUIN—Pete Penguin invited us to visit his summer home near Tierra del Fuego, down where South America joins the Antarctic. He had all his relatives drawn up in military formation when we arrived, and even ordered out the Awkward Squad for us,—old-fashioned side-wheelers using wings for paddles. When they took off, we thought the end of the island was flying away.

Groups A, B, and C take 'em half around the earth—bring them home with Group D

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, *President*



Educational Pictures

"THE SPICE OF THE PROGRAM"

Everything but the Feature

LYMAN H. HOWE'S

FAMOUS

RIDE ON A RUNAWAY TRAIN

Such an absolutely unusual subject that it proves motion pictures are in their infancy. Animated titles tell the story. The realism of the train running away makes women shriek and men tremble.

TWO WEEKS AT CAPITOL, N. Y.

The world's premiere of this Educational one-reel ***special*** created such a sensation that for the first time in the history of the world's biggest theatre a short subject was held over. It is to be released in ***June!***

HELD OVER BY REQUEST

Such intense interest was aroused in Capitol audiences that Mr. Rothapfel inserted a title telling that he was holding the release over—at patrons' request.

FIRST TIME FOR A SHORT SUBJECT



"It is the only short subject we ever brought back."

CAPITOL THEATRE
NEW YORK CITY

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" — CAPITOL THEATRE

"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J. BOWES, VICE PRES. & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE M. COHAN
FRANK H HITCHCOCK
MESSMORE KENDALL

May 20, 1921.

Lyman H. Howe Film Co.,
Wilkes Barre, Pa.

Gentlemen:

In my opinion, the "Ride on a Runaway Train" is the best short subject I have ever seen. It is the only short subject which we ever brought back for a second presentation and on both occasions it created a sensation. I feel sure it will produce the same kind of furore wherever it is shown.

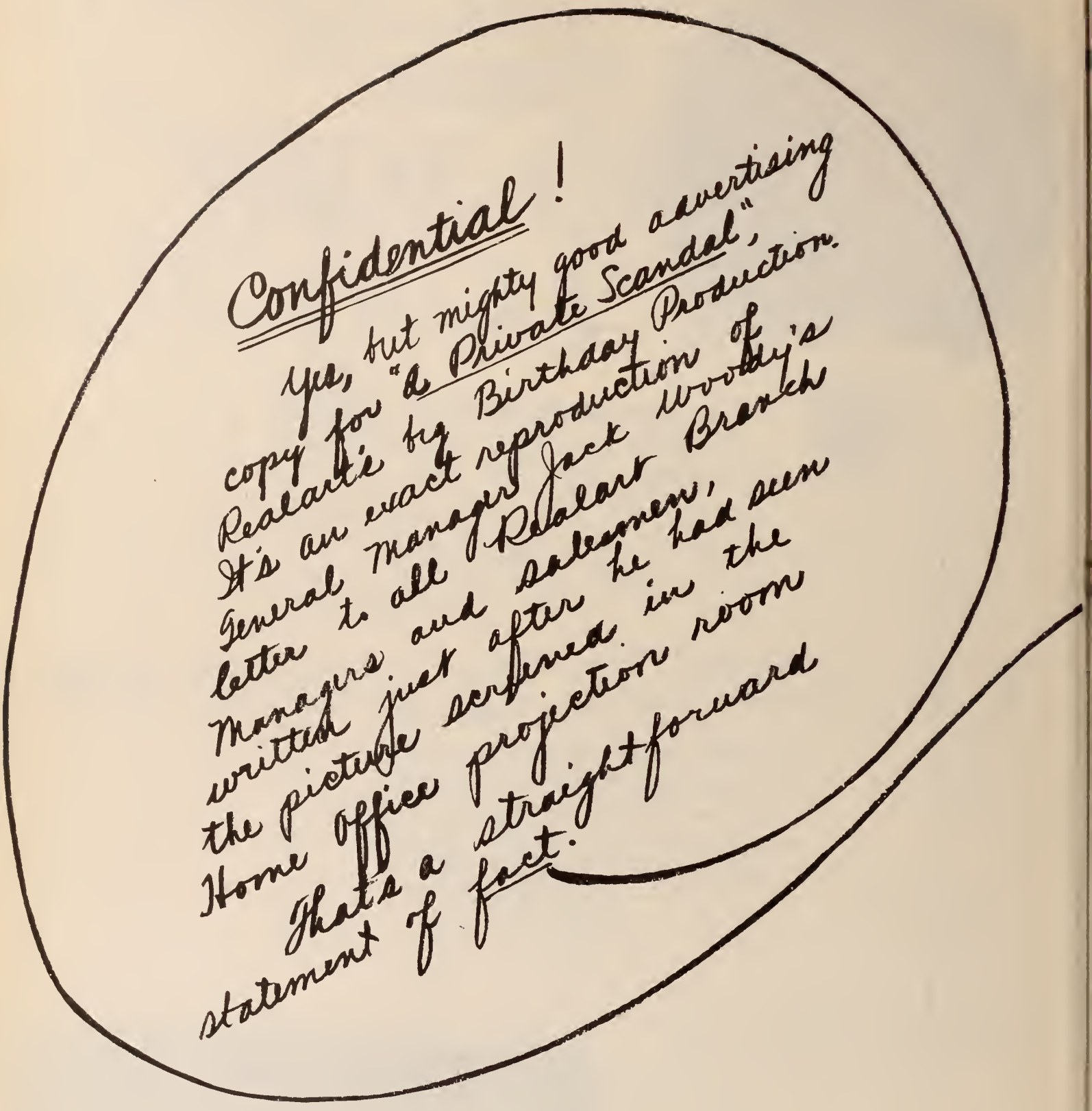
Yours very truly,

Another Special from

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*


Confidential!
Yes, but mighty good advertising copy for "A Private Scandal", Realart's big Birthday Production. It's an exact reproduction of General Manager Jack Woody's letter to all Realart Branch Managers and salesmen, written just after he had seen the picture screened in the Home Office projection room That's a straightforward statement of fact.

REALART PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK

SALES BULLETIN

NUMBER SEVENTY ONE.

May 27th, 1921.

TO MANAGERS AND SALESMEN:

Gentlemen: SUBJECT: SOME PRIVATE SCANDAL!

You'll take your hat off all right when you see this one.

I don't care how you feel or what's hurting you, lad, you're going to forget it when little May McAvoy gets a grip on your heart in A PRIVATE SCANDAL.

There's only one thing doing where this picture's running. The management won't have to display any "Don't Whisper" signs. There'll not be any chattering -- folks'll be too all-fired busy pulling arms off the chairs in their excitement.

Suspense? Action? Gosh! brother, you wouldn't believe so much of it possible in the course of a purely domestic drama! It's the sort that makes you hate to have the lights turned on for fear some one will see tear tracks on your rugged countenance. We're hard-shelled, we are! We usually want anaesthetic when they start trying to operate on our lachrymal ducts, we do! But what a difference in nurses! Somehow, we forgot all about operations when May McAvoy started to cry! I'll be hanged if we weren't even helping her along.

Really though, I don't know whether it was the girl or the story that gripped me hardest. You'll have to hand the golden giraffe to Chester Franklin and Hector Turnbull. And then get a ladder to elevate yourself for the congratulatory salutations. They've injected virus from a bucking broncho and a Bengal tiger into this little play of theirs; it certainly doesn't behave like a parlor piece! Nope! Not even when the gas is low.

Lot of good effects in the direction, too. Unusual stuff! A smile, a little extra rap over the heart, an artistic appeal to sympathy -- you know what I mean. Touches that reflect Thought and Experience, those well-known forbears of Inspiration.

Yes, boys, you're certain to thank us for this one. It rings the bell like a bill collector. Better be "to home" when it comes.

Yours enthusiastically,

Woody

General Manager
REALART PICTURES CORPORATION.

Alice Brady

in "The Land of Hope"



She danced her way into America

Stormy, dreary days at sea. Weary, homesick folk bound for a new start in America, the land of promise —

Suddenly in their huddled midst flashed a gay dancer in her bright apron and kirtle, bonnet and red-tipped boots - Marya, the dancer, dancing the beloved folk dances of the homeland, daintily, irresistibly.

Cheered and happy again, these immigrants could not know that this young girl for all her merry dances - deep in her yearning heart - was wondering, almost in affright, what was in store for her when the ship would reach the "land of hope"

REAL ART PICTURES

Trade Mark Reg. U. S. Pat. Off.

By Frederic and Fanny Hatton and Robert Milton
Directed by C. H. Griffith
Scenario by Fred Myton

REALART
Pictures Corporation
469 Fifth Avenue - - - New York



"I Knew It"

Says Barret McCormick
Cleveland's famous manager

"WHEN I first screened 'REPUTATION,' I knew it was a big picture and after its run at the ALLEN theatre, Cleveland, where I had the pleasure of presenting it recently, my opinion was confirmed both in its reception by the audience *and the receipts.* Presented under the most unfavorable circumstances—extremely hot weather and such counter-attractions as big league ball games—it showed a *steady increase throughout the engagement,* the last day being larger than the opening, which surely speaks well for its dramatic appeal and word-of-mouth advertising value. My congratulations to UNIVERSAL on 'REPUTATION.'"

(Signed) ALLEN THEATRES, Limited,
S. Barret McCormick,
Manager.

CARL LAEMMLE
presents America's
Most Magnificent Actress

PRISCILLA DEAN

in Stuart Paton's
Universal-Jewel
Triumph

"Reputation"

Adapted by
Lucien Hubbard from
Edwina Levin's Novel



A Message for a Few Fools

This advertisement is written for a few fools and cowards in the motion picture business—and in other businesses—who are still talking depression when conditions all around them in their own and other businesses directly contradict and refute their pessimism. 1921 is a great year for fighters—and a bad year for fools.

120,000 residences—individual homes, not tenements—are being constructed this summer in the 100 largest American cities. That means *muscular labor earning wages.*

2,700 new motion picture theatres are now under construction in the United States. And *that* means labor earning wages.

Motor demand by America's millions has put every important and reliable automobile company back at work on virtually a full-time basis. That means *skilled artisans earning high wages.*

"The American Contractor," a builders' trade journal, reports that the official building permits filed for the month of April, 1921, for 202 cities totalled 54,162 separate pieces of construction with a valuation of 152 million dollars. *American dollars are now out of hiding and have gone back to work.*

America's 1921 crop yields, according to government forecasts, will be tremendous. That also means work and wages.

The nations of the world are transferring gold in unbelievable volume to the United States. The Federal Reserve re-discount rate will be lowered again before the summer is over.

Every one of these signs and a thousand others mean: *Wages, Work, Employment.* Employment means profits and prosperity.

F. B. WARREN
CORPORATION
1540 Broadway New York City



LEE A. OCHS *presents*

BRYANT WASHBURN

in

"The Road to London"

BY DAVID SKAATS FOSTER

Distributed by Associated Exhibitors Inc.

through

Pathé Exchange Inc.



Snap—Sparkle—Dash

The romance of a Yankee in King George's Town.

A picture alive with life, fun, love and the things your people like.

All England's Royalty couldn't hold him back when he started to burn up The Road to London.

From taxi to auto to canoe and motor-boat to donkey cart; from parsonage to steamship he led the way in the cleanest, merriest comedy drama the screen has ever revealed.

A treat for every house.

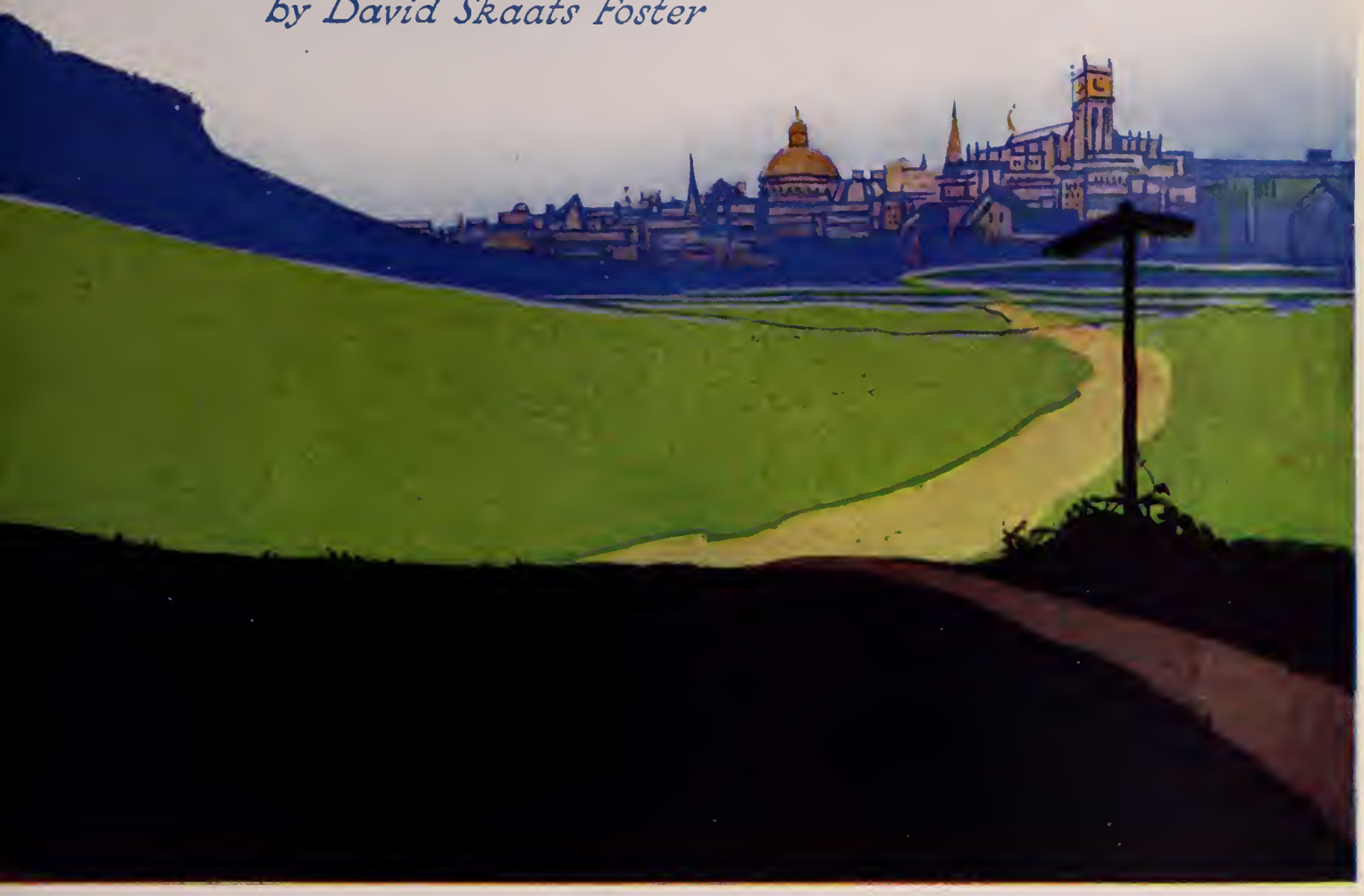
LEE A. OCHS *presents*

BRYANT WASHBURN

in

"THE ROAD TO LONDON"

by David Skaats Foster



Love—Laughter—Cash

It will draw like the rays of the sun.

It will hit them in that tender spot that makes the whole world love the lovers.

It will give them laughter without a tear, but with many a thrill, because it's just a great story of a young American's way of loving a timid English maiden.

It has everything to get them past the box office, everything to delight them in the theatre, and everything to send them away smiling.

It is your big chance.

LEE A. OCHS
presents

BRYANT WASHBURN
in
"THE ROAD TO LONDON"
by David Skaats Foster



SOMETHING NEW TO AMERICA

A Smashing Chance for Big Business

Here is the picture you have heard about for months. It was made in London on the actual scenes of the story with an American star and an American director. It has been the talk of the industry for months and NOW it is here.

It is the newest thing in the motion picture theatre, and the brightest and the snappiest. Nothing more delightful than the dashing Yankee in old Lunnon has ever been seen and nothing more charming than the scenes actually taken at Trafalgar Square, Buckingham Palace, Windsor Castle, Westminster Abbey, The Houses of Parliament, Admiralty Arch, and a score of interesting places.

The picture is away from the beaten path
The opportunity is tremendous
It is yours this minute
What do you say?

ASSOCIATED EXHIBITORS

Associated Exhibitors, Inc.
35 West Forty-fifth Street
New York City

PATHE *Distributors*

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

Did you see these exhibitor reports on MARY PICKFORD'S new picture "Through the Back Door" in the Motion Picture News last week?

UNITED ARTISTS

Through the Back Door—

Great. Best thing from Pickford so far. Business fair at beginning of week, but picked up and held it over for entire week, though only booked for three days. (East.)

Picture liked by all. We shall hold it over for another week. (East.)

A typical Mary Pickford picture which gave the audiences what they came for. Pleasing, entertaining and full of genuine humor. Good house all week. (Middle West.)

Still going well on second week of run. Patrons seem pleased with picture. (West.)

Dream Street—

Great. Wonderful attraction. Capacity houses at advanced admission prices. A photoplay treat. (Middle. West.)

HERE IS DRAMA FOR YOU!

A big compelling melodrama of today—a spectacular production that will prove one of the strongest box-office attractions of the season.

"Carnival" offers remarkable opportunities to the energetic showman for exploitation, presentation and musical setting. We recommend it heartily as a picture that will appeal universally and that will respond splendidly to the efforts of the wide-awake house manager.





"CARNIVAL"

with MATHESON LANG

A HARLEY KNOLES PRODUCTION

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS PRESIDENT











EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

and here's what the Exhibitors reports in last week's M.P. News showed on D. W. GRIFFITH'S newest production "Dream Street"

UNITED ARTISTS

Through the Back Door—

Great. Best thing from Pickford so far. Business fair at beginning of week, but picked up and held it over for entire week, though only booked for three days. (East.)

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Still going well on second week of run. Patrons seem pleased with picture. (West.)

Dream Street—

Great. Wonderful attraction. Capacity houses at advanced admission prices. A photoplay treat. (Middle West.)

A Cosmopolitan Production ~

If You Want Quick Money Play This Super-Feature Right Now – Here Is The Proof.



"The Wild Goose"

from a Story by Gouverneur Morris
Scenario by Donnah Darrell

Directed by Albert Capellani
Scenes by the famous Cosmopolitan Scenic Staff.
Under the Direction of Joseph Urban

Presented by Famous Players~Lasky Corporation

A Cosmopolitan Production ~

This Divorce Problem Picture Electrified the Motion Picture World by Drawing

$24,961.20

ON BROADWAY IN ONE WEEK

Can any other producer give you a picture that drew close to $25,000 in hot weather, in one week, in one theatre with but 1929 seats?

"The Wild Goose" piled up that box office record during the toughest week theatre managers have seen on Broadway in many years—a straight week of hot, clear outdoor weather.

If you have had losses from playing ordinary pictures, "The Wild Goose" will make them up for you. Play this timely divorce problem hit, and play it now.

"The Wild Goose" is being heavily advertised in the following great National Circulation Sunday papers:

New York American	Chicago Herald & Examiner
New York Journal	Atlanta Georgian
Boston American	Los Angeles Examiner
Boston Advertiser	San Francisco Examiner
Boston Record	Washington Times
Chicago American	Wisconsin News

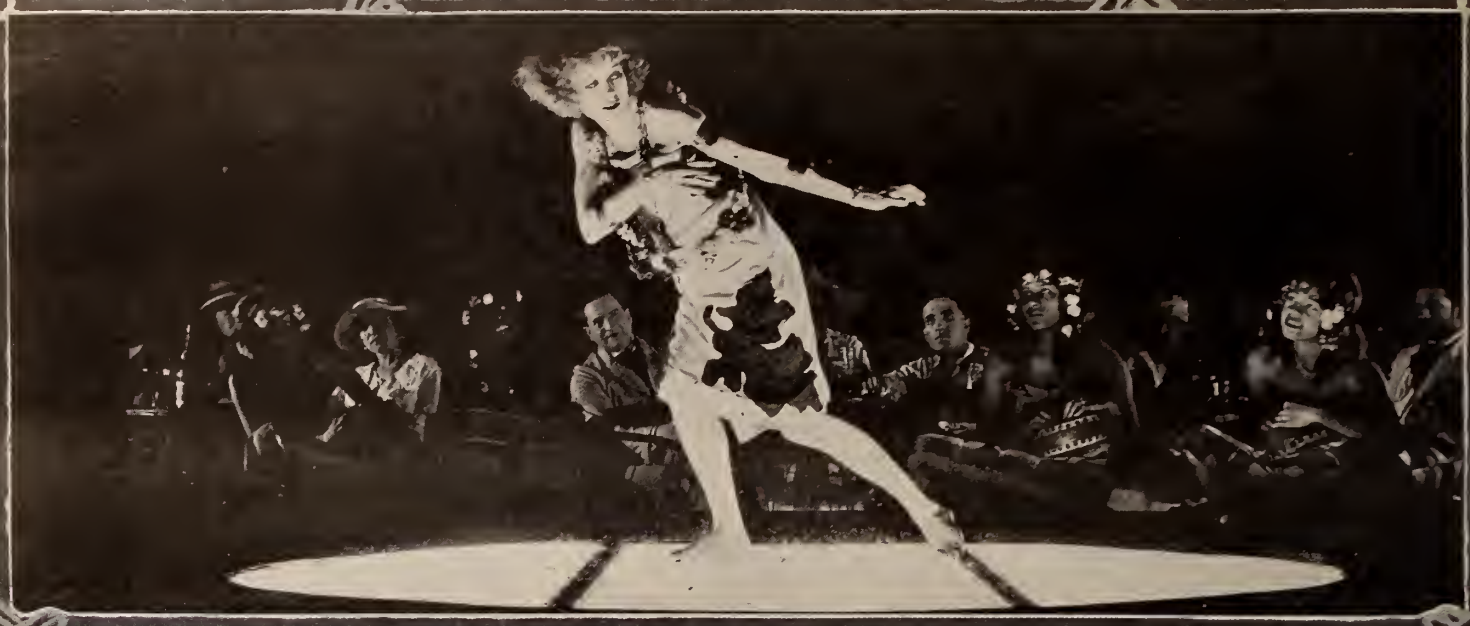
This is no time of the year for you to gamble with untested, unadvertised pictures.

Play known winners, play pictures the public has heard of, play Cosmopolitan Productions, play "The Wild Goose," and to get all the big early money, play it now.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production ~



"The Woman God Changed"

From a Story by **Donn Byrne**
Directed by **Robert G. Vignola**
Scenario by **Doty Hobart**

Scenes by the famous **Cosmopolitan Scenic Staff**
Under Direction of **Joseph Urban**







It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production ~

$39,079.25

IN TWO WEEKS ON BROADWAY

First Week Rivoli, $19,349.85 Second Week Rialto, $19,729.40

This was the record of "The Woman God Changed" during 14 days of perfect hot, outdoor weather that put the biggest "legitimate" theatrical and picture successes on the toboggan and sent a lot of productions to the store house.

Here are the reasons why you can surely count on this hit picture to fill your theatre right now, in the off season:

First— $39,079.25 taken in at the box office of the Rivoli and Rialto in 14 days proves this box office marvel has a strong drawing power.

Second— Three of Broadway's most important big picture houses have featured this picture, the Rivoli, the Rialto, and B. S. Moss Broadway, which is now playing it to big audiences. It has also been booked by the New York Keith, Moss and Proctor high-priced reserved seat houses.

Third— New York dramatic critics never give columns of praise to a picture unless it is the kind of picture that will fill theatres anywhere, any time.

Fourth— More than a million people who have read Donn Byrne's story from which this picture was made, in Hearst's Magazine, are anxiously waiting to see it on the screen.

Fifth— The cast, composed of exceedingly popular and talented artists, Seena Owen, E. K. Lincoln, Lillian Walker, Henry Sedley, H. Cooper Cliff, Paul Nicholson, Joseph Smiley, Templer Saxe, couldn't fail to draw.

Sixth— A big nation-wide advertising campaign on "The Woman God Changed" is now in full swing in the great Sunday editions of the twelve great Hearst newspapers that blanket America. This advertising will make millions throughout the country go to see this picture.

After carefully considering all recent releases the management of the new million-dollar Granada Theatre, San Francisco, has selected "The Woman God Changed" to open this theatre.

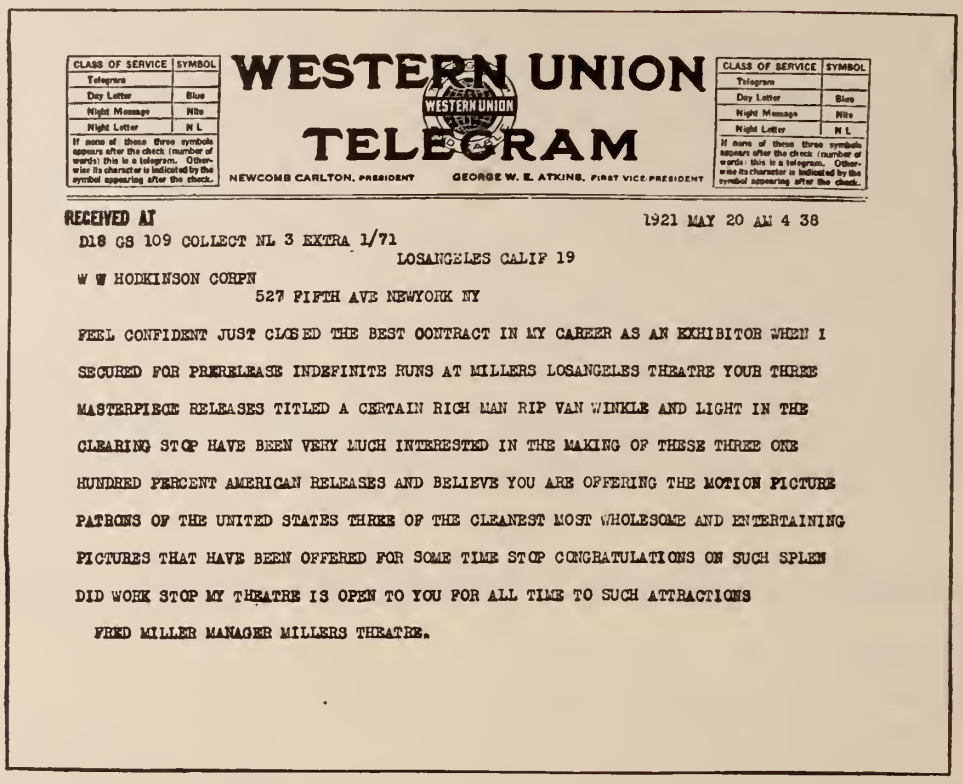
"The Woman God Changed" was not made for "Super-critics" or for "high-brows." It was made for exhibitors' audiences that enjoy a wonderfully thrilling entertainment with a wholesome moral.

Right now is the time for you to play this sure-fire money-getter. Get the cream. Be the first in your town to show it. Postpone some "maybe" picture. Play this sure-profit hit immediately.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

Los Angeles Exhibitor Solves a Problem



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527 FIFTH AVE NEWYORK NY

FEEL CONFIDENT JUST CLOSED THE BEST CONTRACT IN MY CAREER AS AN EXHIBITOR WHEN I SECURED FOR PRERELEASE INDEFINITE RUNS AT MILLERS LOSANGELES THEATRE YOUR THREE MASTERPIECE RELEASES TITLED A CERTAIN RICH MAN RIP VAN WINKLE AND LIGHT IN THE CLEARING STOP HAVE BEEN VERY MUCH INTERESTED IN THE MAKING OF THESE THREE ONE HUNDRED PERCENT AMERICAN RELEASES AND BELIEVE YOU ARE OFFERING THE MOTION PICTURE PATRONS OF THE UNITED STATES THREE OF THE CLEANEST MOST WHOLESOME AND ENTERTAINING PICTURES THAT HAVE BEEN OFFERED FOR SOME TIME STOP CONGRATULATIONS ON SUCH SPLEN DID WORK STOP MY THEATRE IS OPEN TO YOU FOR ALL TIME TO SUCH ATTRACTIONS

FRED MILLER MANAGER MILLERS THEATRE.

Fred Miller's Problem Is Your Problem

He realizes he must have good pictures to protect the investment his theatre represents.

Wid's says: *"Not in six years since the picture industry became a 'big business' has there been a more pronounced shortage of feature length pictures."*

You Need Big Pictures

to protect *your* investment

Hodkinson Has Big Pictures

The selective system of encouraging independent producers to make pictures which win their way on merit against the factory system production has enabled HODKINSON to secure the quality pictures listed on the opposite page — enough big pictures to form the backbone service of any first run theatre.

HODKINSON PICTURES

"A CERTAIN RICH MAN"

A Benj. B. Hampton Production from story by William Allen White with Robert McKim, Claire Adams and Carl Gantvoort

"KEEPING UP WITH LIZZIE"

An Al and Ray Rockett Production from story by Irving Bacheller featuring Enid Bennett supported by Otis Harlan, Leo White, Edward Hearn and Lander Stevens

"RIP VAN WINKLE"

A Ward Lascelle Production featuring Thomas Jefferson

"THE MAN OF THE FOREST"

A Benj. B. Hampton Production from novel by Zane Grey with all star cast including Robert McKim, Claire Adams and Carl Gantvoort

"LAVENDER AND OLD LACE"

A Renco Film Production from famous story by Myrtle Reed with Marguerite Snow, Seena Owen and Louis Bennison

"THE JOURNEY'S END"

A Hugo Ballin Production with Wyndham Standing, Mabel Ballin and George Bancroft

"THE FACE OF THE WORLD"

An Irvin Willat Production from story by Johan Bojer with Barbara Bedford and Edward Hearn

"A BROADWAY BRIDE"

A Holtre Production featuring Irene Castle

"THE LIGHT IN THE CLEARING"

A Dial Film Production from Irving Bacheller story directed by T. Hayes Hunter

"THE MYSTERIOUS RIDER"

A Benj. B. Hampton Production from famous story by Zane Grey with Robert McKim, Claire Adams and Carl Gantvoort

"THE FOREIGNER"

Presented by Ernest Shipman from Ralph Connors story, with Wilton Lockaye and Gaston Glass, Bradley Barker, Robert T. Haynes

"HANDLE WITH CARE"

An Al and Ray Rockett Production, from story by Charles Belmont Davis, with Grace Darmond, Harry Myers, William Courtleigh and Lander Stevens

The endorsements on the following pages by big Exhibitors and the Trade Press proves that HODKINSON HAS BIG PICTURES

The time is coming when the Hodkinson exhibitor in any community will be the standard by which all other exhibitors are measured

Distributed by HODKINSON Thru Pathe Exchanges, Inc.

READ - what NINE of the Biggest Exhibitors in the United States have to say about —

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DELTNA 17 4 EXTRA NITE
MINNEAPOLIS MINN 6
W W HODKINSON CORPN
527 FIFTH AVE NEWYORK NY
MAN OF FOREST PLEASED ONE HUNDRED PERCENT DOING A VERY SATISFACTORY
BUSINESS
FINKLESTEIN AND RUBEN BY M.L. FINKLESTEIN

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A438oM 26 2 EXTRA NL
OMAHA NEBR 7 1921 JUNE 7 PM 6 53
W W HODKINSON CORPN
527 FIFTH AVE NEWYORK NY
RUNNING YOUR MAN OF THE FOREST THIS WEEK BELEIVE IT TO BE BEST ZANE GREY
PICTURE SO FAR STOP BUSINESS SATISFACTORY CONSIDERING PRESENT CONDITIONS
MOON THEATRE HARRY GOLDBERG.

TELEGRAM

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RECEIVED AT

H139 CH 41 COLLECT NL 2 EXTRA SPOKANE WASH 6 1921 JUNE 7 AM 4 26
W W HODKINSON CORPN
527 FIFTH AVE NEWYORK NY
MAN OF FOREST CERTAINLY IS POSITIVE MONEY GETTER IN SPITE OF HOT WEATHER
WE HAVE PLAYED TO EXCEPTIONAL BUSINESS FIRST FOUR DAYS AND NO DOUBT BAL
ANCE OF WEEK WILL BE BIG STOP PRESS AND PATRONS OPINIONS MOST FAVORABLE
W L FENNEY CASINO THEATRE

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SALT LAKE UTAH JUNE 7 1921
W W HODKINSON CORPN
577 FIFTH AVE NEW YORK
THE MAN THE FOREST PLEASING EXCEPTIONALLY LARGE PATRONAGE FOUR PAGE LOCAL
NEWSPAPER TIEUP AWAKENED MUCH INTEREST
PANTAGES
SALT LAKE

A HODKINSON RELEASE

A BENJ. B. HAMPTON Production

"THE MAN OF THE FOREST"

A MASSIVE TALE OF LOVE AND ADVENTURE—

With an all star cast including

ROBERT McKIM, CLAIRE ADAMS AND CARL GANTVOORT

Produced by Benj. B. Hampton and his associates William H. Clifford - Eliot Howe - Jean Hersholt and Elliott J. Clawson.

Distributed by HODKINSON thru PATHE EXCHANGE Inc.

"THE MAN OF THE FOREST"

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A426B 44 NL 3 EXTRA 1921 June 6 PM 9 11
INDIANAPOLIS IND 6
W W HODKINSON W W HODKINSON CORPN 527 FIFTH AVE NEWYORK NY
MAN OF FOREST OPENED TO AN ENTHUSIASTIC AUDIENCE VOTED TREMENDOUS SUC
CESS COMMENTS EXTRAORDINARY STOP PRODUCTION ONE HUNDRED PERCENT AS BOX
OFFICE DRAW AND SATISFACTION GUARANTEED STOP CONGRATULATIONS TO YOU AND
HAMPTON ON THIS WONDERFUL PICTURE STOP GIVE US MORE LIKE IT
RALPH LIEBEN MANAGER CIRCLE THEATRE

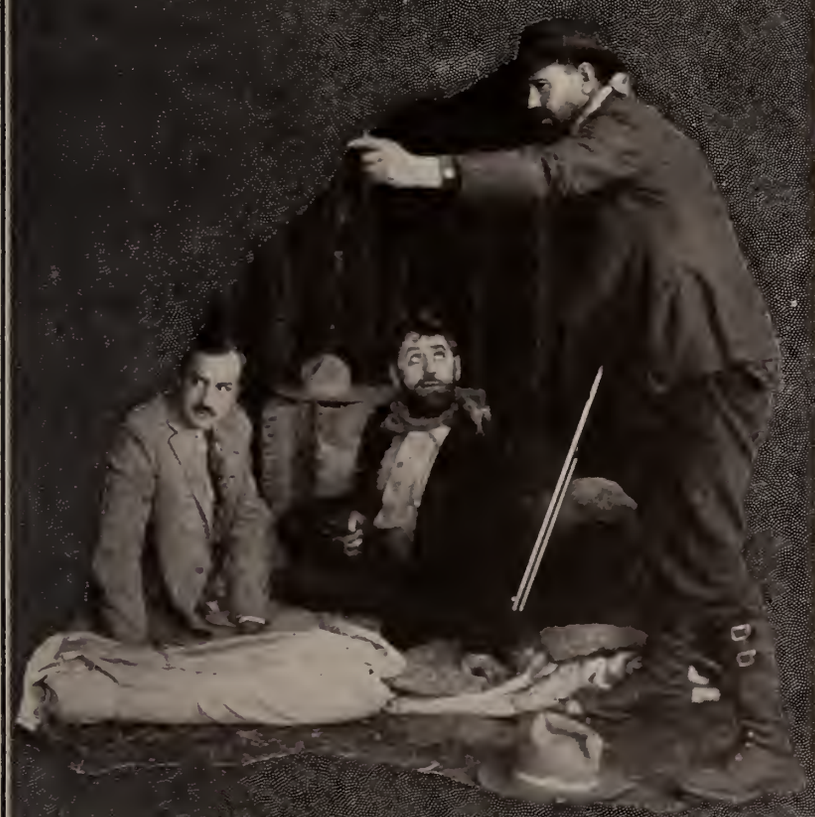
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B920M 55 COLLECT NL 3 EXTRA 1921 June 6 PM 10 06
BUTTE MONT 6
W W HODKINSON CORPN
527 FIFTH AVE NEWYORK NY
MAN OF THE FOREST OPENED YESTERDAY TO CAPACITY BUSINESS PATRONS MORE
THAN PLEASED STOP WITHOUT A DOUBT ONE OF ZANE GREYS BEST AND DID NOT
HESITATE TO PAY TOP PRICE STOP ALSO WISH TO CONGRATULATE YOU ON THE
SUCCESS OF YOUR ZANE GREY CAMPAIGN WITH SUCH CORPORATION EXHIBITOR
CANNOT HELP BUT WIN
ARTHUR HILE MANAGER ANSONIA THEATRE

From

ZANE GREY'S POPULAR STORY



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RECEIVED AT

1921 June 7 AM 4 22
B23SF 80 COLLECT NL 4 EXTRA
SAN FRANCISCO CALIF 6
W W HODKINSON CORPN
527 FIFTH AVE NEWYORK NY
BENJ B HAMPTONS PRODUCTION FROM THE ZANE GREY STORY MAN OF THE FOREST BEST
BOX OFFICE TONIC THE AMERICAN THEATRE HAS HAD FOR SOME TIME STOP OPPOSITION
STRONG BUT IN SPITE OF THIS DID BUSINESS EVERY MINUTE OF THE TIME ALL DAY
STOP LET US HAVE SOME MORE OF THIS VIRILE OUT DOOR TYPE OF STORY STOP YOURS
FOR ALL TIME ON MATERIAL OF THIS NATURE STOP ANTICIPATE BIG WEEK WITH MAN
OF FOREST STOP REGARDS
C W MIDGLEY AMERICAN THEATRE OAKLAND CALIF.

TELEGRAM
NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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C993F 553 EXTRA COLLECT NL 1921 June 5 pm 11 03
MS SANFRANCISCO CALIF 5
W W HODKINSON CORPATION
527 FIFTH AVE NEW YORK CIY NY
MAN OF FOREST PROVED BIG BOX OFFICE ATTRACTIONS STOP STRAND THEATRE STAND
ING IN LEAD OF ALL THEATRES DOING BUSINESS TODAY STOP PICTURE WAS TAKEN
TREMENDUOUSLY WELL BY AUDIENCE AND LOOK FORWARD FOR VERY BIG WEEK STOP WITH
THIS TYPE OF PICTURE THEATRE MAN NEED NOT WORRY ABOUT WEATHER CONDITIONS
STOP SHOTT SOME MORE LIKE THIS THE STRAND IS READY FOR THEM
M L MARKOWITZ MANAGER STRAND THEATRE

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R71DSOR 44 NL SEXTRA DETROIT MH JUNE5
W W HODKINSON CRPN
527 FIFTH AVE NEWYORK NY
MAN OF THE FOREST OPENED TO SPLENDID BUSINESS EXCEEDING EVEN OUR EXPECT
ATIONS PICTURE ONE OF BEST BETS OF SEASON AND PROVED FINE ENTERTAIN
MENT THINK NATIONAL ADVERTISING CAMPAIGN HELPED IMMENSELY LETS HAVE
MORE PICTURES LIKE THIS ONE
GEORGE E CUISE GENERAL MANAGER MILLS CIRCUIT
OF THEATRES DETROIT MICH

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.

RENCO FILM COMPANY

presents

"LAVENDER AND

With MARGUERITE SNOW - LOUIS BENNISON
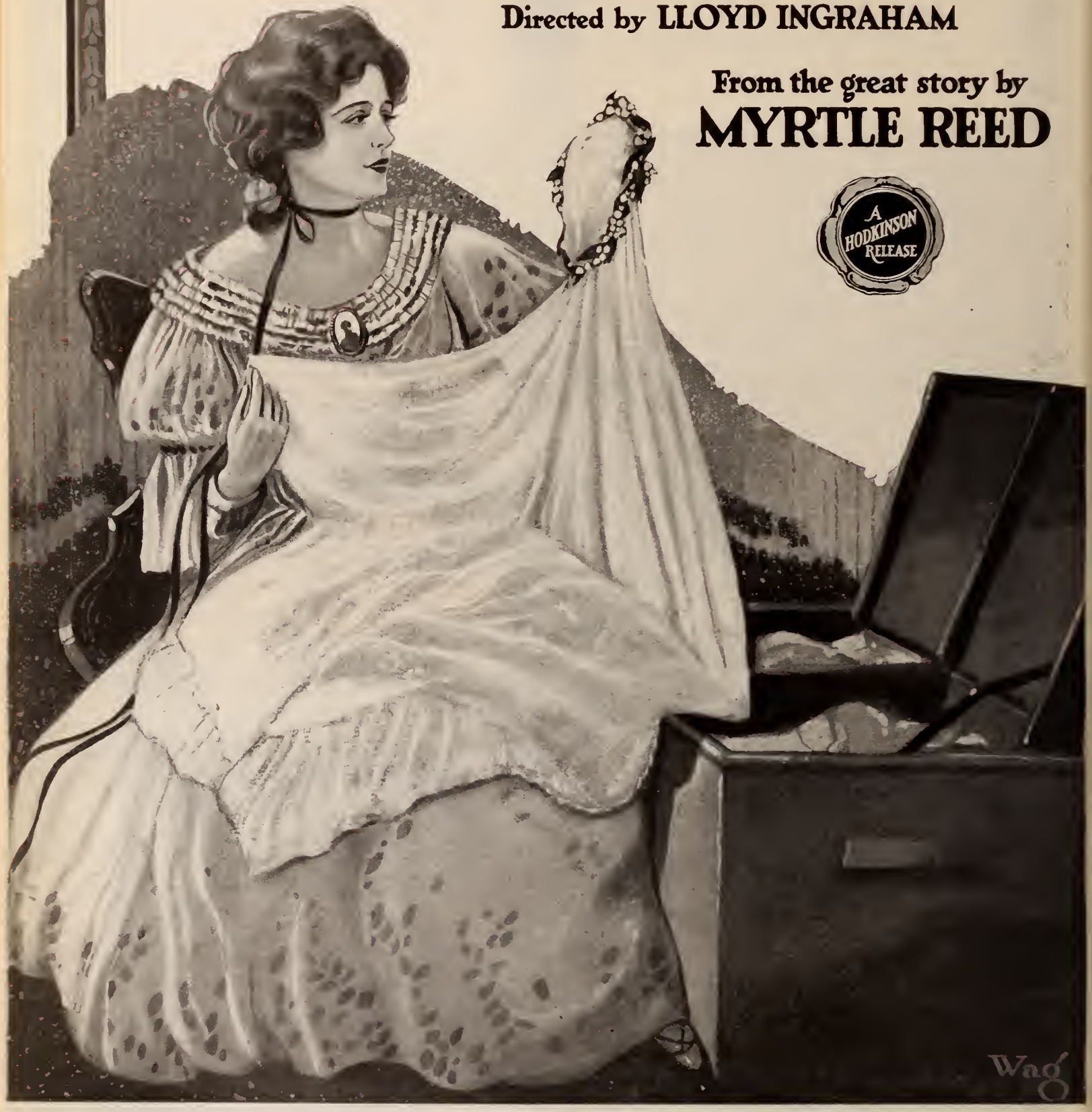
AND SEENA OWEN

Directed by LLOYD INGRAHAM

From the great story by

MYRTLE REED

A HODKINSON RELEASE



OLD LACE"

Another Great Audience Picture for HODKINSON Exhibitors

MOTION PICTURE NEWS—"Lavender and Old Lace" is a picture before which the sentimentalists will fall down and adore, and one that should stir up tender feelings in the breasts of even the most materialistic and matter-of-fact persons. **In other words, it will be as popular as the book. An intensely appealing romance. Just as delicate, sweet and fragrant as it was on the printed page.**

MOTION PICTURE WORLD—**Rich in sentiment and has good comedy types. The cast is an able one.**

EX. TRADE REVIEW—**Here is one of the sweetest and cleanest stories that has been filmed for some time.**

None of the beauty of the story has been lost, and the whole was a beautiful piece of direction.

This picture is absolutely censorproof and should go well.

EXHIBITORS HERALD—**Audiences will consider this good entertainment because it is a combination of cheeriness and pathos.**

Myrtle Reed's stories have an unusually large sale and of them all "Lavender and Old Lace" is the best known.

MORNING TELEGRAPH—Quite an appealing picture has been made of Myrtle Reed's "Lavender and Old Lace" and one which will be certain to meet with the approval of the most austere censor.

Marguerite Snow as Mary Ainslie is exceptionally good.

For this type of film "Lavender and Old Lace" is all an exhibitor could wish for.

WID'S DAILY—Adaptation of favorite novel has strong heart interest and is well acted.

The heart interest throughout is quite strong.

Because of the popularity which the novel attained, the picturization of Myrtle Reed's story will undoubtedly attract attention by the mere announcement of the title.

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ACCLAIMED THE GREATEST

AL and RAY ROCKETT
present



ISSUED WEEKLY

Screen Opinions
THE UNBIASED REVIEWING SERVICE!
With Specially Written Program Copy
Vol. 8 — MAY 16, 1921 — No. 11

CLASS A
"KEEPING UP WITH LIZZIE"
"THE BEST COMEDY OF THE SCREEN"

from IRVING BACHELLER'S story

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COMEDY OF THE SEASON

"KEEPING UP WITH LIZZIE"

featuring
ENID BENNETT

AND THESE EXHIBITORS AGREE WITH SCREEN OPINIONS

RIALTO THEATRE —	EL PASO, TEX.
BRENTLINGER-MASON CIRCUIT —	OF INDIANA
STRAND THEATRE —	EVANSVILLE, IND.
RIALTO THEATRE —	TULSA. OKLA.
LIBERTY THEATRE —	FRESNO, CALIF.
PHILLIP'S EGYPT —	FORT WORTH, TEX.
ANSONIA THEATRE —	BUTTE, MONT.
WINTERGARDEN THEATRE —	SEATTLE, WASH.
REGENT THEATRE —	KANSAS CITY
PALACE THEATRE —	BUFFALO, N. Y.

With a strong cast including
EDWARD HEARN, OTIS HARLAN, LILA LESLIE
and J. LANDER STEVENS
Directed by LLOYD INGRAHAM
produced by
ROCKETT FILM CORPORATION

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WILLIAM M. VOGEL FOREIGN DISTRIBUTOR 469 BROADWAY NEW YORK

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PRINTING DEVELOPING ART TITLES

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TELEPHONE WATKINS 7620



Actual Size

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The PHOTOPLAY MAGAZINE MEDAL *of* HONOR



TO

BE AWARDED TO THE BEST PRODUCTION OF 1920 AND ANNUALLY THEREAFTER TO THE BEST PICTURE OF EACH YEAR

[Over]

THE way to surpass the photoplays of every invader on earth is to make every American motion picture devotee realize the truth—that America does lead the world on the screen—that we are making, in these United States, photoplays which have more humor, more romance, more thrill, more reflection of real life than any photoplays subtitled in any language.

PHOTOPLAY MAGAZINE'S Annual Medal of Honor has been established to testify to and proclaim this fact—to institute a serious search for the producer worthy of most signal honor—to acclaim the best screen work of Americans.

The PHOTOPLAY MAGAZINE MEDAL OF HONOR has been permanently established as an award of merit to the producer—not to the director unless he happens to be a director producer; not to an actor or author unless he is also the producer, for it is the producer who is ultimately responsible. It is he whose foresight makes him venture his money, his reputation and his position in the industry in the selection of story plus director plus cast.

The verdict will be given by the public through a nation wide ballot of the 2,500,000 intelligent and interested devotees of pictures who read Photoplay Magazine.

JAMES R. QUIRK,
Publisher and Editor

PRESIDENT HARDING SEES "WET GOLD"



"The film the party witnessed after dinner had been chosen by Senator Knox himself. "I saw it about a week ago at a private showing in the home of Senator Johnson," he said, "and was interested in *the remarkable under-water scenes. Because of these and the adventure thrills that run through it, I chose it to divert the President's mind.*"

—*The Philadelphia Inquirer,*
June 5th, 1921.

"Wet Gold" gave the President about as enjoyable an hour of entertainment as he has ever spent in a theatre.

This tremendously exciting tale of adventure on land, on sea, and at the bottom of the ocean is the biggest hot-weather attraction of the season.

It equalled the house record of the California Theatre. Los Angeles, in spite of adverse weather conditions. Get it. and give your patrons a real treat!

WET GOLD

BY

J. ERNEST WILLIAMSON

DIRECTED BY

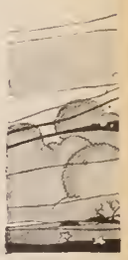
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OPERATING UNDER PATENTS OF WILLIAMSON SUBMARINE CORP'N





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One of the greatest of all exhibitors—S. L. Rothafel—in a speech recently said the most desirable and profitable of all qualities in exhibition is *simplicity.*

This is just as true of films, and this very desirable *simplicity* is the dominating quality of *Charles Urban's Movie Chats* and *Kineto Reviews.*

Cut to the last inch for action, true to life, of rich substance finely tempered by humor, they are superb educational entertainment.

Exhibitors who are building *now* for the *future* are booking these single reels that are

Features in Themselves

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban PRESIDENT. New York City

URBAN POPULAR CLASSICS



KINETO COMPANY of AMERICA Inc.



SNOOKY the "HUMANZEE"

with director Harry Williams
and John Rounan, Snooky's owner,
at work on

"SNOOKY'S TWIN TROUBLES"

first of the

CHESTER COMEDIES

to be distributed by

FEDERATED FILM EXCHANGES OF AMERICA, INC.

"Nobody can monkey with the facts concerning my life, nor ape my stuff. I have been starring in Chester Comedies for the past year, and with my associates of Mr. Rounan's zoo have signed a long-time contract with C. L. Chester Productions, Inc., to star in a new, Super-Series of Chester Comedies, which will be distributed EXCLUSIVELY by that sterling organization, Federated Film Exchanges of America, Inc."

Yours straight-up,

SNOOKY, the "HUMANZEE."

C. L. CHESTER PRODUCTIONS

INCORPORATED

ROBERTSON-COLE

Timely Bookings for Quick Returns During the Summer Months

Show these four intensely dramatic photoplays in the hot months of July and August and the box-office will show cold-weather results in dull business months. There are no better box-office attractions available for your summer program

Robertson-Cole Presents

SESSUE HAYAKAWA

in

"BLACK ROSES"

By E. RICHARD SCHAYER

"Black Roses" is a crook story in which the craftiness of a Japanese gardener is pitted against a couple of blackmailers. Has many dramatic incidents and holds the interest of the audience by reason of being forcefully acted and well staged.

Sessue Hayakawa, the star, has won an enviable position as an actor in the silent drama. He is ably supported in "Black Roses" by Tsuri Aoki, his wife, Myrtle Stedman and a notable cast directed by Colin Campbell. The photography is excellent. This is a production that will please your audience and increase your box-office receipts.

"WHAT'S A WIFE WORTH"

Written and Directed by William Christy Cabanne

"What's a Wife Worth" a leaf from a woman's soul reaches tremendous heights of drama and romance and withal has that underlying current of philosophy and truth that makes the productions of this prominent author-director, William Christy Cabanne, so distinctive.

Mr. Cabanne has chosen his cast with the greatest care. The two principal roles are played by that capable juvenile lead Casson Ferguson and the sweet faced and clever Ruth Renick.

Beautiful Virginia Caldwell, lovable Cora Drew, and others equally well known among the lovers of the screen drama, complete the cast. Your audience will like this photoplay.

"BEACH OF DREAMS"

By H. DE VERE STACPOOLE — Produced by HAWORTH with an all-star cast

Adapted from one of the best adventure novels of a decade, the "Beach of Dreams" is a thrilling picturization of the problems of a rich young society woman who is cast away on an island where her only companions are three ordinary sailors.

How one meets death in quicksand, why she kills the second and how she joins the third in a tremendous fight against Chinese seal poachers are some of the high lights of the "Beach of Dreams."

The all-star cast of this production includes Edith Storey, Noah Beery and others well known for their sterling performances. The photography is beautiful. This is an "Audience" picture your patrons will like.

J. N. Naulty and Gardner Hunting Present

"IF WOMEN ONLY KNEW"

Based on Balzac's Meditations on Marriage

"If Women Only Knew" is a story full of action, emotion and laughter, splendidly directed and beautifully photographed. It is an unusual production through its realistic conception of human characters who are neither heroes nor villains, in the fictional sense, but draw their attractiveness from the fact that they are types met in every day life.

"If Women Only Knew" is an American story although based on a French classic. The characters are all American and the scenes might be in any college town.

Carefully cast and directed by E. H. Griffith "If Women Only Knew" gives opportunities that seldom come to most screen actors and actresses. Every character is well taken including those played by Robert Gordon, Virginia Lee and Madeline Clare. Exhibitors will find this an excellent summer box-office attraction.

All four productions have excellent entertainment and educational values, beautiful scenes, splendid action
Wonderful photographic effects, artistic direction
Book these Superior Motion Pictures at nearest Branch Exchange

ROBERTSON-COLE

BRANCHES

ATLANTA
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MINNEAPOLIS
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SEATTLE
WASHINGTON

270¾

¶ Motion Picture News leads its competitors thus far in 1921 by from 270¾ to 374½ pages of paid advertising.

¶ Every page of this extra copy a testimonial to Motion Picture News' supremacy in this field.

¶ Every page a conclusive proof that Motion Picture News *covers* the field.

270¾

Spoor-Thompson Developing Machines Purchased by Universal

Six positive developing machines complete and four tinting machines are being installed in the Laboratory of the Universal Film Manufacturing Company at Fort Lee, New Jersey. When the installation is completed the Universal Laboratory will be the most modern and economical plant in the world. This is another instance of the up-to-dateness of the Universal and a testimonial to the efficiency of the Spoor-Thompson machines.

A View of Tanks Showing Compactness of Developing Machines



Uses Small Space, Saves Labor and Insures 5,000 Feet Per Hour

Hear about the remarkable guarantees that are given with these wonderful machines. Ask about the price and learn about the economies that are actually made by these machines. *The savings in your plant will more than pay for their purchase.*

Spoor-Thompson Machine Company

George K. Spoor, President

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FIGHT PICTURES

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Showing Dempsey and Carpentier in training—special trains arriving from all points of the compass—close-ups of fight fans from everywhere—intimate glimpses of international sporting celebrities from all over the world—the arena at the high tide of battle—thousands of fight-mad fans eagerly straining nerve and sinew to miss no detail of the combat—scenes of dramatic intensity within the squared circle—the Eagles of France and America battling for supremacy—wonderful shots by 20 of the world's greatest cameramen taken at ring side and from a balloon suspended high above the ring—the fight itself featured with a Slow Motion Camera Revealing Minutely Every Incident of the Greatest Fistic Clash of All Time—and finally *THE FINISH* with one Gladiator Down for the Count (if a knockout is scored) of the Fatal Ten—the whole winding up with the Tidal Wave of Humanity Converging on the Ring to Shake the Hand of the Man of the Hour.



"THE FIGHT OF THE CENTURY"

FOR RELEASE JULY 3rd

NEW JERSEY—CANADA

AND

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FRED. C. QUIMBY, Inc. *BRYANT 7976* **1482 Broadway, New York**



Congratulations, Mr. Chaplin!

You have set a New World's Record in the history of theatricals, both of Motion Pictures and the Legitimate Stage.

"The Kid" Now Holds The World's Records

For continuous long runs

For the number of performances shown

For the biggest box office receipts at thousands of theatres

For number of days played

For the largest attendance at thousands of theatres

For the number of persons to whom it has shown throughout the country

Most of all we congratulate you for the Joy and Sunshine and Laughter you bring to countless millions.

A FIRST NATIONAL ATTRACTION

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FIRST NATIONAL PICTURES

United States & Canada
William Vogel
New York

8,535 Performances of "The Kid" In 12 Weeks in New York City alone



"Lightnin'," now playing at the Gaiety Theatre, New York, holds the continuous long run record for both legitimate plays and Motion Pictures played in legitimate theatres.

Here is the record of "The Kid" as compared to the three shows which have played in New York for the longest time:

Play	Weeks Played	Days Played	Performances
The Kid	12	1,707	8,535
Lightnin'	142	852	1,202
The Gold Diggers	87	522	721
Irene	81	486	673

(The number of Play Days and Performances of "The Kid" are the actual booking figures of the New York Exchange which holds 83 prints.)

"The Kid" Has Been Shown to 56,700,000 Persons in the United States in 12 Weeks

270 prints of "The Kid" have been showing for 12 weeks or 84 days.

270 prints in 84 days gives "The Kid" a total of 22,680 play days.

22,680 play days with an average of five shows a day makes a total of 115,400 performances.

115,400 performances with an average attendance of 500 persons at each show (which is a conservative estimate) makes a grand total of 56,700,000 persons who have seen the show.

And "The Kid" will continue showing for a year and more, until practically every one in the United States has seen it and many of them several times.

First National Does Not Hold Up Its Productions For Legitimate Theatre Runs.

The Entire Country Pays Tribute To the Genius of Charles Chaplin

Here are just a few of the leading newspapers' comments:

"The Kid" settles once and for all the question as to who is the greatest theatrical artist in the world. Chaplin does the finest and most delicately shaded acting you ever saw anywhere, and for every slapstick furore there is a classic, exquisite scene."—*Chicago Herald and Examiner.*

"'The Kid' is the only picture of its kind ever made. It takes its place with the classics of the screen. It will live when other pictures have died."—*New York Morning Telegraph.*

"Chaplin's work is Art; he is universal. He can make you cry or laugh as he wills. He is our greatest pantomimist."—*Baltimore American.*

"Charles Chaplin makes life worth living for millions. He is a consummate artist as well as the screen's most clever comedian."—*San Francisco Chronicle.*

"Chaplin is master of them all. He reigns supreme as the funny man of the screen—and the stage for that matter. He is a master dramatist, a subtle actor, a genius." *Huntington West Va., Herald-Dispatch.*

"Chaplin's 'The Kid' is a most sweeping success: It has aroused universal interest."—*Boston American.*

"Faith in Chaplin as King of Comedy has not been misplaced."—*New York Post.*

"The Kid" is one of the greatest pictures you ever had a chance to book. It's a knock-out. That's all."—*Wids.*

"As an artist Charles Chaplin is more consequential in extent of audience than any speaking, singing, writing, or painting artist today."—*Chicago Daily News.*

"Chaplin wins his countless admirers by his amazing artistic versatility."—*New York Telegram.*

"Chaplin is a master of drama as well as comedy. 'The Kid' stands alone—the greatest box office attraction since the commencement of pictures." — *Exhibitors Herald.*

"'The Kid' is a tremendous success—with drama as well as comedy. It has shattered all existing box office records."—*Los Angeles Express.*

"Chaplin is riproariously funny and his work is real acting."—*Louisville Times.*

"'The Kid' is a picture everyone will want to see."—*Buffalo News.*

"Six reels of joy tells but half of it. Never has anything been so mirth-provoking, and at the same time filled with touches of pathos."—*Salt Lake City Tribune.*

"The picture stamps Chaplin as not only the foremost of all comedians, but the best actor the screen has ever known."—*Spokane (Wash.) News.*

"Chaplin has hit the high spot in delightful entertainment." — *Youngstown (Ohio) Vindicator.*

"'The Kid' is in a class alone and will live forever in cinema history."—*Waco Times-Herald.*



And just a few of the theatres in which "The Kid" broke both attendance and box office records.

Strand	New York	Strand	Milwaukee
Randolph	Chicago	New Grand Central	St. Louis
Garden	Des Moines	Tivoli Opera House	San Francisco
Olympia	Boston	Stanley	Philadelphia
Kinema	Los Angeles	Strand	Brooklyn
Liberty	Seattle	Newman	Kansas City
Adams	Detroit	Criterion	Atlanta
Strand	Louisville	Branford	Newark
Circle	Indianapolis	Shay's Hippodrome	Buffalo
America	Denver	Walnut Street	Cincinnati
Liberty	New Orleans	Empress	Oklahoma City
Grand	Pittsburgh	Garrick	Minneapolis

First National Lets The Exhibitor in on the Profits through Immediate Release.



And Now

The World Is Waiting

for the next great

CHARLES CHAPLIN

picture

"Vanity Fair"

(Not William Makepeace Thackeray's Story)

¶ Now nearing completion and ready for release soon.

¶ His own story, his own direction, his own production.

¶ Mr. Chaplin in this picture, has spared no efforts to maintain the same high standard of artistry as in "The Kid."

¶ A little bird says it holds a big surprise for you!

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FIRST NATIONAL PICTURES

Motion Picture News

VOL. XXIII JUNE 18, 1921 No. XXVI

Monopoly at its Worst

THE agitation, upon the part of the Actors Equity Association, against foreign made pictures is the plainest kind of bunk.

Presumably the cry is for organization propaganda —to encourage membership and dues. There is apparently no other excuse. It is fireworks, pure and simple. There isn't a fact or an iota of business sense in the entire hullaballo.

The lack of work for actors today is due to the slump in picture production, which in turn is largely due to a preceding period of over-production. The same thing is true of the legitimate stage. The same thing is true of practically every other industry in the country.

The few foreign pictures which have found a considerable way into our picture theatres have nothing to do with the present production situation at all.

Nor is there any future menace from the foreign-made pictures—unless we do the narrow, stupid thing and try to shut them out with a tariff wall.

We do not want a protective tariff on foreign pictures.

Two reasons alone seem unanswerable.

In the first place, let us not forget the large fact that the box-office supports this business and every single concern and individual engaged in it. The box-office —to wax prosperous—demands a supply of pictures from many different creative sources. There can't be too many. Restrict these sources and you'll restrict the box-office income with mathematical certainty and by many millions of dollars.

More millions will be cut from the industry's potential income if the foreign market is cut off from the American made picture. And the foreign market certainly will be lost if we make the American market impossible to the foreign picture.

The actor's weekly check depends upon the prosperity and stability of the business; so also does every producer's and distributor's and exhibitor's bank account.

To put a tariff, or any restriction, upon a product which depends so greatly upon widely creative effort is to stifle its sale to the public, and therefore cramp its industry and its future.

Laying aside all question of art, and education and the importance to America and American institutions of sending abroad the American picture it is just downright bad business.

This tariff matter is a big commercial issue. We don't know of a bigger one; and it must be viewed only from a big standpoint.

We are, all of us, inclined to glue our eyes upon our particular and immediate interests and be blind to the large and future and common aspects of a great industry.

If we narrow the entertainment value of the motion picture, if we don't keep its creative inspiration broad and ever fresh we'll throttle the box-office; and the result is not an ordinary consideration. It is a matter of hundreds of millions of dollars annually. It is the first and foremost concern of every producer, distributor, exhibitor—and it involves the job of every actor and individual—in this business.

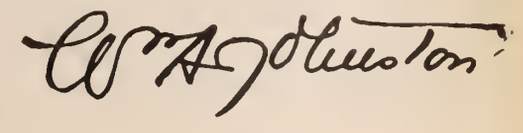
Uphold the box-office!

We want pictures today from Tom, Dick and Harry—from every brain in the world that holds a story big enough to tell the wide public. We want inspirations from Oshkosh and Kalamazoo; from New York and San Francisco; from North, East, South and West. We want them from Rome, Capetown, Bombay, London, Berlin, Paris, Shanghai. We want new technique, new artistry—constantly new and best. We want the world's literature, drama, art, scenery, customs, traditions, life, aspirations, progress.

We want, in short, the *world's* competition in production—not that of one country, or one section or one studio.

We talk about production monopoly—that it would put a noose about the neck of the motion picture. We have railed in the past about a patent monopoly—and saw it smashed of its own deadly weight. We ask constantly for the encouragement of the independent producer.

A tariff monopoly—for that's just what a prohibitive tariff would amount to—would prove the deadliest monopoly, the most certain monopoly and really the only monopoly that could possibly be saddled on the American motion picture industry.



R-C Pictures Corporation Formed to Take Over Robertson-Cole Film Activities

ANNOUNCEMENT is made by Robertson-Cole Company of the formation of the R-C Pictures Corporation, with capitalization of $4,000,000, with the object of acquiring the business of Robertson-Cole Company, Division of Films, together with all interests in the Robertson-Cole Distributing Corporation, Robertson-Cole Realty Corporation and Robertson-Cole Studios, Inc.

R. S. Cole will be president of the new corporation, with a strong board of directors, and the plans of the new organization include the strengthening of all the various departments.

R-C Pictures Corporation will begin its motion picture production activities at its Hollywood plant, considered one of the most complete and up-to-date in existence, not later than July 1. Production activities will include the making of a series of motion picture features starring Pauline Frederick and Sessue Hayakawa, and a Directors Series of super productions to be made under the direction of William Christy Cabanne, L. J. Gasnier and other directors equally known. New stars are to be added to the organization's present list, and a production schedule with a minimum of twenty-six pictures a year will be established, to be released to exhibitors through the new organization.

Lasky Names Robert Kane as Production Manager

Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production, has announced the appointment of Robert T. Kane as manager of the production department, succeeding Walter F. Wanger. Mr. Kane will begin his new duties immediately.

Mr. Lasky also made public the fact that he had appointed Al Kaufman general manager of European productions, with supervision over all production activities in England and on the Continent.

Announcement was also made by Mr. Lasky that George Fitzmaurice will be sent to the London studios in the near future to make a series of special productions. Ouida Bergere will also go to London to write scenarios for the Fitzmaurice productions and other Paramount pictures.

On the completion of "Peter Ibbetson," on which he is now engaged, George Fitzmaurice, Mr. Lasky asserted, will go to London where he will produce a series of special productions similar to the big pictures such as "On With the Dance," "Experience," and "Paying the Piper" which he has made in the last year in the Eastern studio. Most of the exteriors of these pictures will be photographed on the Continent and the interiors will be taken in Paramount's London studio. Mr. Lasky said that several American stars will be sent over to London from time to time to play leading roles in Mr. Fitzmaurice's pictures. David Powell is already in the London studio.

Mr. Lasky also said that Ouida Bergere will go to London with Mr. Fitzmaurice, her husband, and will write scenarios for his and other Paramount pictures.

Tom J. Geraghty Elected by Authors' League

Tom J. Geraghty, supervising director of Paramount's eastern studios, has been elected honorary vice-president of the Authors' League of America, along with Victor Herbert, representing composers, and James Forbes, representing dramatists. This is the first time that the motion picture has been represented on the board of honorary vice-presidents of the league.

Censorship Bill Passed by the Illinois Senate

The censorship bill, known as the Spence Bill, passed the Illinois Senate last week by thirty-six votes to one and is now up to the House for action. It is thought, however, that owing to the congested condition of the house calendar it may not come to a vote before the legislature adjourns.

The measure places the power over what films may be shown in the state in the department of registration and education and provides for an official stamp of registration for each picture approved by the department. The bill also covers the censorship of banners, posters and other advertising matter used to announce or advertise any picture.

The following fees are provided for registration and censorship: three dollars for each thousand feet of original motion picture film and one dollar for each print of the same.

Any person violating any provision of the act is held guilty of a misdemeanor and a fine of not less than fifty nor more than three hundred dollars is provided for the violation.

Section thirteen of the act prohibits any municipal corporation within the state from passing any ordinance for the purpose of regulating the display or exhibition of motion pictures and nullifies all existing local ordinances on the first day of October, 1921.

Allens Engage Francis A. Mangan for New House

Francis A. Mangan, who for the past year was production manager at Phil Gleichman's Broadway-Strand in Detroit, has resigned that position to assume similar duties at the beautiful New Allen theatre in Montreal, Canada.

Mr. Mangan distinguished himself in Detroit with the artistry of his prologues and his excellent settings. His prologues established themselves in the favor of movie and music lovers in Detroit and the Broadway Strand gained a foremost place in picture circles in Detroit.

Previous to his connection with Phil Gleichman, Managan was associated with S. L. Rothafel at the Regent and more recently at the Rio, in New York.

Czecho-Slovakian Trade Editor in New York

Mr. Julius Kohner, publisher of the Filmschau, Prague, Czecho-Slovakia, has arrived in New York. He will study theatre and producing conditions both here and in California and will also purchase pictures for his home market. Mr. Kohner foresees a very large opening for American pictures in Russia as soon as trade agreements are established between that country and the United States. There are, today, some 3,000 picture houses in Russia and more are being added right along. The Soviet government is strongly in favor of the development of the picture theatre. The theatres are operated by a commission of the government. Trains equipped with film and picture machines are being run through Siberia giving exhibitions at each railroad station. At present American pictures are being secured from Poland. Italian pictures are being obtained from Roumania and a number of German pictures are being used. Practically no production is going on in Russia, and however fast production may be developed Russia will have to rely upon the American and other foreign product for several years.

Prague has quickly developed into the new exchange centre for the Balkan States and Russia. In addition to a half dozen larger exchanges there are as many as thirty small dealers.

As an indication of the interest of the Soviet government in pictures, Mr. Kohner was invited by the government, recently, to go to Moscow. He will shortly establish an exchange there.

Production conditions in Germany are very chaotic, according to Mr. Kohner. A large number of inexperienced producers have entered the field with the result that the German market is flooded with mediocre product.

Mr. Kohner has been commissioned to buy pictures from this market. He is making his headquarters 1600 Broadway.

Governor-Elect of Georgia Opposes Censorship

Sentiments expressed by Governor-elect Thomas R. Hardwick, and Mayor Key, of Atlanta, at the regular monthly meeting of the Atlanta Film Exchange Managers' Association, on June 2, indicate that motion picture censorship in Georgia is not favorably regarded by the executives of the State, at any rate.

"Since we Georgians propose to trust you," said Governor-Elect Hardwick to the exhibitors, in asking them not to abuse the privileges now accorded them by the state, "treat us well in Georgia. We know that you can draw distinctions between that which is good, and that which is bad taste, or offensive. As long as you can, and do, that there is no need for state censorship of your productions."

Creation of "War Chest" Suggested at National Association Meeting

For Industry's Defense and Public Movements; Officers Re-elected

AT a meeting of the directors of the National Association of the Motion Picture Industry, held June 6th at the National Association's headquarters in New York City, William A. Brady was unanimously re-elected president of that organization. The other officers of the association were also re-elected. The outstanding feature of the meeting was the suggestion for the creation of a "War Chest," made by Chairman C. C. Pettijohn of the Committee on Humanitarian Relief Funds. This recommendation followed Mr. Pettijohn's report on the successful Hoover drive, whereby more than $2,750,000 was raised by the industry, and the campaign for funds to aid the American Committee for Relief in Ireland, in which $50,000 has already been raised by the industry.

"Much has been said about the power of the screen," said Mr. Pettijohn, "It unquestionably exists, but is an 'unharnessed Niagara.' Why can we not harness this powerful force once and for all and keep it going in the right direction?

The following suggestion and recommendations are offered for serious consideration:

"Set aside one day each year to be known as 'Motion Picture Day.' Let every producer and distributor upon this day furnish free of charge all motion picture films used by exhibitors in the United States. Let each exhibitor turn over to a central committee such per cent of his gross receipts as may be agreed fair and just. Let this central committee be composed of ten exhibitors and ten members from other branches of the trade, including producers, distributors, supply men, actors, directors, etc. Then select the twenty-first man who shall be one of the biggest citizens in American and who shall be chairman of this joint committee.

"On this day let us create a fund or a 'war chest' of two or three millions of dollars to be used for the following purposes:

"First—The legitimate defense of the industry.

"Second—This central committee may be applied to by any organization desiring the co-operation of the motion picture industry in public efforts—such as drives for the various well-known relief organizations, the care of mothers and children at child-birth, the care and comfort of crippled and maimed soldiers of the late war, etc.

"We can create in one day a tremendous force for good that will forever sicken onto shame the bigoted meddlers who are daily harassing us.

"Let the industry stand alone and on its own feet, in this great work, without co-operation from any outside source whatsoever. This will stop all drives and solicitation of funds in theatres throughout the country, and the theatre-going public, which is now tired of being solicited in theatres, will not be molested when they attend performances and will not remain away in fear of being harassed by solicitation for funds. The increase in attendance will more than offset the fund created. It will also eliminate the 'over-head' of these collections and waste involved in putting over separate drives and the industry itself will be credited with its own accomplishments."

The very able Governor of Nebraska delivers a sad message to the motion picture industry. He states the excellent reason why he vetoes the Nebraska censorship bill, after which he advises us not to depend upon Governors and legislatures hereafter to quash these recurrent measures. The thing to do is to take all thought of censorship and any inclination toward censorship out of the public mind.

Governor McKelvie is right.

The proper affiliation with public opinion and constructive public organization and a campaign of popular education such as the screen alone can fully and successfully carry on will assuredly accomplish the result. Not merely in Nebraska but in every State. And the time to begin is now—just as the dust kicked up by thirty-seven state bills has cleared away.

W. A. J.

The activities of the association during the year were reviewed by Frederick H. Elliott, executive secretary, in his annual report. He characterized it as the most successful since the inception of the association in June of 1916 and commented favorably upon the fact that more active spirit of co-operation has been shown by the members than ever before, as well as a greater unity of action in all matters concerning the various branches of the industry. The membership of the association, he said, has been strengthened by the affiliation of new companies and a total of 193 companies and individuals now constitute the active membership of the association.

Mr. Elliott highly commended the trade papers for the active support they have given the association during the year, particularly for their valuable aid in arousing the industry to the menace of censorship and blue law legislation and in editorially urging a unity of action by all branches of the industry in combatting such hostile measures throughout the country.

Several important recommendations were made by Mr. Elliott. One was that a permanent committee be created to be known as the Committee of Public Relations to foster closer and more harmonious co-operation between the industry and the many social, civic and educational women's organizations in the various states.

"One of the most important phases of the association's recent activities," said Mr. Elliott, "was the gathering and collecting of official records from the various states showing the personnel of legislatures, congressional representatives, primary and election dates and other similar data. The record of each legislator on censorship and blue law measures is being carefully compiled. A questionnaire will be sent to Congressional and legislative candidates in the future seeking an expression of their views on censorship and Sunday closing so that the industry may in advance of election know any candidate's attitudes, and will be in a position to take steps accordingly. Need for this character of information is greater than ever before."

Among the most important achievements of the association referred to by Mr. Elliott were the successfully conducted Hoover drive and the adoption of the production standards to insure a clean and wholesome screen. He referred also to the tremendous growth of the non-theatrical picture business and the installation of projection machines in thousands of churches, schools, Y. M. C. A's. and other non-theatrical places of assemblage.

The Americanization work of the association as commented upon and it was announced that a report of the Americanism Committee would be filed shortly with the Joint Educational Committee of Congress.

Gabriel L. Hess, chairman of the Censorship Committee in his report, urged that no support be given by the industry to the suggestions for Federal censorship.

"The argument has been advanced," he said, "that Federal censorship would afford a relief from the handicaps imposed upon the industry by state regulation of the screen. Such a belief is absurd. National control of banking institutions, railways, insurance, food and drugs has not induced the states to abolish their own regulatory commission and boards, nor will they so long as the principal of state rights is maintained and fat jobs are provided for politicians."

In its report the Vigilance Committee declared that since the last general meeting of the National Association nearly one hundred concerns had been investigated by

(*Continued on page* 3764)

Here Is a Real Business Idea

C. J. McLane, No. Carolina Exhibitor, Talks About "Welfare" Competitors and How to Fight Them

WHO said educational pictures? I mean have you ever seen a moving picture program that can be fairly called educational, granted we have some good travelogues, some nature pictures and some tours that are entertaining? A group of them that would make an evening's entertainment is not considered attractive enough to the welfare workers and school teacher exhibitors to draw out a paying audience.

What's that! They don't want a paying audience—Say, l i s t e n! The welfare workers with their cute little wagons and their dry little pictures soon come in contact with people back in the wilds, who had been coming to town to see some real movies. These folks said to Mr. or Mrs. Welfare, "Don't you think if you could get some real pictures we could have better crowds?" Welfare says, "Mebbe, we'll try it," and gets busy to the extent of taking a few Arbuckle comedies and a Doug Fairbanks or two to the "sticks" and what's the result? Why, friend, the countryside turned out to see it! The poor little welfare jitney, struggling along trying to force some slight education on the so-called benighted people, suddenly discovers that they know a heap about pictures and start giving them the real thing at a profit. A big profit—more profit than anyone had any reason to expect; no license to pay, no tax to pay, no obligations of any kind—*get the money and move.*

Then does Mr. and Mrs. Welfare spread the glad tidings? They do—and with what result? The school superintendent hears about the possibilities; investigates, finds that he can buy a machine for a coup'la hundred, rent pictures for ten dollars that cost a hundred at the theatre three blocks away; finds that he can have one of his school boys run the machine for fun and the school orchestra play for nothing; pay no tax, no license, no privilege of any kind and get his school packed at 10 and 20 cents. Then he proceeds to get his pictures up close to the showing date at the theatre and makes daily announcements that the school will soon show the feature now at the theatre, so why pay 15 and 30 cents when you can see it here next week for half price and besides help the school! Do they wait? I should say they do! Result? The exhibitor whose business on that picture would have shown a 20 per cent profit, does not take in a hundred at the box office. Result? He cannot pay that price for the same class of picture again.

By the simple process of repetition you can readily see that the time is near when friend exhibitor can only pay ten dollars for his pictures the same as the school competitor. Suppose they succeed. Don't you see that the man who buys theatres, equips them with the most modern and expensive machines, screens, seats, decorations, etc., is spending his money foolishly and that the screen is cheapened by every showing of a picture under unfavorable circumstances.

Now suppose you have four schools in town; they put screens in all of them, rent a picture for ten dollars and keep it two days; then with the portable machine they play a matinee at the north side school, night at the east side, matinee at the west side, and night at the south side school—four audiences average two hundred at ten cents, eighty dollars; expense twenty dollars for films, paper, juice and moving! See it? It spells the ruin of the showman exhibitor and it spells the ruin of the film distributors. It also means the fall of the producer.

I have been expecting something to happen that would bring the exhibitor and distributor close together, and now it crops up—big as life—and twice as saucy, because you know my dear friend, the school people are going to grab this glorious opportunity for good big easy change, as a golden opportunity for salary increases and improvements. I'm sorry they have wished it on us as I am sure we are going to be obliged to interfere.

Dr. Francis Holly, of the Bureau of Commercial Economics at Washington, says I am the first exhibitor in the United States to ask for the free educational pictures. You know what I am doing with them? Why, I am showing them free to school children, in my feature theatre, where they can come and sit in comfort and hear good music and be instructed to their hearts content.

Later, when I am sure of the results of this move, I'm going to tell you about it. Incidentally, my educational program will include one good comedy film.

I want every exhibitor who sleeps with one eye open to give this matter his serious consideration, and act before action is forced on him by necessity.

Goldwyn Statement for Year of 1920

GOLDWYN PICTURE CORPORATION has submitted to its stockholders a report on its operations for the year ending December 31st, 1920. Samuel Goldwyn, president of the company, states that the period was one of extensive development of the corporation's activities. The business of the Pictures Corporation for the year amounted to a total of $7,891,000.

In January, 1920, according to the statement, the corporation acquired an interest in the Ascher Brothers theatre circuit, which at that time consisted of sixteen operating theatres. Since then others have been added to the chain. The Goldwyn interest in the Bishop-Cass Theatres Co. was acquired in the spring of 1920. The interest in the Capitol theatre in New York was acquired on June 1st, 1920, and since then, reads the statement, the operations have been most satisfactory, promising a return fully justifying the investment.

From June 1st, 1920 to April 1st, 1921, Goldwyn, Ltd., of England, wrote in gross bookings 309,000.

The statement of condition as of January 1st, 1921, including only subsidiaries wholly owned, is as follows:

Assets:	
Cash	$ 351,295.03
Liberty Bonds (at par)	41,600.00
Acts. & Notes Receivable & Advances to Producers	927,401.63
Current Assets	5,810,725.74
Investments in theatres and other companies	1,699,774.17
Advances to subsidiary companies	1,878,600.83
Studio at Los Angeles, bldgs. and equipment	470,055.88
Furniture, fixtures, equipment	114,920.95
Theatre, leasehold and equipment	110,635.20
Fixed Assets	4,293,987.03
Total tangible assets	10,084,712.17
Deferred charges	257,385.32
Good will	2,581,535,00
	$12,923,633.09

Liabilities:	
Mortgages on Los Angeles Studio, due July 1, 1924	$ 150,000.00
Payments recived in advance of service (self-liquidating)	730,087.87
Notes payable	346,506.26
Accounts payable	381,416.72
	1,608,010.85
Prepaid subscription to 2-year 8% convertible notes	985,945.00
Deferred earnings	36,374.53
Total	$2,630,330.38
Capital and Surplus:	
482,425¾ shares no par value issued	10,267,052.71
Subscription received, stock not yet issued	26,250.00
	$12,923,633.09

Consolidated profit and loss statement for the year 1920

Income	$8,416,439.13
Less Royalties to producers, film exhaustion and theatre expense	4,819,366.87
Gross profit	$3,597,072.26
Less selling and advertising expense	$3,137,657.00
Net profits	$459,415.26

Abrams Outlines "Big Four" Release Plans

Says New Pickford and Fairbanks Productions Will Be "Sensations of the Year"

THAT the "Big Four" have elaborate plans in view for the coming season was revealed in a statement issued during the week by Hiram Abrams from the headquarters of the United Artists Corporation. Mr. Abrams since his return several weeks ago from the Coast has been too busy to issue any kind of formal statement on activities contemplated by the "Big Four" for the future. However, on the eve of his departure on another trip, he paused long enough to furnish the following outline:

"First of all," said Mr. Abrams, "I have seen with my own eyes something of the productions that are under way and when I predict that Mr. Fairbanks' picture, 'The Three Musketeers' and Miss Pickford's picture, 'Little Lord Fauntleroy,' which will follow it, will be the sensations of the year, you can take it from one who is not given to the making of idle promises.

"But let me discuss these things a little more in their sequence. The first of our big pictures to be released will be the Harley Knoles production, 'Carnival,' with Matheson Lang in the leading role. Here is a drama if ever there was one! The picture is marvelously produced, its Venetian atmosphere a most welcome change and an ideal offering for summer audience.

"As I announced in California, we have contracted with Rex Beach for the release of his splendid productions. The first one, 'The Iron Trail,' is now in the making. The virility and elemental qualities of the Rex Beach stories, produced as Mr. Beach will now be able to turn them out, will provide us with splendid offerings for the millions of lovers of adventure and romance.

"Mr. George Arliss is already at work on his first release for us, 'Disraeli,' I know of no production that has been awaited with as much expectation in the industry as this. On my recent trip ever so many exhibitors inquired specifically about 'Disraeli' and from what I have already seen of the production, I know that our every hope is going to be more than realized.

"And wait until you see Douglas Fairbanks' production of 'The Three Musketeers.' The picture will be in about ten reels and a riot of action, life, color and romance. The assistance of Edward Knoblock, Fred Niblo and the splendid cast that is at work, will make 'The Three Musketeers' not only the biggest Fairbanks' picture in screen history but one of the very biggest productions in the history of motion pictures.

"Shortly after the release of 'The Three Musketeers,' we will have Miss Pickford's production of 'Little Lord Fauntleroy.' Is it possible to imagine a more potent box-office attraction? Miss Pickford has cherished an ambition to make this production for a long time. At last she is in a position to take the time necessary to make the kind of picture of it that she has dreamed about. She will, of course, play a double role in the picture; the part of 'Dearest,' the mother, and of the little Lord. When you realize that both mother and son are on the screen together most of the time, you will realize something of the gigantic task that Miss Pickford has undertaken. What a picture it will be!

"Mr. Griffith has some big things under way for us, the nature of which I am not ready at the moment to discuss. I have been assured also by Mr. Chaplin that we can confidently expect his first contributions to our release list during the coming year.

"United Artists Corporation has some mighty busy days ahead of it as you will realize from the foregoing, but with 'The Three Musketeers,' 'Little Lord Fauntleroy,' 'Carnival' and 'Disraeli' all ready for us within the next few months, it certainly will be a wonderful year."

International Producing Scheme Launched

Shipman and Ultra Film Co., of Italy, Make Five Year Producing Agreement

ERNEST SHIPMAN has returned from a brief and satisfactory trip abroad. As a result of this trip, contracts have been definitely negotiated for the making of a series of international productions covering a period of five years. The contract is between the Ultra Film Co., controlling the product of Nova, Bernini, Italia and other producing units on one hand, and Ernest Shipman and his associates upon the other.

The terms of the contract specify sending to Italy of such directors, technical staff, cameramen and artists as are essential in connection with the making of each individual production.

Stories from authors having an international reputation will be contracted for as the leading vehicles. Two negatives will be made upon each subject, one to be treated in its continuity, direction and interpretation from the American standpoint with a view to the observance of the demands of the Anglo-American public, and with a deference to censor board regulations in all countries of the English-speaking world.

The foreign negative will be known as the Latin negative and the Ultra Company, with its Italian directors working side by side with our American directors, will make such departures in the telling of their story as will best please the Latin and other foreign publics throughout the rest of the world.

Dr. Francesco Stame, president and guiding spirit of the Ultra Film Co. and its affiliations, is a multi-millionaire and a man of foremost business standing in Rome. He has been applying business methods to his producing units during the past few years and has shown a considerable profit from each studio. So sure is he of the successful outcome of this undertaking that he has personally guaranteed all contracts which have been duly recorded with the government and copies certified before the British and American embassies.

All Italy is agog over this undertaking. For the past eighteen months Dr. Stame has invited the best effort of Germany, France, England and America for co-operative methods, desiring to supplement Italian art and artistic production with the full tide of dramatic possibilities and technical perfection. A result of this study has decided in favor of American methods and American artistry.

Consequently, it is estimated that probably four or five hundred film personages of prominence will be sojourning in Italy for various periods of time. Great care will be manifested in the selection of the stories, the directors, the technical staff and the artists, and Mr. Shipman's associates, who number over a score, will give him the benefit of a round-table conference on every important move.

The first company will sail in August ready to commence operations on September 1.

The studios under control of the Ultra Film Co. are all of recent structure and are most modern in every particular. Indoor tanks as large as the tank in the Hippodrome and artificial outdoor lakes large enough to sail vessels upon, are a part of the equipment. A combination of Italian, French, German and American lighting methods are being employed with a view to diversified results.

The new million lire studio of the Nova-Bernin companies are ground floor, glass structures, of tremendous area, capable of housing five to eight producing units at one time.

A Crisis in the Motion Picture Industry

W. W. Hodkinson Discusses the Vital Problems of Distribution as They Exist To-Day

THAT eventful changes in the Motion Picture Industry are taking place is now recognized by all. Each individual is asking: How will this affect me? This article is an attempt to answer that question,—an endeavor to enlighten, even though I am not always successful in satisfying, the enquirer.

The one big outstanding fact which confronts us today is this: The producer and the exhibitor are at war with each other. Irresponsible leadership on the producer's part and the inability to do more than look after his own individual problem on the part of the exhibitor are the main reasons for the lack of sympathy between the two branches at the present time.

Friction has resulted because in the majority of cases the producer holds the balance of power over the exhibitor,—and misuses it! The producer knows that he cannot leave himself at the mercy of the exhibitor for the simple reason that, naturally enough, the exhibitor's chief concern is his own interests. And so widely at variance are the interests of the exhibitors that under existing conditions anything like comprehensive action on their part cannot be maintained.

These facts are so obvious that they are already recognized, and their recognition and realization at once suggests the remedy.

Motion picture distribution must go into the hands of absolutely neutral agencies. The marketing of product must be done by concerns of unquestioned integrity, possessed of the necessary technical knowledge to insure their supplying the exhibitor and his public with the best motion pictures that it is possible to produce. And in order to do this there must be within these organizations men with a comprehensive knowledge of showmanship, capable of working hand in hand with the producers to create pictures of merit.

I use the words "unquestioned integrity" advisedly, for it must lie within the province of such organizations as these to see that a fair and equitable relationship is maintained between the exhibitor and the producer,—a relationship which will permit of the producer's making worthy pictures and receiving an adequate financial return on his investment and which will insure the exhibitor a supply of quality productions that will maintain his prestige in the community; in other words, a square deal for both parties.

This represents the solution of the greatest problem which confronts the industry today. There is no other way out of the present difficulty,—there has been no other way out at any time. The business is so new that there are few who are engaged in it who have the foresight to see the future clearly or even to appreciate the viewpoint of those others who can see it. Now, under the pressure of circumstance, all are sure to take some action.

A recent editorial in a trade journal makes a plea for the industry to get together,—for its representatives to meet and overcome their mutual distrust and suspicion,—to do really constructive things. This is rather a late cry. Furthermore, it is apt to be a futile thing, for the different factions in the industry are hardly likely to meet,—and candor compels the admission that if they do, wisdom is not apt to prevail.

The purpose of this article is to appeal to the reasoning class in the industry,—and to definitely forecast for that reasoning class the only way out.

Only by a process of elimination can we advance. The argument "fewer and better" applies not only to pictures but to men! This business of ours is too big a thing to go on as it has; it has outgrown its self-appointed custodians. New leaders must be found who are wise enough in experience to know what to do in these hours of stress; who have persistence enough to overcome the difficulties; who have honor enough to keep faith with those who trust them.—for both producer and exhibitor must trust some one in the times that lie ahead. And if the industry has not got within it men who can be trusted.—God help it!

Definitely, here is what must happen: There must be a concentration of distribution in the hands of competent and trustworthy concerns who have no connection with production or with theatres, and who will have none, unless the present, grasping "trust" tactics of the producers make big city theatre operation necessary to secure an outlet for their independent productions.

Naturally enough, such concentration will be opposed by all producers who are at present operating their own distribution systems. They must be brought to a realization that the things necessary for the advancement of this business are:

1. The production of big, worthwhile, clean, intelligent pictures that will win and hold the support of the theatre-going public.
2. The elimination of the useless expense of the duplicating exchange systems.
3. The repudiation of a system which saddles the cost of "failed" pictures upon good picture rentals.
4. The healthy competition of individual producing units striving one against the other to create the best pictures that it is possible to make.
5. The establishing of common channels of distribution efficiently, wisely and economically administered which can insure the exhibitor of a stream of quality product so necessary to the maintenance of his theatre.

The day of the neutral system of distribution with its individual producing units competing one against the other, is assuredly coming. Which means that there will be a large enough supply of quality product on the market to permit the exhibitors to withdraw their support from the film factory owners with their trust methods.

And by "film factory owners" I mean those men who through the control of their own distribution channels have been enabled to compel the exhibitors to pay huge production costs and who are now trying to use the revenue paid in by the exhibitor to build themselves large enough to put him—the exhibitor—out of business.

This is no new argument that I am advancing. Nor do I speak on a subject with which I am unfamiliar. My whole experience in the business has been in the field of neutral distribution. A recognition of the fallacies of producer-control of distribution has caused me to keep out of the production end of the business and to prepare myself for this critical hour,—an hour which finds me with adequate product, capital and organization to supply the first mechanism by which producer and exhibitor can work together.

The producers and exhibitors who first avail themselves of this opportunity will be the better ones with vision; they will be the leaders in a move which eventually the entire industry must follow,—there is no other way out.

I have said before, and I repeat again for greater emphasis, that the channel of distribution is the seat of power. It must be put in responsible hands. It must not be used by either exhibitor or producer to take advantage one of the other.

Brady Pledges Industry's Help for Flood Victims

The motion picture industry has offered its assistance in relieving the distress occasioned by the flood in Colorado. William A. Brady, president of the National Association of the Motion Picture Industry, has sent the following telegram to the Rocky Mountain Screen Club of Denver, whose membership comprises the leading film industry representatives of Colorado:

"Rocky Mountain Screen Club,
"Denver, Colorado.

"National Association pledges motion picture industry of United States to do its utmost towards the sufferers in the Pueblo disaster.

"William A. Brady."

Legalizes Nat'l Board of Review Decisions

Florida Legislature Adopts Bill Prohibiting All Films Not Passed by Board

FLORIDA, on June 1, passed a bill forbidding the exhibition of all pictures which have not been passed by the National Board of Review, and providing that Governor Hardee appoint three residents of Florida to serve upon the advisory committee of the board and further providing that all films used by schools, chambers of commerce and churches or films used strictly for educational and scientific purposes be exempted from this requirement. Another clause permits the exhibition of pictures which have been approved by the New York State Censorship Board.

This bill was passed by the House on Saturday, May 28, where it was introduced as a compromise between the Federation of Women's Clubs and the representatives of the Florida Exhibitors' League, by Representative Futch, who had fathered the original state censorship bill and threatened to introduce a copy of the present New York bill. The compromise came as the culmination of fifty days of bitter fighting during which sentiment was overwhelming against the industry. It passed the House on the 28th by a vote of fifty to three, and on Wednesday, June 1, passed the Senate unanimously with the hearty support and good-will of both sides.

Immediately following the final passage of the measure, Governor Hardee, Senator McWilliams, president of the Senate; and Representative F. E. Jennings, Speaker of the House were interviewed, and all three expressed the opinion that a most acceptable solution of the problem had been found which will put an end to state censorship agitation in Florida for some years to come.

The exhibitors of the state were represented by C. D. Cooley, president of the League; John T. Alsop, Jr., former president city council of Jacksonville; C. E. Daffin, Tallahassee exhibitor; Howard P. Stewart, exhibitor and mayor of Deland; Henry Titus, exhibitor and mayor of Dayton; W. L. Whitehead, manager of Republic theatre, Jacksonville, and Carl Kettler, of West Palm Beach.

These exhibitors were unanimous in summing up the situation in the following words:

"This compromise bill is a constructive substitute for state censorship based on the principle of 'selection' applied from the standpoint of 'public opinion,' as advocated by the National Board of Review.

"We believe it will accomplish a real betterment of pictures and go far to solve and cure the censorship problem for these reasons:

"1. The passage of the bill is a vote of confidence in the National Board and a national advertisement of that Board on which we largely base our fight against censorship.

"2. It stands as a legal obstacle to even the discussion of state censorship at a future date.

"3. It will eliminate the 1 per cent of pictures which are not now submitted to the National Board and which are now the prime trouble makers, since they represent the product of unscrupulous producers in the game for the money alone.

"4. It will place the exhibitor of low grade pictures on an equal plane of competition with the exhibitor who is attempting to show clean and wholesome pictures.

"5. It will, and has already done so to some extent, inspire confidence in the public and has gained the co-operation and friendship of the Federated Clubs of the state. This very fact is responsible for the defeat of a most drastic tax law which would have hit exhibitors alike and for the defeat of a Sunday closing bill.

"6. It places the burden of proof hereafter upon the opposition and permitted the industry to change from the defense to aggression.

"7. It places no cost whatsoever on exhibitor or state."

The full text of the bill, which will become law as soon as signed by the Governor, follows:

"House Bill No. 430 offered by Mr. Futch of Lake County:

"A bill to be entitled An Act to regulate the exhibition of Motion Pictures in the State of Florida, providing for the appointment of members of the National Board of Review, and providing penalties for the violation of this act.

"Section 1. That the Governor of the State of Florida be and he is hereby authorized to appoint three competent persons, from the State of Florida, to be members of the National Board of Review.

"Section 2. That it shall be unlawful for any person, firm or corporation to display, exhibit or promulgate any motion picture film or films in the state of Florida that has not been approved by the National Board of Review, its appointees or successors or by the state censorship board of the State of New York.

"Section 3. This act shall not apply to any film used by schools, chambers of commerce, churches or fraternal organizations, or films for scientific or education purposes.

"Section 4. Any person or persons violating the provision of this act, either directly or indirectly, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by a fine of not more than $500 or by imprisonment in the county jail for not more than six months, or both such fine and imprisonment, in the discretion of the court.

"Section 5. All laws and parts of laws in conflict herewith are hereby repealed.

"Section 6. This act shall take effect upon becoming a law."

Wire Briefs from the Coast

THE Oriental Pictures Corporation has been organized in Los Angeles to create an American system of exchanges in Japan, China, India and the Philippines for the distribution of American productions. Contracts have been made with Associated Producers and other important producers. E. S. Holmes is manager of the new corporation, which was organized by A. H. Woolacott, a Los Angeles stock broker.

William Desmond Productions has been organized and is filming at Bruntons. J. J. Franz is directing the first story, which is entitled "Fighting Mad." It is a modern Western version of "The Three Musketeers," by H. H. Van Loan. Desmond is the star, and Virginia Faire has the female lead. Rosemary Theby and Doris Pawn are in the cast.

It is reported that Mildred Harris will accept a vaudeville contract to be effective in December.

Webster Cullison has engaged Willard Louis, Ernest Shields, and Peggy O'Neil to support Victor Potel in the second Clever Comedy, "The Stolen Umbrella," of the Philo Grubb series.

Thomas H. Ince, Rex Ingram, Fred Niblo, T. Hayes Hunter and Jack Ford are new members of the Motion Picture Directors' Association.

W. D. Russell of Chicago is on the Coast to complete releasing negotiations with several independent organizations, including Filmart Productions, who are making five reel Westerns at Fresno, California. Russell and Russell will also have two units in Los Angeles making features with Russell Simpson and Francelia Billington.

Twelve Companies Incorporated in New York

Twelve companies incorporated in the motion picture business in New York State during the past week, showing an aggregate capitalization of $548,000. The majority of the companies incorporated with comparatively low amount of capitalization. These companies with the directors for the first year are:

The Audrey Munson Producing Corp., Rochester, $100,000, Joseph A. Kirby, E. A. Westcott, Rochester; H. R. Northrup, Syracuse; Mayflower Amusement Corp., $100,000, David Selikoff, Isidor Simenoff, New York; Philip Mandel, Brooklyn; East New York Producing Corp., $1,000, William Rolland, Pauline Hoffman, Bernard Young, New York; Northland Film Co., $5,000, Albert Thompson, W. W. Hanabergh, Brooklyn; A. DeRoy Rockafeller, Ridgewood, N. J.; Art Plays, Inc., $1,000, Harry Wolfe, Estell Krengell, D. K. Shappiro, New York; Erie Basin Amusement Co., Brooklyn, $50,000, Samuel Krauss, David Robbins, Frank Steinberg, New York; Playgoers Pictures, Inc., $1,000, Harry Wolfe, D. K. Shappiro, Estell Krengel, New York; G. and B. Amusement Co., $15,000, Samuel Bergoffen, Joseph and Harry Goldstein, Brooklyn; F. and S. Amusement Co., $15,000, Jacob Finestone, Abraham Fein, Morris Savitzky, New York; Chelsea Import and Export Co., $10,000, Edward Newman, R. W. Kerbs, New York; Minnie Horowitz, Brooklyn; Lythic Amusement Co., $200,000, Lawrence N. Martin, P. J. Dobson, W. J. Eldredge, New York; Longacre Holding Corp., $50,000, Max Richter, Giuseppe Previatli, Abel Fanchi, New York.

Fox Film to Hold Convention Week of June 27

Fox Film Corporation is preparing for its seventh annual convention, which will be held at the Hotel Commodore in New York City during the week of June 27th. All the Fox exchange managers of the United States and Canada are to attend the business conferences. William Fox, president of the corporation, will preside. Winfield R. Sheehan, general manager, and Herman Robbins, general sales manager, are to take a prominent part in the business phases of the convention.

What's Wrong with the Average Press-Book?

Also What Should Press-Book Contain? An Exhibitor Answers the Questions

WHAT I would like in a press-sheet are:

1. Real advance stories on the picture. At the present time, most press books are loaded down with stories about incidents in the director's life, how the cameraman lost his hat during a fishing trip, where the star eats her breakfast; and how an extra stubbed his toe during the filming of the picture. The kind of story I mean by an advance story is the kind you find editors in the larger towns accepting and publishing. They should be breezy, informative, and keep to the following points: the title of the picture, where it is going to play and when and who wrote the story; who produced it; who the featured players are; what type of story it is; how it was handled, and any special feature in the production. To this, might be added names of members of the supporting cast. There should be at least two or three different stories as every town has at least two and very often more newspapers and a different story should be prepared for each.

2. Additional press material, such as biographies of the stars, authors, director, and important players, names of recent pictures in which they have appeared, and any particular news item regarding any outstanding feature of the production. A number of short stories that might be used considerably in advance of the showing of the feature are also valuable.

3. Reviews of the picture. These reviews should be written after the picture has been screened and not from studio bulletins or a synopsis of the story. They should be the type of reviews usually written by newspaper critics—comments on the story, cast, various settings, how the climax of the story is reached, photography, entertainment value; and other outstanding features should be taken into consideration.

4. Single, double, and three-column scene cuts—these should always include principals and well known actors in the cast in situations showing some action. In addition, star cuts in various sizes should be included. In addition to the above for the small town exhiibtor who has not an opportunity to view the picture before playing it, I suggest that a good synopsis of the story be published.

5. Ad layouts. This should cover a campaign embracing advances, opening day, and copy during the run. Illustrations should be both half-tone and line drawing; when the latter, likenesses should be as nearly perfect as possible. Copy should be short, simple, and to the point, with plenty of good catch lines designed to excite the interest of the patron. These should be in one, two, three, four column sizes, and if possible, larger.

My criticism of the present press books being issued generally is that they are designed more with the idea of selling the picture to the exhibitor rather than the public. When the exhibitor gets as far as the press book, he has already contracted for the picture. New and novel exploitation ideas should be included in the press book as well as illustration, various advertising accessories available on a production. It is a simple matter to check the use of the press book by scanning through the columns of daily newspapers from various points in the country. How much of the press book material is actually used. This should be the answer that the proper material is not being included in the press books. Press books are an expensive proposition and should be made so that they are usable and of real benefit rather than a waste.

Harry Lindner of Chicago Dies After Operation

The death of Harry Lindner, proprietor of the Janet theatre, 617 West North Avenue, Chicago, at the Grant Hospital, following an operation for appendicitis, was a shock to the Chicago moving picture colony.

Mr. Lindner was one of the real pioneers in the city's motion picture business, was the first to install a mirror screen, and was constantly on the alert for improvements that might add to the pleasure and comfort of his army of patron friends. His radiant good fellowship made for him a legion of friends in the industry, as was attested Decoration Day at the funeral services, where the Elk Chapter was taxed beyond its capacity and several motors had to be requisitioned to carry the floral tributes. Mr. Lindner's great host of Chicago friends are united in extending their sympathy to his widow in the hour of her bereavement.

A Concrete Economy Suggestion

AN exhibitor—one of the most prominent, experienced and successful managers in this country—tells us that he has had only one usable press-book within a year or more.

Another manager of one of the West's finest theatres, tells in this issue what is wrong with the average press-book, and what it should contain.

It is written out of practical theatre experience, and its viewpoint is wide enough in scope to embrace the needs of the small house.

We recommend a careful reading of it by those who make the press-book and by those who foot the bills.

The press-book bill, for the whole producing industry, is a big one. Probably half a million dollars won't cover it.

Excluding Uncle Sam's mails and the printer there's a good-sized waste here if the waste-basket gets the press-book—as, apparently it does.

We have, at intervals, suggested that the trade papers might well carry, in its advertising pages, all the press-book matter the exhibitor really needs and can use.

—And thereby save several hundred thousand dollars in printing and postage. As a follow-up to the article in this issue may we ask for one telling just why this shouldn't be done?

W. A. JOHNSTON.

Federated Exchanges Will Double Capitalization

An important meeting of Federated Film Exchanges of America stockholders, which was later merged into a directors' meeting, was held at the Congress Hotel, Chicago, starting Friday, June 3 and ending Monday of this week.

After a thorough review of the growth of the organization since its foundation in May, 1920, and the solid foundation which has been laid for the future expansion during that comparatively brief period, the stockholders gave authority to the directors to double the capitalization of the organization. The enlarged capitalization will enable Federated to take care of its growing business and to take over a number of important feature pictures, deals for which are pending.

General Manager G. H. Wiley reported to the directors that the territory now is one hundred per cent sold, and that exhibitors in every part of the United States may now obtain pictures through exchanges affiliated with Federated.

It was decided to hold the next meeting of the Federated directors at Minneapolis on June 27, 28 and 29, the same dates as those set for the national convention of the Motion Picture Theatre Owners of America.

Those present at the meeting included: J. L. Friedman, president; Sam. V. Grand, treasurer, Boston; Samuel Bischoff, C. W. Dimock, Boston; Abe Warner, New York; Robert North; Harry Charnas, Cleveland; M. A. Leibenberger, Cleveland; Sam Warner, St. Louis; Al Kahn, Kansas City; M. H. Kohn, San Francisco; A. Wunderlick, Minneapolis; W. G. Underwood, Dallas; J. Eugene Pearce, New Orleans; J. M. O'Laughlin, Montreal; W. A. Greene, New York and G. H. Wiley, New York.

Endorses Editorial on Independent Producer

Jesse Goldberg Also Calls on Theatre Owner to Support the Independent Market

IN a letter addressed to William A. Johnston, editor of Motion Picture News, Jesse J. Goldberg, general-manager of Imperial Productions, Inc., writes:

"Your editorial contained in the issue of June 11th of your valued publication and headed 'Who Threatens Independence' is about the most sane comment the undersigned has read concerning the stability of independent productions.

"At the outset let one fact be established which seems to have been altogether overlooked.

"The representative trade publications are performing a service that cannot be measured in dollars and cents. This service is to a large degree altruistic and without which the motion picture industry could never have attained the heights it now occupies.

"I have often wondered what the leaders of the industry would do if all the trade publications were to suspend operations. The only medium through which producers, exhibitors, distributors, actors and directors can keep abreast of the times the most substantial medium for combating iniquitous legislation is the trade journal.

"I doubt whether any movement inaugurated for the benefit of the entire industry ever found its inception outside of the brain of the editor of some trade publication.

"And just as you support the industry so must the industry support you.

"The Independent producer is not alone. A very important factor in the motion picture, but is the backbone of the industry itself and must always remain so because in the production of motion pictures we are dealing with human factors and not inanimate commodities.

"So-called trusts may be formed to control output of a commodity that either grows or is manufactured with the help of skilled labor or ordinary labor but never where a commodity is manufactured solely with the help of artistic labor or creative effort. Therefore, producing organizations may endeavor to control distribution but never production. The Independent production will always be a source of refuge for the oppressed exhibitor and will always furnish the variety that the public demands, and that one or two producing organizations alone could never furnish.

"But of late the Independent producer rather than being encouraged has been treated more like a step-child of the industry. All we hear is, 'You haven't got a show' or 'look in.' An independent production will find no medium of production in advance and when completed is accepted on one or two basis—either leave it with a national distributor on a percentage basis, consent that it be booked only as a last resource and on terms over which the producer has no control; or to state right the production with a possibility of disposing of about 60 per cent of the country with half of that sold upon terms that would not permit of continuous operations without a treasury large enough to make four or five pictures without depending upon your income for subsequent finance.

"The answer is the theatre owners do not support the Independent Exchange and the Independent Exchange cannot support the Independent producer. It is not alone a question of first runs, it is a question of price as well for the theatre owners are more ready to pay for a production of one of the larger producing organizations the price asked than half the figure asked for a superior Independent production.

"Is it fear? Is it lack of business sagacity and foresight? Or is it that the exhibitor feels no inclination to battle for his best interests that permits of thic condition?

"Unless the independent market is supported, I predict that within one year there will be no independent feature productions of merit, and the exhibitor will be compelled to take what is handed him, with a sameness in production that will be destructive of industry's popularity, and then these controlling institutions will in turn fall of their own weight.

"The solution to my mind is the association for protective purposes of independent producers and independent exchanges in co-operation with national exhibitors' organizations.

"We are today a helter-skelter mass, upon whom the independent exchange cannot rely for steady source of supply, and to which the theatre owners cannot look for consistent co-operation, and possibly this is the reason for the lack of support from these two mediums. Might I suggest that your publication might be the medium of cementing these various parts to the end that the proper recognition and support of independent productions may be had."

Actors' Festival on Coast Proves Huge Success

THE Actors' Festival at the Los Angeles Speedway, held last Saturday for the benefit of the Actors' Fund of America was a tremendous success. The function was attended by more than thirty-five thousand, with total receipts greater than one hundred thousand dollars. The event was arranged by Daniel Frohman, co-operating with all the local film studios.

The pleasure zone had twenty-three attractions with a program of nine free numbers, including five-mile auto race, between Antonio Moreno and Tod Sloane. Arbuckle, Lloyd, St. John, and Semon composed the Strollers' quartet. Fairbanks, Farnum, Rogers, Hoot Gibson, Roy Stewart, Bill Hart, Buck Jones and Harry Carey staged a rodeo under the direction of Tom Mix. Mix and Snowy Baker put on a chariot race. Baker, with twenty-five native Australians, staged a Bushman's picnic. Charlie Chaplin led a parade of youngsters made up in Chaplin costumes. Roy Stewart performed with a trick pony. Will Rogers put on a goat-roping exhibition.

In the evening a spectacle was staged entitled "The Eternal Feminine." This represented a vision of the adornment of woman and the awakening of Romance and was produced on a four-hundred-foot stage under the direction of George Hopkins, art director of the Lasky studio. All the stars on the Coast took part in the spectacle. Mary Pickford closed the show by appearing as Little Ford Fauntleroy.

Proposes Radical Blue-Law in Florida Legislature

Representative Davis, of Leon County, Florida, has put over a "hot" bill. The bill he introduced in the House would do away with everything but churches on the Sabbath.

Read 'em and see what would happen, for the bill provides that there shall be no Sunday moving pictures, Sunday baseball, Sunday racing, Sunday golf, Sunday bathing at the beaches, Sunday smoking, Sunday operation of newsstands, Sunday sale of gasoline or oil, Sunday automobile traffic, Sunday operation of freight or passenger trains, Sunday operation of restaurants, drug stores or any other place for the sale and barter of goods. In fact everything is provided for so that one could do nothing on the Sabbath but "walk" to church.

However, like the new deck, there is a joker in it, for the bill provides that it must first be submitted to the qualified electors of the State of Florida, so that makes it "a horse of another color," as they say in the classics.

Paramount District Managers Meet in New York

With S. R. Kent, general manager of the department of distribution, presiding, the annual meeting of the district managers of the Famous Players-Lasky Corp. was held this week in the company's home office in New York.

Business sessions were held daily, and screenings were given of some of the Paramount pictures to be released in the fall. A banquet was given Thursday evening, June 9, at the Hotel Commodore, and the managers also made visits to the Paramount studio at Long Island City and to the Cosmopolitan studio.

"War Chest" Is Possible

(Continued from page 3667)

the committee. The methods of fighting bogus film enterprises were outlined and some of the most striking ventures of this character were described. The activities of M. Himmel, recently arrested in Paris on information furnished by the Vigilance Committee were given special attention as the most spectacular example of fake stock promoting enterprises.

In reporting on the blue-law situation, Mr. Pettijohn, as chairman of the legislative committee, declared that "very little substantial progress has been made by the advocates of Sunday closing." He mentioned in particular the recent test case of Sunday blue-law enforcement in South Dakota, which was decided in favor of the motion picture interests by the Supreme Court.

Reports were also submitted by the Laboratory Division, the Transportation Committee, Film Theft Committee, Fire Prevention Regulations and Insurance Committee, and the Washington Bureau.

In addition to the election of Mr. Brady as president, the other officers elected are as follows:

Vice-presidents, Adolph Zukor, Samuel Goldwyn, R. H. Cochrane, Paul H. Cromelin, Will C. Smith, and E. M. Porter; treasurer, Jules E. Brulatour; assistant treasurers, Percy L. Waters and Richard A. Rowland, and executive secretary, Frederick H. Elliott..

The election immediately followed the fifth annual meeting of the National Association at which the following directors were chosen for the several divisions:

Producers' Division—William A. Brady, William Fox, Samuel Goldwyn, D. W. Griffith, Morris Kohn, Carl Laemle, Oscar A. Price, Richard A. Rowland, Joseph M. Schenck, Lewis J. Selznick, G. B. Van Cleve, Adolph Zukor, and F. H. Elliott. Supply and Equipment Division—Harry N. Allen, J. E. Brulatour, Williard B. Cook, H. T. Edwards, B. J. Knoppleman, Walter J. Moore, E. M. Porter, Will C. Smith, and L. P. Weber. Distributors' Division—Hiram Abrams, W. E. Atkinson, R. H. Cochrane, Charles R. Rogers, Lee Counselman, Earl W. Hammons, Gabriel L. Hess, Al Lichtman, C. C. Pettijohn, Saul E. Rogers, Percy L. Waters, J. D. Williams, and F. H. Elliott.

General Division—Fred J. Beecroft, Paul H. Cromelin, John C. Flinn, Paul Gulick, Robert W. Priest, Martin J. Quigley, Fred N. Rothenberg, P. H. Stilson, Thos. G. Wiley, and J. M. Solomon.

Fred Quimby Organizes His Own Producing Company

It was announced recently that Fred C. Quimby was to have charge of Pantages Screen Review and Pantages Productions, and supervise the booking of all picture product over the big circuit of the western vaudeville kind. In addition to being Mr. Pantages' personal representative in the film field, Mr. Quimby will be a producer and distributor in his own right.

The new organization, known as Fred C. Quimby, Inc., will shortly engage actively in the production of features under the supervision of one of the foremost directors from the West Coast, who is now in New York looking after preliminaries. Through arrangements already perfected these productions will be released through one of the largest distributors, it is announced.

Mr. Quimby has charge of Jack Dempsey's film activities. In addition to supervising the taking of the fight pictures, he will bring the public into intimate contact with the champion in feature and serial films.

To Test Constitutionality of New York Censorship

The American People's League, founded April 25, 1921 as an organized protest against blue laws, has planned a tax-payers' action to test the constitutionality of the New York State censorship laws. This action will be started as soon as the censorship commission has been appointed. The headquarters of the American People's League has been established at the Hotel Commodore, New York City.

Missouri Exhibs Choose Convention Delegates

Sixteen delegates and sixteen alternates from Missouri have been chosen to represent that state at the national convention of the Motion Picture Theatre Owners of America at Minneapolis, June 27, 28 and 29. The delegation from Missouri will be a representative one, exhibitors from all corners of the state having been selected.

At least two private cars will be chartered for the trip to Minneapolis, according to A. M. Eisner, secretary of the Motion Picture Theatre Owners of Missouri, an organization which is affiliated with the national body. One of the important subjects to be discussed by the Missouri exhibitors, will be the fixing of a date for a joint meeting of Kansas and Missouri exhibitors, which will be the first meeting of its kind, and which will be held in Kansas City, Mo., this fall, probably in September.

The exhibitors chosen to represent Missouri are: C. T. Sears, Brookfield; D. H. Harding, F. L. Newman and L. Goldman, Kansas City; Joseph Mogler, Fred Wehrenberg and S. Skouras, St. Louis; I. Rogers, Poplar Bluff; J. R. Pratt, Fulton; J. Truitt, Sedalia; C. H. Burkey, Kansas City; W. P. Cuff, Chilicothe; A. F. Baker, Kansas City; C. R. Wilson, Liberal; J. E. Haggard, Nevada; Ben Levi, Joplin.

The alternates: O. W. McCutcheon, Charleston; A. M. Eisner, Kansas City; N. J. Nash and L. Heyl, St. Louis; W. Flynn, Kansas City; H. E. Miller, Festus; A. C. Mercier, Perryville; H. L. Prewitt, Centralia; W. O. Reeve, St. Louis; W. Mueller, Jefferson City; A. Josephson, Kansas City; W. C. Sears, Boonville; S. E. Wilhoit, Springfield; Tom Henneberry, Kansas City; J. E. Hayes, Moberly; A. F. Norwine, Bonne Terre.

Commission to Decide on Picture Regulations

So involved has become the controversy as to what regulations should be formulated to govern the use of motion pictures in Pennsylvania in places other than theatres, that Commissioner C. B. Connelley, of the State Department of Labor and Industry, has finally decided to place the whole matter in the hands of a commission, which he named on June 3, at the capital in Harrisburg.

There are seven members of the commission, as follows: The Rev. Daniel Marsh, D. D., of Pittsburgh, representing the churches; Louis Nusbaum, of Philadelphia, representing the schools; Charles C. McMahon, of Washington, D. C., representing welfare organizations; Dana Pierce, of New York, representing Underwriters' Laboratories; L. W. Driscoll, representing manufacturers of motion picture machines; S. A. Kegley, representing manufacturers of films, and M. C. Goodspeed, of Erie, representing industrial workers.

Minneapolis to Prepare for Exhibitors' Convention

Minneapolis is "all set" to hold the biggest convention in the history of the industry, that of the Motion Picture Theatre Owners of America. The exhibitors will convene at the West Hotel, Monday morning, June 27 and will continue in session until late Wednesday night.

Reports from parts of the country indicate that there will be at Minneapolis the largest attended convention in the annals of organized exhibitors. Government officials, U. S. Senators, Congressmen and the governors of several states have promised to attend the convention.

For the men who will be at the meetings it will be practically all business. So many problems confront the organized exhibitors that they have to a man declared their intention of foregoing pleasure in order that the convention sessions may be devoted to constructive planning and the solution of the grave problems that are now affecting the industry.

In the meantime, while the men are attending the sessions, the Minneapolis members of the M. P. T. O. A. are planning to give the exhibitors' wives an elaborate entertainment. A program has been arranged which includes several auto tours of the city and lakes in that part of the country, boat rides around the lakes and theatre parties.

Civic organizations of Minneapolis are co-operating with the exhibitors of the city to make the stay of the theatre owners in the Minnesota city a most enjoyable one, it is announced by the M. P. T. O. A. headquarters.

All requests for reservations in Minneapolis should be addressed to the M. P. T. O. A., 1482 Broadway, N. Y. Arrangements are being completed for a fare and a half for the round trip.

Connecticut Senate Turns Down Two Film Bills

The Connecticut Senate on Friday, June 3rd, rejected two bills seeking to control motion pictures in the state. One measure provided for the appointment of a censor board, which stipulated fees for the inspection of film; the other required that no motion picture could be shown in Connecticut unless it had been officially passed by the censor board of Pennsylvania or Maryland.

The Senate adopted a substitute bill, however, which provides for the supervision by the state police of all pictures shown in Connecticut. The bill empowers the police to prohibit the showing of immodest or suggestive pictures or films of a criminal nature. The measure further provides for fines up to $1,000, imprisonment up to one year and revocation of license for violations. The bill has been submitted to the House, and there is a strong feeling that it will be adopted.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

WITNESES whose names were not revealed, told daily legislative committee, investigating building graft in Chicago, that the estimated cost of the Senate theatre, one of Lubiner & Trinz houses, was boosted from five hundred and twenty-five thousand dollars to over a million dollars mostly through labor troubles, and that Mike Boyle, business agent of the electricians, and already under indictment for grating in connection with the erection of the Stratford theatre, received three thousand dollars rake off on the Senate theatre in three installments of one thousand dollars each, which was paid to him in the offices of Lubliner & Trinz. Thomas E. Maloy, of the moving picture operator's union, was named as the go between who carried some of the "graft" money to Boyle. Other motion picture theatre men, who have erected houses in Chicago recently, are to be called before the committee to reveal what they know of extortion by business agents, according to members of the daily committee.

Censors requirements for once has helped a picture, according to manager Brimmer, of Vitagraph, who inserted several scenes in "The Purple Rider," a Joe Ryan serial, at the request of the Chicago board, which has now placed its O. K. on the picture. The added scenes make the serial stronger and more interesting than it was before, according to Mr. Brimmer.

Ricorde Gradwell, of the Security Producers Corporation, was in Chicago last week and is reported to have sold the Illinois rights to several of his pictures while here. An announcement as to this transaction is expected within a few days.

V. T. Lynch, of the Tiffin theatre, and Verne Langdon, of the Hub and Avon, have taken over the Carlov theatre from Louis Zahler and will continue to operate it as a high-class motion picture house. T. H. Fricke, of the New Home theatre, will take over the management of the Carlov in addition to his old house. It is understood that Messrs. Lynch and Langdon are building up a strong chain of theatres and will in the near future secure downtown headquarters.

Robert Gumbiner is planning to leave for the West Coast in November where it is rumored he may take over the management of the Grand, the big Los Angeles motion picture theatre recently acquired by the H. L. Gumbiner Interests.

The cool weather of the last few days helped business materially in Chicago and many theatres report excellent attendance over the week end. Hopeful expressions were heard from a number of managers who believe the lack of interest in pictures recently displayed by the public is being overcome and that normal summer attendance may be expected from now on.

The Illinois Exhibitors Alliance now is located in its permanent quarters at suite 207-910 S. Michigan avenue, having moved from the temporary offices at 845 S. Wabash avenue Saturday of last week. W. D. Burford, of Aurora, also has moved his Chicago office to the Michigan avenue address.

I. D. Howard, of Winamac, Indiana, has just completed remodeling his theatre which he has made into a first-class, up-to-date moving picture house.

"The Silver Car," Earle Williams' latest feature, was given its first showing Thursday at the Vitagraph projection room and the exhibitors who were present were much pleased with the picture.

Joe Friedman, of Celebrated Players Film Corporation, who is president of Federated and holds the Illinois and Indiana Franchise for that association, has taken over the Wisconsin territory of Federated and plans to open a Milwaukee office later in the season. This is one of the biggest transactions consummated in Chicago during the later Spring and is in keeping with the successful policy of expansion which has been consistently pursued by Mr. Friedman in the conduct of his business.

H. R. Phillips and E. B. Ishmael, of Robertson-Cole's Chicago office, are going strong on "The Wonder Man" contest and manager Bob Lucas is pulling hard for his two speedy salesmen to win the tickets for the big fight party on July 2nd.

The United States Film Company is the newest production concern to enter the Chicago field and already is at work on its first productions. It has opened offices in the Chateau Theatre Building. Its first picture is to be called "Liquid Gold," the exteriors for which are being made in the Dells of Wisconsin, and the interiors will be taken at the Crane Studios, 3223 California avenue, Chicago, which has been taken over by the new concern.

J. A. Salter is rushing the Auditorium theatre at Libertyville, Ill., to completion and plans to open this fine new picture theatre on June 18. The house is a handsome up-to-date structure, and will accommodate six hundred persons. A battery of two motor driven Power's Projectors, installed under the personal supervision of Sam E. Schaffer, of S. E. Schaffer & Co., 24 East Eighth Street, Chicago, has been installed, and the equipment throughout is first class. Mr. Salter's policy in this house, as in the others which he plans to open, as fast as completed, is a clean house and clean pictures, making them family theatres in the true sense of the word.

Victor Kremer was in Chicago last week following a visit to principal cities from the West Coast East. Mr. Kremer reports conditions are good except in Seattle and Minneapolis, where business is very poor at present, and believes that the West generally will not suffer from the business depression to the same extent as territory east of the Mississippi. Mr. Kremer will visit St. Louis, Cincinnati, Cleveland, Detroit, and other cities of the Ceneral West, and then go to New York for a few days. He expects to resume production about July 1, completing his series of six Westerns, after which his program will be two big features a year.

It is reported that the Monticello theatre, at Irving and Monticello streets, has been sold to Manager Mitchell, of the Rose, who will continue to operate it as a high-grade motion picture house.

George W. Taif, assistant manager of Vitagraph's Chicago Exchange, is back in the city after a special sales trip throughout Indiana in the interests of "The Heart of Maryland." Mr. Taif reports that business is good on this feature, and that it is proving an excellent box-office attraction.

Joe Brandt was a visitor to Chicago last week, and while here conferred with the executives of the Federated Film Exchange of America in reference to some of his releases, which they are handling. Mr. Brandt is not discouraged by the present rather slow business, and feels that the industry is due for a real revival the latter part of the summer.

Jack Young, Detroit manager of Vitagraph, spent several days in Chicago recently on company business.

The charity benefit performance held last Sunday at the Colonial theatre for the American Theatrical Hospital netted eight thousand dollars for this worthy institution and to Aaron J. Jones, general chairman and treasurer, who directed the entire affair, and Ralph T. Kettering, of the Jones, Linick & Schaefer staff, who put over the splendid promotion and publicity given this affair, credit is given by the theatrical colony of Chicago for its success.

Mr. Kettering, by the way, smashed all records for capturing free space in the Chicago papers for the benefit, getting over five thousand lines of reading matter and thirty-two pictures in six daily newspapers, in addition to two editorials.

Clara Kimball Young and a number of famous stage stars volunteered their services for the program.

Linder's Latest a Sure Fire Success

THE latest Max Linder comedy, "Be My Wife," is a worthy companion piece to "Seven Years' Bad Luck," which was considered by many the best offering in which the French star ever appeared. Since Max is the jack-of-all-trades in the making of his comedies—from author, gag artist, director and star—it is easy to say that outside influences are not drawn upon to spoil his pet ideas. He is a pantomimist first, last and always, but in characterizing him as such let it be said that he has succeeded in eliminating to a large degree the foreign mannerisms which seemed out of place for American consumption. "Be My Wife" is a matrimonial farce which does not have much evidence of continuity. It is mostly a series of gags and episodes which reach richly humorous climaxes with Max hitting the bulls-eye through his pantomimic ability. The picture comes to a finish at four distinct places and then proceeds to start all over again on another tack. There are traces of some of the comedian's old-time French farces. But for the most part the incident is new. Hilarious is the scene in which the best man places a white mouse on Max's shoe and which crawls up and compels him to dance and shimmy and shake. The stunt is worked to the limit for the mouse produces a family which scatters and spreads like the w. k. measles.

The star puts over some trick panel stuff with his interiors—with the disappearing act being well emphasized. The comedy starts slowly but picks up and breezes through a winner—a comedy blessed with good titles. No announcement has been made concerning the distribution of the offering. A more extended review will appear next week.—Length 5 Reels.—Laurence Reid.

Music and The Theatre

Bethlehem, Bach and the Movies

By Charles D. Isaacson

I DON'T know whether you have ever been down to Bethlehem. I don't mean the old biblical town, but the very live city of steel and industry, and more lately of the greatest musical culture of the new world—Bethlehem of Pennsylvania, Bethlehem where Charles M. Schwab holds sway, Bethlehem where the Bach Musical Festival each year draws the finest musicians from around the country.

It is not my purpose in this writing to attempt to record the points of interest in the Bach Festival, nor of its significance in rush and bustle America as an instance of the most serious art seriously rendered by apostles of the father of modern music.

I simply want to record some of the matters concerning the motion pictures.

Out on the beautiful spreading lawn, green and rosy in the setting sun and silvery under the moonlight, I met scores of those I knew among the artists. We discussed many things, and invariably my companion would touch upon this, my motion picture activity, as one of the chiefest activities of my career. That my Motion Picture News connection should have made itself so eminently known among the distinguished international artists who of their own accord went out of their way to speak of it, was a revelation of many qualities, which I think speak for themselves. That the Association of Motion Picture-Musical Interests should so engage the careful attention of these same gentlemen and ladies, brings forth again in a determined manner the fact that these people do want to know how to associate themselves with the motion picture. My reader must understand that the artists to whom I refer were gathered from around the country; they bear the most honored names, and of all my works, including the now famous Globe concerts which they all know, my writings in the national publications, my lectures, etc.—the thing they all referred to, was the motion picture activity and the Motion Picture News.

The questions that they asked! The aid and advice they sought! The extremely important and interesting projects they had in mind for better picture music! It would have done good to the hearts of all my readers who generously follow my words here each week to have heard what I heard, to have seen what I saw.

Yet even of these interesting discoveries, is not what I would set down here.

I see in the town of Bethlehem and its success with its Festival, something of a great example for my motion picture theatre followers.

You understand that Bethlehem is a steel city; its population is made up largely of the factory workers, the storekeepers who supply their needs, and all other kinds of people who spring up around a huge industry.

Yet one man, Dr. Fred Wolle, the conductor of the Festival, by dint of his personal magnetism and the force of his sincerely believed enthusiasm of his cause, has succeeded in making all of his townspeople respond to his cultural plan. What Dr. Wolle did in a non-commercial venture, should prove an example to every theatre owner and conductor.

Dr. Wolle chose no easy road when he s up his banners of Bach, for as my musicia readers know, he is the most classical of th classical. Most people run a mile when the hear that Bach is going to be played (althoug for those who know and love him, he is a Shakespeare to the Shakespeareans). Neve theless see what has happened to Bethlehen The Bach music (the heaviest kind of chort singing, generally intended only for the cath dral) has engaged the all-year attention of thr hundred and more of the citizens who giv their time (and often their money) to joi the choir. All of these singers, backed by the families (amounting to about fifteen hundre or more) make the background of the origin audience. Their connections, their friend their acquaintances, inter-twine and link, unt practically everybody in the city is personall interested. I went to have a shave, the barbe discussed Bach as if he had been to scho with him. The bootblack joined in the cor versation. At the hotel, the clerk, the hea waiter, the bell-boy, the chambermaid, th waitresses, all were able to tell me the fa that the Mass was in B minor or C mino They were all going—to sit on the lawn. Th conductor (on the street car), the motorma the taxi-driver, the candy-store salesman, a loved and followed the Bach music.

Think of this, if you please, and pause for moment.

If one man, Dr. Wolle, has been able to a complish so much with the most classical o ideals, with a non-commercial project as hi aim, what is there to prevent the right motio picture man in a town similar to Bethlehe from accomplishing the same general end?

I can conceive of a motion picture theatr in a town the size of Bethlehem or muc smaller, where a definite program of music, fol lowing a certain policy, could be so advertise talked about, that the Musical Idea of th Theatre could become a private and communit object of interest. If I were a motion pictur man in a small town, I would not rest unt I had made my music the informal propert (so to speak) of the whole community.

This is the lesson of Bethlehem and Bac which I would leave with you.

Audience Gathers to Learn Movie-Music Technique

When last week it was announced that a special discussion of motion picture music would be given at the Kineto Projection Rooms, for the lay public, to the amazement of the backers, an overflow audience packed the place, and demanded more and more. It is surprising to realize that a large percentage of every motion picture audience is keenly alive and curious concerning the musical end of the entertainment. This brings forth the point that the director will not make a mistake if he takes his audience into his confidence and tells them in the program or in some other method, what he's trying to do, how he's doing it, what he's up against, etc. People like to be taken "back scenes."

At the Kineto affair just mentioned, Ethel Stoller was the pianist, your humble scribe delivered the talk, and Charles Urban showed some of his latest pictures. The audience was very happy, and went out, with a new comprehension of the values of picture music.

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Liberty Theatre (Portland Uses Clever Idea

Where is the motion picture theatre owner wh would not like to have 10,000 prominent men an women striving to work up business for his weekl concert matinee?

This enviable situation exists for C. S. Jensen of th Liberty theatre, Portland, Ore.

"How can we make Portland realize it is wort while getting out of bed early Sunday morning t attend our noon organ concerts," Mr. Jensen aske himself one day. "How can we stir the Portland pul lic so that it will fill our house on Sunday during th first early shows and the maximum efficiency b attained," he mused.

Newspapers on the Sunday following showed a three column check made out for $500 signed by C. S. Jen sen, and countersigned by the Liberty theatre auditor but with the space for payee's name left vacant.

"Liberty theatre offers a prize of $500 to the civi organization which will select the best program of fou organ compositions to be played at the regular Sunda noon concerts," read the newspapers with conspicuou

(Continued on page 3735)

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Sacred and Profane Love—
Only fair. Elsie Ferguson's absence from screen has not made this star a very good box office attraction. Story too heavy, and trying on the mind. Audience disappointed. (West.)

Only fair. The censors changed it so much that they made the story ridiculous and box office receipts fell off accordingly.

Sham—
A pleasing little picture for warm weather. Good comedy went over very well. (East.)

The Traveling Salesman—
A mediocre picture. Business didn't amount to much. (East.)

Proxies—
A fair picture. Business just average. (East.)

Deception—
This picture went over very good. Audiences seemed pleased and box office receipts were large. (West.)

Beau Revel—
Pretty good picture but not much of a box office magnet. We need bigger and better or best features to get people nowadays. (West.)

Gilded Lily—
Good for extended run. (West.)

Dollar a Year Man—
Not up to Fatty's standards. He can do better. (West.)

The Lost Romance—
Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is, it just pulled a fair crowd. (Middle West.)

White and Unmarried—
An excellent picture which coupled with the popularity of Thomas Meighan, brought good houses during its run. (Middle West.)

The Witching Hour—
Something different, which will probably not appeal to everybody. However, a good picture, well developed.

The Idol of the North—
Dorothy Dalton's work in this reminds one of her first successes. Rather ancient plot, but well done all in all. Miss Dalton always draws well here. (Middle West.)

The Faith Healer—
The attendance did not justify the merit of the production which



A. G. Stolte's Sunday ad in the Des Moines papers for the current week's showing of "Playthings of Destiny" at the Des Moines theatre

can be classed as good. An average business for the week. (Middle West.)

FIRST NATIONAL

Woman in His House—
Somewhat different from the ordinary problem picture, interesting and well received. Went over good for a week's run. (Middle West.)

Peck's Bad Boy—
A good picture which Jackie Coogan's popularity helped to put over very big. It delighted my patrons and was a sure-fire box office attraction. (West.)

Went over very big. (East.)

Not Guilty—
A fair picture that brought only fair returns. (East.)

Gypsy Blood—
Good picture which went over well and brought good business. (West.)

Bob Hampton of Placer—
One of the best Westerns seen here in a long time. Good box office values. (Middle West.)

Scrambled Wives—
The plot in this is somewhat poor, but Miss Clark is her old-time self, and pleases everybody. (Middle West.)

UNITED ARTISTS

The Nut—
Not Fairbank's best picture, but very entertaining, and drawing big crowds. (Middle West.)

Thru the Back Door—
Going big on second week's run. Very entertaining story. (West.)

Dream Street—
Second week. Not so good as first week but held up pretty fell under adverse picture conditions. (Middle West.)

METRO

The Little Fool—
Good entertainment and cast. Very satisfactory audience picture. (West.)

Without Limit—
Picture very good. Went over well with all those who saw it. Business off on account of unusually hot weather. (Middle West.)

Puppets of Fate—
Very good picture. Fine business during run. (West.)

UNIVERSAL

The Blazing Trail—
Good outdoor picture. Good attraction for this time of the year. Did pretty well. (Middle West.)

Wonderful production and went over very big. Vastly entertaining story, which pleased audiences. (West.)

Cheated Love—
Went over in good shape with our patrons and did good business at this house. (Middle West.)

ROBERTSON-COLE

Salvage—
Fair. Better than the average Pauline Frederick picture. Did as well as most any pictures these days. (Middle West.)

Great feature. A good little money-getter and pleases the people as well. (West.)

ASSOCIATED PRODUCERS

Mother O' Mine—
Strong picture. Lots of human appeal. Only fair business however. (Middle West.)

A Small Town Idol—
A sure business getter; full of fun, life and action and is a good drawing card. Best house in several weeks. (Middle West.)



This one for "Peck's Bad Boy," three columns by eleven inches, was used by the Strand theatre, Minneapolis

REALART

Don't Call Me Little Girl—
The best picture Mary Miles Minter has ever appeared in. She goes better with the public with every picture. Business up to average. (Middle West.)

VITAGRAPH

The Heart of Maryland—
A fair picture. Not much quality from a box office standpoint. (East.)

EQUITY

Straight From Paris—
Splendid picture which appealed strongly to the host of Clara Kimball Young admirers in our audiences. Did better business than any picture for several weeks. (Middle West.)

ASSOCIATED EXHIBITORS

Among Those Present—
Picture did not give satisfaction that previous Lloyd pictures have, but business was slightly better than expected. Most patrons thought the production was too long. "Uncharted Seas" which was shown on the same program, was well liked. (Middle West.)

STATE RIGHTS

You Will Find It Everywhere—
Picture dragged and did not get across. Played to poor business. (Middle West.)

A Dangerous Pastime—
Fine picture and well liked. More than usual business. (West.)

Madonnas and Men—
Fair picture. Had average business during run. (West.)

PROGRAMS FOR THE WEEK OF JUNE 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

The Rivoli Theatre—
Overture—"Sicilian Vespers" by Rivoli Orchestra.
Scenic—The Birth of an Iceberg.
Vocal—Aria from "The Masque Ball," sung by Marcel Salesco, baritone.
Current Events—Rivoli Pictorial.
Novelty—"Salterello," Italian dance by Amata Grassi and Senia Gluckoff, dancers.
Feature—Too Much Speed—Wallace Reid.
Special—Selections from "The Pink Lady" by Rivoli orchestra and Mary Fabian, soprano.
Comedy—Man vs. Woman—Christie.
Organ Solo—"Sixth Sonata" played by Prof. Firmin Swinnen.

Capitol Theatre—
Overture—"Capriccio Italien" by Capitol Grand Orchestra.
Scenic—"Venice"—Kineto.
Vocal—"Barcarolle" from "Tales of Hoffman" by Maria Samson and Erik Bye.
Current Events—Capitol News.
Musical—Salzedo Harp Ensemble, conducted by Carlos Salzedo, Marie Miller, First harpist, Elise Sorelle, second harpist, Edith Connor, Diana Hayes, Thurema Spear, Suzanne Bloch; (a) Celebrated Largo, (b) Spring Song; (c) Song of the Volga Boatmen.
Feature—Voice in the Dark—Goldwyn.
Special—Selections from "The Blue Paradise," by Capitol Grand Orchestra, Capitol Mixed Quartette, and Capitol Ballet Corps.
Comedy—Made in the Kitchen—Mack Sennett.

Mark Strand Theatre—
Overture—"Capriccio Italien," by Strand Symphony Orchestra.
Current Events—Mark Strand Topical Review.
Educational—"Outwitting the Timber Wolf"—Pathe.
Vocal—Strand Ladies Quartette, Irma Gallenhamp and Zellah Wilson, sopranos, Alma Keller, and Elinor Hughes, altos.
Feature—Lessons in Love—Constance Talmadge.
Musical—Violin Solo—"Concerto," by Katherine Stang, violinist.
Comedy—The Greenhorn—Educational.
Organ Solo—"Grand Choeur," by Fred. M. Smith and Herbert Sisson, organists.

Rialto Theatre—
Overture—"Wagneriana," by Rialto Orchestra.
Educational—Switzerland—Kineto Review.
Vocal—"The Want of You," sung by Robert White, tenor.
Current Events—Rialto Magazine.
Musical—"Broadway Hits" played on the marimbaphone by Harry Edison.



The California theatre, Los Angeles, billed "Salvage" as shown by this cut

Feature—One A Minute—Douglas MacLean.
Vocal—"Villanelle," sung by Grace Hoffman, soprano.
Comedy—Three Good Pals—Sunshine.
Organ Solo—"Festival Toccata," played by John Priest.

Criterion Theatre—
"White and Unmarried" in its second one week.

SEATTLE

Blue Mouse Theatre—
Overture—Maytime.
Comedy Feature—Home Talent—A. P.
Current Events—Fox News.
Feature—Jerry—Billie Burke.
Next Week—The Birth of a Nation.

Winter Garden Theatre—
Overture—The Bluebird.
Comedy—His Dizzy Finish.
Current Events—Pathe News.
Novelty—Topics of the Day—Pathe
Feature—The Mask.
Next Week—Dream Street.

Coliseum Theatre—
Overture—The Fortune Teller.
Comedy—The Sneakers.
Current Events—Pathe News.
Special—Vocal number by trio
Feature—The Sky Pilot—1st National.
Next Week—Hush.
Clara Kimball Young appearing in person.

SAN FRANCISCO

Strand Theatre—
News—Kinograms, Mutt and Jeff.
Orchestra—Jazz Selections.
Organ—"I'm Going Back To Dreamland."
Feature—Man of the Forest—Hodkinson.

California Theatre—
News—
Overture—Orchestra and Duo Art Piano—Tschaikowsky Concerto.
Digest Topics.
Organ—"Dance of the Hours" and "Wonderful Memories."
Special—McWilliams and Van in Harmony Numbers.
Feature—Charge It.
Next Week—Traveling Salesman and The Bakery.

Imperial Theatre—
2nd week of Deception.
Next—The Gilded Goose.

Tivoli Theatre—
Educational Comedy—Snooky's Wild Oats.
Overture—William Tell.
Vocal—Tivolio Trio—"Barber of Seville" Selections and "Carry Me Back to Old Virginny."
Feature—Man, Woman, Marriage.

Rialto Theatre—
News—
Comedy—Christie—His Four Fathers.
Orchestra—Selections.
Feature—East Lynne.
Next—Same.

Frolic Theatre—
News—International.
Universal—The Wild, Wild West.
Orchestra—"I'll Keep on Loving You."
Vocal—"Pucker Up and Whistle."
Feature—Cheated Love.
Comedy—Century—A Dollar's Worth.
Next—The Wallop.

LOS ANGELES

Grauman's Theatre—
Overture—"Sweet Little Bon Bon."
News—Pathe.
Organ Solo—"Lonely."
Topics of the Day—
Vocal—Girl Singing "Bright Eyes." Department Store Setting—Two Girls Original Composition.
Vocal—Tenor solo—"La Boheme."
Prologue—Garden Setting.
Feature—The Wild Goose.
Scenic—Educational—South Sea Magic.
Special—Specialty Dance and Mandolin Solo.

Miller Theatre—
News—Fox.
Local Events.
Organ With Voice—"Ain't We Got Fun."
Feature—Man of the Forest and Day With Jack Dempsey.

California Theatre—
Overture—Irish Rhapsody.
Prizma—Dawning.
Scenic—Dear Old New York with Prologue. Twelve Children Singing and Dancing in New York Street Scene Set.
Organ-Mimi.
News—Kinograms.
Feature—Made in Heaven.
Next Week—Snow Blind.

Auditorium—
Fifth Week—Over The Hill.

Grauman's Rialto Theatre—
Second Week—City of Silent Men.

Kinema Theatre—
Second Week—Peck's Bad Boy.

Superba Theatre—
Overture—"Western Airs."
News—International.
Comedy-Century—"For Sale."
Prologue—Stage Setting Western Ranch.
Vocal—Solo Wyoming Lullaby.
Feature—The Wallop.

LOS ANGELES

Mission Theatre—
Overture—"William Tell."
Cartoon—Tony Sarg's Almanac.
Special Music—Violin solo—"Souvenir."
Organ—American Fantasie.
Feature—Heart Balm—Mack Sennett.
Next Attraction—Dream Street.

Tally's Theatre—
Overture—Mikado Selections.
Current Events—Kinograms.
Vocal Solo—Dear Old Girl.
Feature—The Last Card.
Comedy—The Spooners—Christie.

Symphony Theatre—
Fox News.
Organ—Wyoming Lullaby.
Mutt and Jeff Cartoon—Training Woodpeckers.
Feature—Hands Off.
Comedy—The Guide—Clyde Cook.



Quarter page display for "The Miracle of Manhattan" by the Colonial theatre, Indianapolis

Clune's Broadway Theatre—
Movie Chats.
Ford's Big Trees of California.
Organ—Why Dear.
Feature—Christie's A Handy Husband.
Kinograms.
Music—Pianologue.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—"The Love Nest," from "Mary."
Woodlawn Pictorial Review.
Literary Digest.
Comedy—Buster Keaton in The High Sign.
Overture—Selections from Verdi's Opera, "Aida."
Feature—Mary Pickford in Through the Back Door.
Intermission—"In Little Old New York."
Coming Feature—Milton Sills in The Faith Healer.

Tivoli Theatre—
Overture—"Stradella."
Specialty—"Somewhere A Voice Is Calling."
Specialty—Holt and Rosedale singin "Hiawatha's Melody."
Feature—Bob Hampton of Placer.
Organ Solo—"Now I Lay Me Down To Sleep."

Roosevelt Theatre—
Overture—"Pomp and Circumstance."
Pathe Weekly.
Topics of the Day.
Specialty—"A June Bride's Fantasy.
Feature—Priscilla Dean in Reputation.
Specialty—The Lakes of Killarney.
Coming Feature—Snow Blind.

Ziegfeld Theatre—
Topics of the Day.
Pathe News.
Comedy—Save Your Money.
Feature—Pauline Frederick in Salvage.

Barbee's Theatre—
Universal Weekly.
Fathe Topics.
Overture—"Orpheus."
Comedy—Here She Is.
Feature—Some Wild Oats. 4th week.
Coming Feature—The County Fair.

Randolph Theatre—
Organ Selections
Comedy—Holy Smoke.
Feature—Wedding Bells.
Coming Feature—Douglas MacLean in One a Minute.

CINCINNATI

Walnut—
Current Events—46.
Literary Digest—Topics of the Day.
Comedy—Scrappily Married—Christie.
Feature—City of Silent Men.
Next week—Lessons In Love.

Strand—
Current Events—Pathe 47.
Comedy—Torchy's Big Lead—Educational.
Feature—Trust Your Wife.
Next week—Hush.

Gifts—
Current Events—Fox News 38.
Feature—The Nut.
Next week—Through the Back Door.

Grand—
Overture—Yesterday.
Current Events—Kinograms.
Comedy—The Greenhorn—Lloyd Hamilton.
Feature—Gipsy Blood.
Next week—What Women Will Do.

Capitol—
Overture—Oberon.
Capitol News Events.
Song presentation: Winds in the south.
To A Wild Rose.
Albert Bollinger, boy soprano.
Literary Digest—Topics of the Day.
Presentation: An Episode of the Race Track.
Ella Wheeler Wilcox's poem, "Salvator," reading by Dorothy Hecker; with orchestral interpretation and pictures.
Feature—Sacred and Profane Love.
Orgologue—Family Fantasies—Organ solo.
Comedy—P-A-L S—Century Comedy.

PITTSBURG

Liberty Theatre—
Current Events—International News.
Novelty—Topics of the Day.
Feature—Peck's Bad Boy.
Comedy—Hey Rube.
Next week—The Easy Road.

Regent Theatre—
Current Events—Kinograms.
Feature—The Passionate Pilgrim.
Comedy—Torchy's Night Hood.
Next Week—Scrambled Wives.

Savoy Theatre—
Current Events—Fox News.
Feature—Colorado Pluck.
Comedy—Torchy's Night Hood.
Next Week—Skirts.

Olympic Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Proxies.
Comedy—Tough Luck.
Next Week—A Wise Fool.

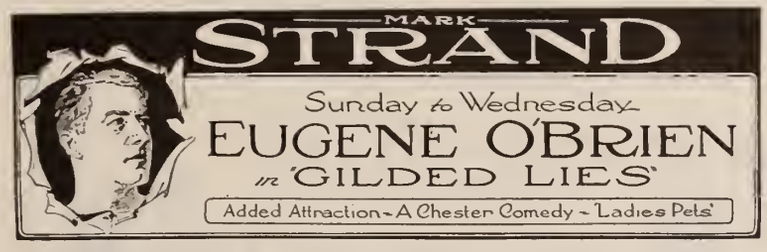
Cameraphone Theatre—
Current Events—Selznick News.
Feature—Two Weeks without Pay.
Comedy—The Rent Collector.
Next Week—Blind Love.

Loew's Lyceum Theatre—
Current Events—Loew's News Weekly.
Feature—Coincidence.
Comedy—Waffles & Wallops.
Next Week—The Last Card.

Grand Theatre—
Current Events—Grand News Weekly.
Novelty—Topics of the Day.
Feature—Peck's Bad Boy.
Comedy—Hey Rube.
Next Week—Scrambled Wives.

Blackstone Theatre—
Current Events—Pathe News.
Novelty—Bruce Scenic.
Feature—Two Weeks Without Pay.
Next Week—Not known yet.

Pitt Theatre—
Seventh week of The Four Horsemen.



Hand drawn three column display on "Gilded Lies" used by the Strand theatre, Buffalo

MONTREAL

Capitol Theatre—
Overture—"Ruy Blas."
Current Events—Selected.
Comedy—Seven Baldpates.
Dance—Ballet Number, "Hawaiian Nights."
Vocal—Solo "Tommy Lad," by Douglas Stanbury.
Feature—Sacred and Profane Love—Elsie Ferguson.

Allen Theatre—
Overture—Selections from "Tannhauser."
Current Events—Selected strips.
Travelogue—Japanese Judo.
Operatic Number—"Zingari," including Sextette from "Lucia."
Comedy—The Snip, with Lloyd Hamilton.
Instrumental—Cornet solo by M. H. Gariepy.
Feature—Scrambled Wives—Marguerite Clark.

Strand Theatre—
Instrumental—Piano solo by Willie Eckstein.
Serial—First Episode—The Sky Ranger.
Special Picture—A Day with Jack Dempsey.
Feature—Kissing Cup's Race—Joe Plant and Violet Hopson.

Imperial Theatre—
Overture—Selected.
Vocal—Duo by Coster and Clements.
Feature—Billions—Nazimova, and Something Different—Constance Binney.

Regent Theatre—
Comedy—The Rent Collector—Larry Semon.
Special Picture—A Day With Jack Dempsey.
Feature—Isobel, The Trail's End.

TORONTO

Allen's Theatre—
Overture—Selections from "La Boheme."
Instrumental—Trombone solo by Harry Hawe.
Features—Not Guilty and Boys Will Be Boys.

Regent Theatre—
Overture—Selected.
Current Events—Selected strips.
Comedy—Made in the Kitchen—Mack Sennett.
Vocal—Solo by Victoria Stair of New York.
Feature—Sacred and Profane Love Elsie Ferguson.

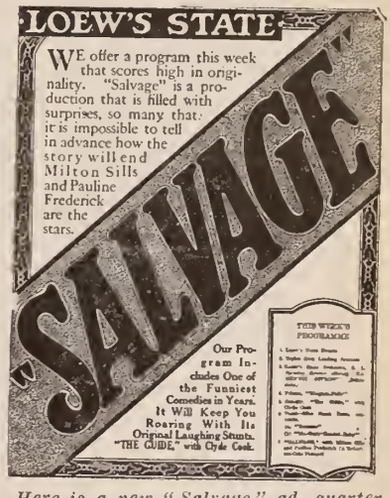
OTTAWA

Imperial Theatre—
Opening March—"Pucker Up and Whistle 'till the Clouds Roll By."
Educational—Pathe Review.
Topics of the Day.
Comedy—Hallroom Boys—Hired and Fired.
Feature—Scrambled Wives—Marguerite Clark.
Next Week—Not Guilty—Sylvia Breamer.

BALTIMORE

Rivoli—
Overture—Symphonic Prelude specially arranged to feature.
Current Events—Rivoli News of the World.
Comedy—Scrappily Married—Christie.
Feature—Man-Woman-Marriage—Dorothy Phillips.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next Week—Mamma's Affair—Constance Talmadge.

Century—
Overture—"Irene," by Tierney.
Current Events—Kinograms.
Added—Century Comedy News.
Special—Prizma.
Classic—Scene from "La Forza del Destino"; Justin Lawrie, tenor, and Fernando Guarneri, baritone, from Chicago and Metropolitan Opera Houses.
Feature—White and Unmarried.



Here is a new "Salvage" ad, quarter of a page, by Loew's State theatre, Cleveland



This half page for "The Wild Goose" was used by Grauman's theatre, Los Angeles

Parkway—
Overture—"Minuet," by Paderewski. Reproduced on Steinway Duo-Art piano with orchestral accompaniment.
Current Events—Parkway Review and Special News.
Feature—Bunty Pulls the String—Star Cast.
Comedy.

New—
Overture—Selections from "Kapinka," by Friml.
Current Events—Pathe News and Review.
Special—"Narcissus," by Nevin—H. A. Boehme, organist.
Comedy—Ready to Serve—Electric.
Feature—Black Rose—Sessue Hayakawa.

Strand—
Overture—Classic and Popular Airs.
Current Events—Kinograms.
Feature—A Perfect Crime—Monte Blue.

Wizard—
Overture—Popular and Classic Hits.
Current Events—Pathe News and Topics of the Day.
Feature—The Magic Cup—Constance Binney.
Comedy—Made in the Kitchen—Mack Sennett's.

CLEVELAND

State—
Overture—"Kamenoi Ostrow."
Current Events—Pathe News—Topics of the Day.
Comedy—"The Guide," Clyde Cook.
Prizma—Niagara Falls.
Vocal—Miss Sarah Essin, contralto, offering "Because" and "Ma Curly Headed Baby."
Feature—"Salvage"—Pauline Frederick and Milton Sills.
Next Week—Probably "The Traveling Salesman."

Allen—
Overture—Fantasia Gypsy Life arranged by Musical Director Philip Spitalny, followed by a humoresque on "Margie."
Prelude—"The Street of Good and Evil" arranged by Managing Director S. Barrett McCormick and art director Frank Zimmerer.
Feature—"Dream Street"—United Artist.
Next Week—"The Road to London" with personal appearance of Bryant Washburn.

Stillman—
Overture—Selections from "Lady Billy."
Theme—"Just to Know You Are Mine."
Current Events—Pathe News.
Comedy—"The Rocking the Boat" Vanity comedy.
Special Reel—Bebe Daniels in Jail—Screen Snap Shots.
Feature—"The Lost Romance."
Next Week—Same thing.

Park—
Overture—2nd Hungarian Rhapsody.
Theme—"Oh What a Whopper."
Current Events—Pathe News—Topics of the Day.
Comedy—"Snooky's Wild Oats"—monkey comedy—Chester Comedy.
Feature—"Don't Call Me Little Girl" with Mary Miles Minter.
Next Week—Elaine Hammerstein in "Poor Dear Margaret Kirby."

Metropolitan—
Overture—Popular Medley.
Theme—Liszt's "Liebestraum."
Current Events—Selznick News.
Educational—Bray Pictograph.
Comedy—"Blue Sunday"—Snub Pollard.
Feature—"Mother O'Mine."
Next Week—Mr. and Mrs. Carter in "The Girl in the Taxi."

Standard—
Overture—Poet and Peasant.
Current Events—International News.
Comedy—"For Sale" Century comedy.
Feature—"The Blazing Trail" with Frank Mayo.
Next Week—"The Man Tamer"—Gladys Walton.

Strand—
Overture—Popular Selections.
Current Events—Ford Weekly.
Comedy—"Blue Sunday"—Snub Pollard.
Feature—"Mother O'Mine."
Next Week—"The Girl in the Taxi." with the DeHavens.

BUFFALO

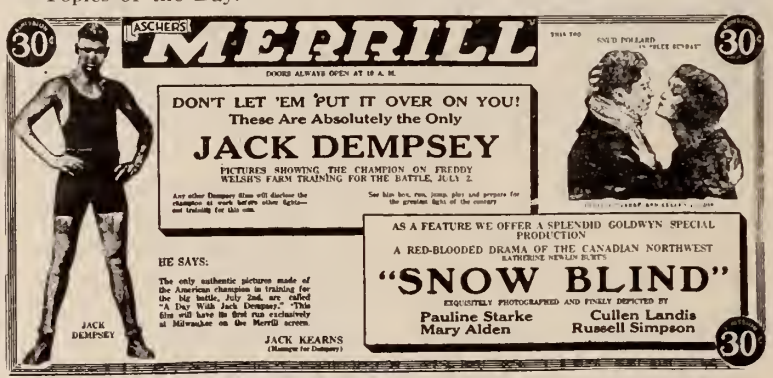
Shea's Hippodrome—
Overture—"Dance of the Hours" and "Poet and Peasant."
Conducted by Creatore, who is in Buffalo for week as visiting director of Hippodrome Symphony orchestra.
Vocal—Selections from "The Mikado."
Sung by Mary Berne, concert soprano.
Feature—"The Woman in His House."—Mildred Harris.
Comedy—"The Rent Collector."—Larry Semon.
Current Events—Hippodrome Review.
Next Week—Thomas Meighan in "The City of Silent Men."

Shea's Criterion—
Overture—"A Trip to Coney Island."
Feature—"The Idol of the North."—Dorothy Dalton.
Comedy—Harry Pollard.
Special—Tony Sarg's Almanac.
Next Week—"The Woman God Changed."

Mark-Strand—
Overture—"Mon Homme."
Current Events—Latest Pathe News.
Feature—"Bob Hampton of Placer."
Comedy—"Money Talks."—Vanity Fair.
Next Week—"Trust Your Wife."—Katherine MacDonald.

Palace—
Feature—"The Man of the Forest."—Zane Grey—Hodkinson.

Olympic—
Feature—"The Stealers."—Claire Adams.



A third of a page on "Snow Blind" a Jack Dempsey special by the Merrill theatre, Milwaukee

BROOKLYN

Mark Strand Theatre—
Marie Dvorak, pianist, daughter of Anton Dvorak, noted composer, in recital:
(a) Third Movement from Grieg's "Concerto."
(b) "Humoresque" (Dvorak).
Violin Solo and Dance.
Erminie Mathews, danseuse, in swan dance before rural drop with water ripple effect, with Jeno Sevely, violinist, furnishing accompaniment with Saint-Saens' "The Swan."
Concert Recital.
(a) "Siciliana" from Mascagni's "Cavalleria Rusticana," sung by Georges DuFranne, French tenor.
(b) "My Heart at thy Sweet Voice" from Saint-Saens' "Samson et Dalila," sung by Kathryn James, contralto.
(c) "Bird Song" from Leoncavallo's "Fagliacci," sung by Eldora Stanford, soprano.
(d) "Thou Sweetest Maiden," from Puccini's "La Boheme," duet sung by Miss Stanford and Mr. DuFranne.
Mark Strand Topical Review.
Prologue to Feature Film:
Artists singing before illuminated French doors of futuristic interior with transparent columns at front sides of stage.
(a) Mr. DuFranne singing "You're in Love," from Friml's "Loveland."
(b) Miss James singing "The Message of the Violet" from Luder's "The Prince of Pilsen."
(c) Eldora Stanford, soprano, singing "Sweethearts," from Herbert's "Sweethearts."
Feature—Constance Talmadge in Lessons in Love.
Overture—"Beautiful Galatea"—Suppe.
Special Film—A Day With Jack Dempsey.
Comedy Film—Larry Semon in The Bakery.
Organ Solo—"Etude in G Flat Major"—Chopin.
Next Week—Not Guilty and Harold Lloyd in Now or Never.

DETROIT

Adams Theatre—
Feature—Scrap Iron—Charles Ray.

Madison Theatre—
Feature—Scrambled Wives—Marguerite Clark.
Comedy—Among Those Present—Lloyd.

Broadway Strand Theatre—
Feature—Sham—Ethel Clayton.
Special—Pictures and cartoons of Dempsey and Carpentier.

Washington Theatre—
Feature—Reputation—Priscilla Dean.
Current Events—Fox News.
Cartoon—Mutt and Jeff—Fox.



One of the artistic hand drawn displays Harold B. Franklin, manager of Shea's Criterion theatre, Buffalo, used in billing "The Lost Romance"

KANSAS CITY

Newman Theatre—
Overture — "William Tell," by Newman concert orchestra, Leo F. Forbstein, director.
Newman News and Views.
Organ Selections—Gerald F. Baker and Quentin Landwehr, organists.
Special Number—Second Anniversary Frolic, with thirty-five people in prologue and special stage settings.
Feature—Too Much Speed, with Wallace Reid.
Next Week Lessons in Love.

Liberty Theatre—
Overture—Selections by Liberty symphony orchestra, Frederick J. Curth, director.
News—Pathe.
Comedy—High Sign, with Buster Keaton.
Organ Selections—Miss Susie Goff Bush and Miss Golden Eviston, organists.
Feature—Land of Hope, with Alice Brady.
Next Week—Little Clown.

Doric Theatre—
Overture — "Mignon Selection" (Thomas), by Doric orchestra, Sandor Kish, director.
News—International.
Comedy—The High Sign, with Buster Keaton.
Organ Selections—F. E. Stevens, organist.
Feature—The Saphead, with Buster Keaton.
Next Week—The Barbarian.

New Royal Theatre—
Overture—Selections by New Royal orchestra, Lewis M. Forbstein, director.
News—Royal Screen Magazine.
Organ Solo—Milo T. Harte, organist.
Feature—Sentimental Tommy, with May McAvoy.
Next Week—To be selected.

New Twelfth Street Theatre—
Overture—Popular selections by Webb's orchestra.
News—Screen Magazine.
Comedy—Short one.
Feature—A Small Town Idol, with Ben Turpin.
Next Week—The Traveling Salesman.

PHILADELPHIA

Stanley—
Prelude—"The Hunt is Up."
Special vocal number arranged by Hugo Riesenfeld and produced here by Josiah Zuro.
Characters:
A minstrel; the jester; couriers, and hunters. Singers, Carl Robbins, Ludwig Burgstaller and Rivoli Male chorus.
Feature—Deception.
Stanley News—Special compilation from all the weeklies of the world.
Scenic—British Castles.
Next week—Thru the Back Door.

Stanton—
Overture—The Velvet Lady, Victor Herbert.
Feature—The Devil's Garden—Barrymore.
Topics of the Day—Literary Digest.
Stanton news—Special compilation from various news weeklies.



Eight inch four column display, "Reputation," by the Bijou theatre, Springfield, Mass.

Cartoon—Training Woodpeckers.
Comedy—Snooky's Wild Oats.
Scenic—Rheims.
Next week—Dangerous Business.

Arcadia—
Feature—The Broken Doll.
Current Events—Pathe News.
Scenic—Burton Holmes Travelogue.
Comedy—Let Me Explain.
Next week—A Message from Mars.

Victoria—
Feature—The Wakefield Case.
Current Events—Pathe News.
Comedy—The Bakery.
Scenic—Pathe Review No. 107.
Next week—Gypsy Blood.

Palace—
Feature—The City of Silent Men.
Current Events—Pathe News.
Comedy—Now or Never.
Topics of the Day—Literary Digest.
Next week—Dream Street.

Capitol—
Feature—Poor Dear Margaret Kirby.
Comedy—The Guide.
Current Events—Kinograms.
Scenic—The Victory Parade.
Topics of the Day—Literary Digest.
Next week—Sentimental Tommy.

Regent—
Feature—King, Queen, Joker.
Comedy—Where's the Fire?
Scenic—Special selection.
Next week—Puppets of Fate.

ST. LOUIS

New Grand Central—
Overture—"If I Were King."—Rodemich.
Current Events—Selections from leading strips.
Tips—Literary Digest.
Musicale "Tittles Serenade." French horn and flute.
Feature—Lessons In Love—Constance Talmadge.
Organ solo—My hero—Yost at organ.
Comedy—The Toonerville Trolley.

West End Lyric Skydome—
Overture—David Silverman.
Concert held in Open Air Gardens prior to beginning of first evening show.
Program otherwise same as that of New Grand Central.

Missouri Theatre—
Overture—Popular Operas.
Missouri Current News reel.
St. Louis Film Subjects specially arranged by William Goldman, director.
Vocal—Grant Kimbell.
Comedy—Sunshine.
Presentation — Arrangements by Stage Director Charles Dahl under direction of William Goldman.
Feature—The Easy Road—Thomas Meighan.

Royal Theatre—
Popular Selections.
Current Happenings — Fox and Pathe.
Literary Digest.
Organ solo.
Feature—Temptation.

ST. PAUL

State Theatre—
(a) Overture—"Masaniello."
(b) State Digest — A compendium of news events, educational and travel pictures and scenic pastels. Includes: Current Events—Kinograms and International.
(c) "New Wine in Old Bottles"—Chester Screenic.
(d) "Playmates"—Universal.
(e) Mabel Weeks and Bernard Ferguson:
1. "Just That One Hour"—Eville—Bernard Ferguson, baritone.
2. "Honeymoon Land"—Gillette—Mabel Weeks, soprano; Bernard Ferguson, baritone.
(f) Constance Talmadge in "Lessons in Love."
(g) Organ — "The Lost Chord"—Sullivan.
(h) Noon day Organ Recital, by Arthur Depew:
1. Andante from "Ballet Egyptian"—Luigini.
2. "Daybreak," from "Peer Gynt Suite—Grieg.

Capitol Theatre—
(a) Selections from "Irene."
(b) "Monte Carlo" — Burton Holmes Travelogue.
(c) Capitol Digest—Includes: Current Events — Kinograms and International News.
(d) Capitol Symphony Orchestra playing "Woodland Echoes," by Rudolph Friml with special scenic effects.
(e) "Playmates" — Century Comedy.
(f) Roy Dieterich, tenor, singing:
1. "It's Lonesome To-night" (Time, Place and Girl)—Howard.
2. "Peggy O'Neill."
(g) Thomas Meighan in "White and Unmarried."
(h) Organ Solo, by Ralph H. Brigham — "Wyoming" (lullaby)—Williams.
(i) Organ Recital, played by Mr. Brigham:
1. Overture from "Martha"—Flotow.
2. "Menuet a L'Antique"—Paderewski.
Exit March — "Make Believe"—Schilkret.

ATLANTA

Howard—
Overture—"Tales from Hoffman," Howard Concert Orchestra, conducted by Enrico Leide, and Vincent Kay.
Howard News and Views.
Violin Solo—"To A Wild Rose," by H. Hemery, concert violinist.
Novelty—Grantland Rice Sport Pictorial.
Comedy—Mutt & Jeff in "A Crazy Idea."
Feature — Thomas Meighan in "White and Unmarried."



Half page used by the Adams and Madison theatres, Detroit, for "Scrap Iron" and "Scrambled Wives"

Criterion—
Overture—Selections from "Carmen."—Criterion Orchestra directed by David Love.
Topics of the Day.
Pathe Review.
Comedy—Larry Semon in "The Bakery."
Kinograms.
Feature—Pola Negri in "Gypsy Blood."

Rialto—
Overture—"Il Trovatore" (Selections) directed by Frank Turner.
Rialto Screen Magazine.
Comedy—"The Handy Husband."
Novelty—"The Man Who Always Sat Down."
Feature—Ethel Clayton in "Sham."

Forsyth—
Burton Holmes Travelogue.
Selznick News.
Comedy—His Meal Ticket.

WASHINGTON

Crandall's Metropolitan—
Overture—Tickle Me Selections.
Current News — Pathe News — Topics of the Day.
Comedy—The Skipper Has His Fling (Toonerville).
Feature—The Old Swimmin' Hole (First National).
Next Week—The Sky Pilot (First National).

Loew's Palace—
Overture—Sweethearts.
Current Events — Pathe News — Topics of the Day.
Comedy—The Jockey.
Feature—The Traveling Salesman (Paramount).
Next Week — Sham (Paramount).

Moore's Rialto—
Overture—La Traviata.
Current Events—Fox News.
Comedy—The Tourist (Vitagraph).
Feature—Hearts are Trumps (Metro).
Next Week.

STRAND and METROPOLITAN



The first display to be secured on "Mother o' Mine," playing this week at the Strand and Metropolitan theatres, Cleveland



Two of E. R. Rogers' atmospheric prologues staged recently at the Tivoli theatre, Chattanooga, Tenn. Top—Stage setting for "Bob Hampton of Placer." Bottom—The prologue for "The Passion Flower"

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo. A. Landau, Alhambra theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
S. Barret McCormick, Managing Dir. Ambassador theatre and Kinema theatre, Los Angeles.
Charles C. Perry, Capitol theatre, Winnipeg, Man.
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R. B. Wilby, Strand theatre, Montgomery, Ala.
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F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.
Chas. Branham, Famous-Lasky, Ltd., Toronto, Can.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.

School Children Write Reviews of "Ireland in Revolt"

By tying up with the three educational institutions in his town, the manager of the Orpheum theatre, Nashville, Tenn., put over a whirlwind campaign on "Ireland in Revolt" that netted him a tidy sum, and cost little.

A silver loving cup was offered to the pupil in either of the three schools who wrote the best review on the picture. The student body of each school, through a process of elimination, named a committee composed of the best students of composition and English to attend the picture and compete for the cup. The faculties of the schools endorsed the picture heartily.

A tie-up with the department stores was also most effective, over ten thousand heralds, and block one-sheets printed in green ink were distributed by these stores.

The loving cup occupied a prominent place in the window of a local jeweler's shop, where it was backed up by one-sheets of the picture. Before the picture opened, the classes in the various schools discussed the Irish question, and interest had reached a fever-height when the picture finally opened.

The picture was presented by the Knights of Columbus, and, unannounced, a local soloist of great popularity, sang a group of old Irish songs, as a sort of prologue, while some scenes of Ireland before the war were shown as contrast to the present state of the "distressful country."

The newspaper space and publicity given the picture through this explanation could not be bought for money.



"Spanish Galleon" which the Regent theatre, Rome, N. Y., built to exploit the showing of "Buried Treasure"

Burt Builds Spanish Galleon in Theatre Lobby

A genuine and authentic Spanish galleon was built in the lobby of the Regent theatre, Rome, N. Y., for the showing of "Treasure Island," as is illustrated by the accompanying cut. B. L. Burt, manager of the Regent, found the stunt comparatively inexpensive.

The Regent lobby had a steady run of visitors, especially those in knee breeches, during the days the fake ship was on exhibition. Stage rocks and palms were scattered about the lobby to give a touch of realism.

Harry C. Swift, the Paramount exploiteer, co-operated with Mr. Burt.

Reid Stages Prologue for "Gypsy Blood"

A. Gordon Reid, production manager of the Branford theatre, Newark, originated a most excellent prologue number for "Gypsy Blood" playing a recent engagement at the Branford.

The Branford's stage setting represented a woodland scene with a picturesque gypsy tent at the right stage. A small camp fire negotiated by means of wooden cross-pieces, a red electric light and a small electric fan was the only other stage props used.

As the curtain rose, a gypsy girl was seen reading the fortune of a woman in white modern dress. The gypsy's costume was colored in bright red and green. As far as possible she was dressed as Pola Negri is seen in the picture.

The opening lines were sung by the lady asking the gypsy to gaze into the future and read her fate. After business arrangements had been made the gypsy proceeded to sing to the lady about the latter's future stating that wealth and grandeur, and position were to be hers, but not love. The lady replies with a song that ridicules the gypsy's predictions. After which the lady departs leaving the gypsy to sing a rather amourous vampire song. This leads into the introduction of four other gypsies who sing a gypsy wandering song.

Several other numbers precede the finale which brings out a song about Senorita Carmencita," which closes the curtain. The sextette continue singing from back stage while the opening titles of "Gypsy Blood" are flashed on the screen.

The lyrics and music for the prologue were written by Paul Sarasen, and interpreted by Caroline Andrews, as the fortune teller; Louise Rostand, as the lady; and the following members of the Branford mixed quartette: Chichilles Adelgheim, Niura Kusnitzova, Bertha Rodgers and Leon Beir.



Lobby display for "The City of Silent Men," playing recently at the Orpheum theatre, St. Joseph, Mo.



"Among Those Present" lobby decorations used by the Princess theatre, Denver, Colo.

Mechanical Policeman Works for "Outside the Law"

When a big policeman stands in front of you and raises his arm, you stop. Anyone would stop. That's what the management of the Casino theatre, Chicago, figured when they planned exploitation for "Outside the Law."

Accordingly two life-size policemen were painted on compo board and mounted in the lobby each with the right arm moveable and attached to cords leading from an electric motor. As the motor was operated, the arms intermittently were raised up-right in the well known position affected by traffic cops.

At the bottom of each cut-out was the following admonition in bolding lettering: STOP! You are OUTSIDE THE LAW!

Jordan Makes Specialty of Lobby Displays

The accompanying photograph shows the lobby decoration of the Orpheum theatre, St. Joseph, during the recent exhibition of "The City of Silent Men." It exemplifies the ideas of Manager G. E. Jordan, who has employed a resident artist to produce each week elaborate lobby displays and settings for his theatres.

Similar decorations were arranged recently for the showing of the "Mark of Zorro," a picture which was exploited thoroughly by Mr. Jordan.

The same artists designed two costumes. One for a "Mark of Zorro" and another to typify Buster Keaton in "Convict 13," which was shown at the same time as the Fairbanks' feature. Two men were attired in the original costumes and set loose in the streets of St. Joseph. The Mark chased the Convict about town in a vain attempt to catch him. Their gyrations and antics attracted immense throngs to the box office.

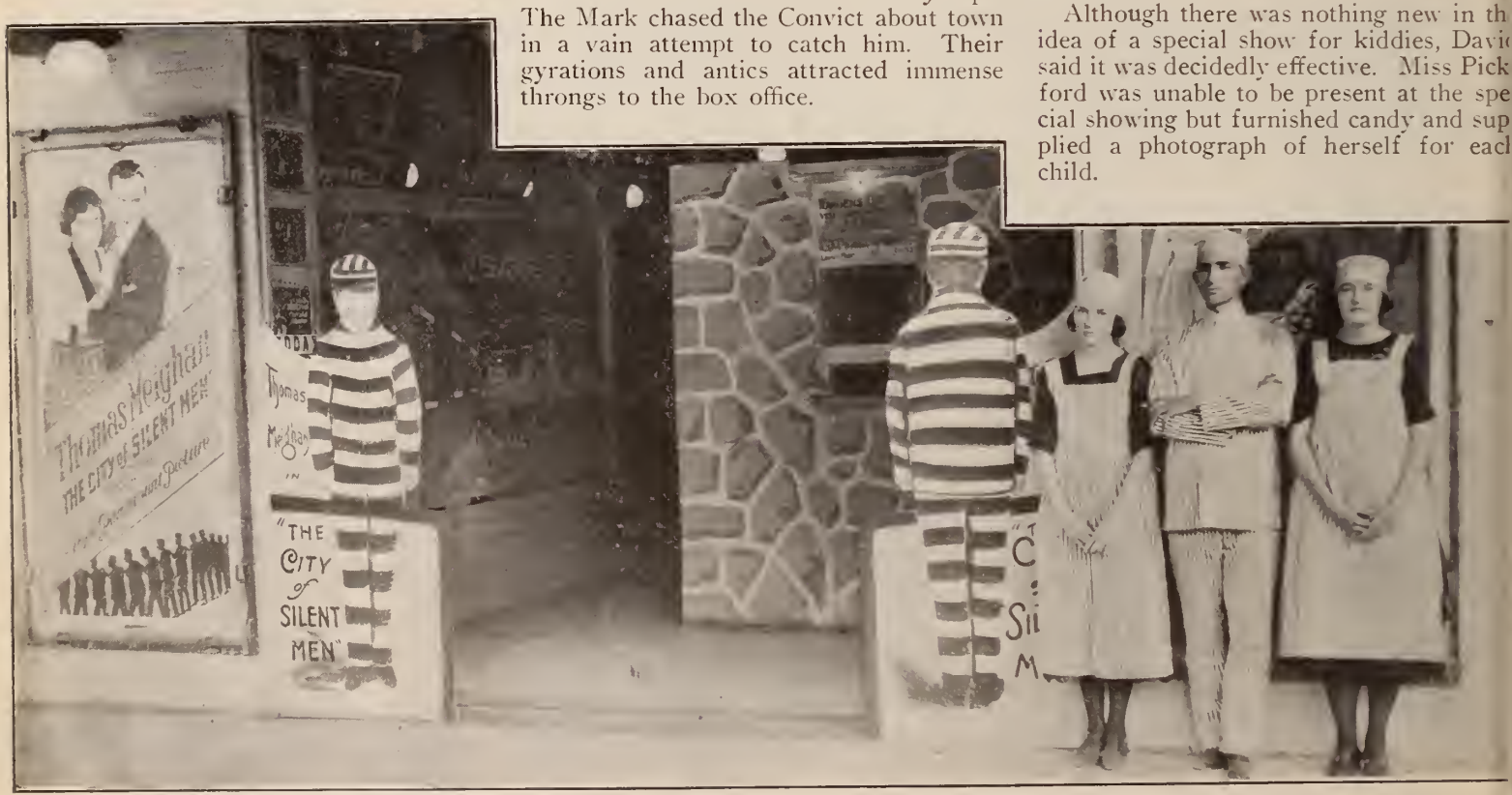
David Gives Special Matinee for Mary's New Picture

In the face of an unprecedented rain storm, nine hundred orphans crowded through the front door of the Mission theatre in Los Angeles last Saturday morning to see "Through the Back Door" at a special show arranged for their benefit by the house manager, Harry David and the Los Angeles Times, the biggest daily newspaper in the Southwest. This entertainment for the kiddies was a part of Manager David's publicity campaign for "Through the Back Door" and "Home Talent." In conveying the youngsters to the theatre some of the wealthiest families of the city contributed their cars, while members of the most influential women's clubs co-operated in finding orphanages.

For a week prior to the showing, the Los Angeles Times carried on a publicity campaign calling attention to the fact that the paper was treating the orphans of the city to a view of Mary Pickford in the feature attraction at the Mission theatre. The last three days of the Times campaign was featured by half-pages devoted to reading matter and photographic layouts, and the Sunday following the show nearly a full page was given over to the stunt, lauding its success and the pleasure with which the kiddies received Miss Pickford's film.

In addition to fifty automobiles, ranging from roadsters to limousines, two of the biggest sight-seeing buses in the world each with a seating capacity of seventy two, were used to convey the orphans from their respective homes to the theatre and back.

Although there was nothing new in the idea of a special show for kiddies, David said it was decidedly effective. Miss Pickford was unable to be present at the special showing but furnished candy and supplied a photograph of herself for each child.



Exploitation for "The City of Silent Men" during the showing of this picture at the Lyric theatre, San Angelo, Texas

How Whitefield Put Over "The Kid"

A newcomer into the contributing editor class, which is what we like to term the exhibitors who write explaining their exploitation stunts is R. P. Whitfield, manager of the Lyric and Liberty theatres, San Angelo, Texas, who relates how he put over "The Kid."

Mr. Whitfield literally monopolized a half-dozen issues of the San Angelo Standard with publicity for the picture and Jackie Coogan and secured a number of effective window displays, one of which is reproduced herewith in his successful efforts to interest every show-going person in San Angelo. Mr. Whitfield writes that he did more business in three days than he usually does in a full week.

A cut is also shown of an inexpensive lobby front Mr. Whitfield originated for his showing of "The City of Silent Men."



Here is a window display which R. P. Whitfield, manager of the Lyric theatre, San Angelo, Texas, obtained for his showing of "The Kid"

McKeesport's Citizens Attend Advance Showing of "Passion"

The Mayor, other public officials, educators and many of the most prominent residents of McKeesport, Pa., "sat up" when they received invitations from the Victor theatre management, requesting their attendance at an advance private showing of "Passion," at 10 o'clock on a Saturday morning. The invitations, which were accompanied by cards good for the admittance of the bearer and a friend, stated that "this courtesy is being extended to you and other leading citizens of McKeesport, representing the thinking class of our city," and had the effect of packing the house.

After entering the theatre they were given two sheets of paper containing the opinions of persons of national fame concerning the picture, and with a space for their own expressions. These were used in advertising matter with signal success.

The theatre manager printed the invitation to the Mayor in its newspaper ads, thereby notifying the entire reading public that "Passion" was booked.

"Wet Gold" Plays Premiere

California Theatre, Los Angeles, Inaugurates Thorough Exploitation Campaign on New Release

As exploitation for "Wet Gold," playing recently at the California theatre, Los Angeles, Roy Miller, publicity director for the theatre and John W. Rankin, Goldwyn's West Coast exploitation man put over a stunt which advertised the picture throughout the city.

Two men wearing diving suits and guarding a chest filled with the "Wet Gold" bills, the chest being bound with heavy chains, were sent through the streets of Los Angeles in an auto truck for four days preceding the first showing.

In addition to the usual billboards and window displays, the theatre took forty-inch advertisements in the Saturday and Sunday issues of the Los Angeles newspapers, and the Express ran a buried word contest in its want advertisement columns, burying separately the words in the sentence, "California Theatre presents latest sub-sea picture 'Wet Gold' for entire week May twenty-second." Although the contest ran for only two days, more than 1,000 answers were received, forty-seven of which were correct.

I. P. Wilkerson, production manager of the California theatre, staged an unusually attractive prologue for "Wet Gold," although it had no connection whatever with the photoplay. Mr. Wilkerson decided, in this instance, to stage a prologue which should be in complete contrast to the picture. The opening of the plush curtains disclosed a cabaret setting entitled "At Churchill's," a typical cabaret scene in which a girl's orchestra, with players dressed in black velvet jackets and long striped trousers, furnished jazz musical selections and the accompaniment for a Spanish dancer. Guests at four tables on the stage listened and applauded—as did the theatreful of people. The prologue added a note of diversity to the two-hour show and proved just as effective as have other prologues staged by Mr. Wilkerson which reflected the atmosphere of the feature picture.



Prologue for "Wet Gold," presented by the California theatre, Los Angeles



"Reputation," special lobby decorations for the showing of this picture at the Superba theatre, Los Angeles

Civil War Vets on Brooklyn Strand Bill

Five Civil War veterans of Grant Post of Brooklyn, brought the Mark Strand theatre audiences to their feet when they appeared in color guard formation at the finale of Managing Director Edward L. Hyman's patriotic overture for Decoration Day.

The Mark Strand Symphony Orchestra played Hosmer's "Southern Rhapsody," and three or four bars from "Dixie" as the curtain revealed the five soldiers of "'61."

The presentation of the bent old heroes emphasized the spirit of the occasion, making a splendid tie-up with Decoration Day. J. P. Hill, commander of the G. A. R. Post appeared in the patriotic tableau which was extremely simple but a forceful piece of stage art. It told the story of Decoration Day as a dozen "ginger-bread" ideas might have failed to bring it out.

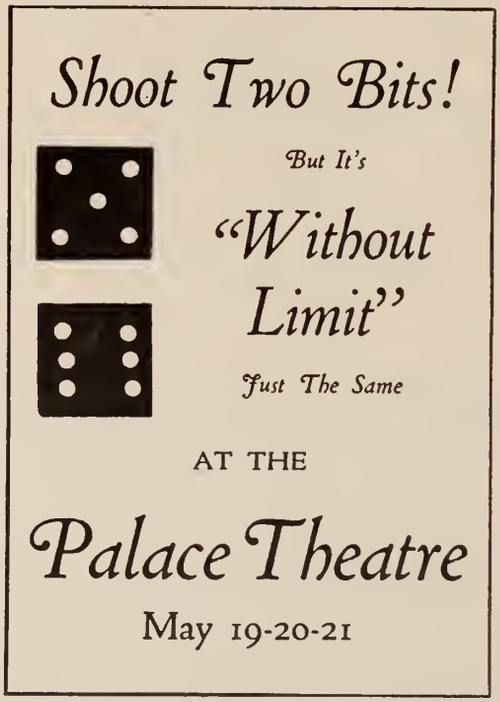
The very fact that the aged men were actual G. A. R. heroes and from Brooklyn, also added an impressive touch to the overture number that could not have been obtained in any other way.



Here are the five Civil War "Vets" who appeared on the Brooklyn Mark Strand bill last week as a special Decoration Day feature

Schade Uses Herald Novelty for "Without Limit"

Playing cards were userd to good effect in exploiting "Without Limit" by George Schade, manager of Schade's theatre, Sandusky, O.



A reproduction of one side of a card herald used by Fred S. Meyer, managing director of the Palace theatre, Hamilton, Ohio, to exploit "Without Limit." The reverse side of the card was much the same

Mr. Schade used playing cards on the back of which was printed "We're playing 'Without Limit' at the Schade, Sunday, Monday and Tuesday. And the police have promised to raid the house," as heralds.

The cards got a lot of attention and the unusual advertising copy excited interest in the production.

Carney Capitalizes on Human Vanity

Manager Carney, of Fox's theatre, New Britain, Conn., capitalized on human vanity for an advance display in his lobby for "Forbidden Fruit." In the lobby is a mirror somewhat larger than a six-sheet board. For a week preceding the run of the picture, Mr. Carney with the co-operation of A. S. Nathan, Paramount exploiteer, ran cut-outs from three-sheets and one-sheets pasted on the surface of the mirror. The lettering was painted. The women who used to go to the mirror openly to powder the noses and the men who took a covert glance at themselves, noticed the obstruction in their familiar primping place. Mr. Carney who knows both sexes in New Britain said the mirror was nearly 100 per cent effective among the patrons leaving the theatre.



Showing the sign for "Forbidden Fruit," which was painted on a mirror in Fox's New Britain theatre, as told by the above story

Merchants Help Exhibitor Put Over Newspaper Spread

Casper, Wyo., has only 14,000 people, according to latest census figures at hand, but it is a fairly safe bet that every adult in the town knew all about "Passion," as the result of the advance advertising the management of the Lyric theatre gave it.

With the aid of the merchants of the town, 38 of whom paid for space, the Lyric was able to buy a two-page smash in the Casper Daily Courier, using a total of 204 inches of white space for the "Passion" message. It was one of the biggest newspaper ads the town ever saw in connection with a picture, and its effect was apparent at the box office.

Aside from the fact that the exhibitor turned that day's edition into a "Passion" special which was circulated in a territory rich in rich people who could afford to pay an increased price for an extraordinary picture, the story of the big feature's booking was told personally to every merchant and clerk in the town by the advertising solicitors. They had to tell it as part of their canvass. This amounted to personal solicitation for a picture seldom possible, even in a small town.

"Suds" Gets Washing Machine Aid Once Again

During the week of May 15, the Princess theatre at Dubuque made its first attempt at exploiting a picture. "Suds" was scheduled. Manager Billos sought and obtained the co-operation of the Apple-Higley Electric Co. and three days before the picture was shown, the electric company had arranged a "Suds" window. A large size model electric washer was placed in the window and filled with soapy water. The current was attached and foamy suds was made. The washer was kept in continuous motion and the rise and fall of the suds formed the center of attraction. Attractive pictures of Miss Pickford and displays from the picture "Suds" were grouped about the washer together with posters advertising the date of the showing of the picture. Another poster directed the people to the Princess theatre, where a second model was placed in the lobby.

In the advertisements in the local newspapers Manager Billos called the attention of the public to the displays and invited them to see a demonstration of the washer in the Princess lobby. The result was that "Suds" went over big. More than that it convinced the management of the wisdow of exploitation.

Gives Short Subject Equal Billing with Feature

James Fogarty, manager of the Rosemary theatre, Ocean Park, Cal., believes as much in his short subjects as he does in his features and exploits them together. During the run of "O'Malley of the Mounted," the marquee of the theatre was decorated also for Earl Hurd's "Bobby Bumps" cartoons. He employed a local draughtsman of talent to draw large posters of the Bobby, his girl, and his ever-accompanying dog. These were cut-out and erected over the maquee with a large wash drawing of Hart. Fogarty believes that short subjects can be exploited at a moderate cost and if used properly will prove a drawing card.



This is the way W. D. Harwell, manager of the Empress theatre, Wichita Falls, Texas. advertised his engagement of "Home Talent"



This "Prisoners of Love" is by A. F. Scharvey, manager of the Yale theatre, Cleburne, Texas

Indians Capture Newark, N.J.

Branford Theatre Exploitation for "Bob Hampton of Placer" Collects Columns of Free Newspaper Space

THE Branford theatre, Newark, N. J., the week of May 14, and the local papers carried front page articles on account of the personal appearances of the Blackfeet Indians with the picture.

D. J. Shepherd, the managing director and M. J. Cullen, the live wire publicity director, arranged many novel stunts and the papers just ate it up.

On Sunday, the tribe was taken to the Velodrome where 20,000 fans were attending the bicycle races, and they received a wonderful reception when they made their appearance on the track. A circle of the track was then made and Chief Two-Guns White Calf, presented Frank L. Kramer, the American champion for twenty years, with a mammoth bouquet and then started the biggest match race of the day.

Monday they were taken to the city hall where Mayor Gillen gave them the key to the city and welcomed them in behalf of Newark.

Tuesday, when the new city commissioner took oath they were the honored guests and were the first to congratulate the new office holders. The papers all took pictures and the Indians were the most conspicuous when they were reproduced.

Wednesday a visit to several of the public schools and an automobile tour of the city. Thursday all the leading department stores were visited, and cards telling the public that they were appearing at the Branford theatre were passed out. In the evening they were the guests of the Big Fight Club where a crowd of 10,000 were present.

Friday a flying trip to Passaic, Paterson, and Ridgewood was made and visited the high schools and met the mayors and other prominent public officials. They were taken to the ball park where they had the honor of throwing out the first ball before 20,000 fans.

Every noon hour a walk through the principal downtown streets caused no end of comment, and they blocked traffic no matter where they appeared.

Fish Uses Grocer's Bags to Advertise Picture

The good old reliable grocer's bag stunt that for putting publicity for a picture where it can do the most good, right into the kitchen was used with the usual success by Arthur L. Fish, manager of the Pastime theatre, Akron, O., in publicising "Passion."

The Pastime is a neighborhood house and by furnishing the printed bags to all the grocers in the section Mr. Fish was able to reach nearly every home in the radius from which he had a chance of selling a ticket.



Display of chickens used in Trinidad, Colo., in exploiting "Chickens" at the Strand theatre of that city

Schwalm Gets Big Chief for "Bob Hampton" Campaign

John Schwalm, manager of the Rialto theatre, Hamilton, Ohio, wasn't able to get one of the bands of Blackfeet Indians appearing in connection with the showing of "Bob Hampton of Placer," but was able to obtain the services of some real Indians for his engagement at the Rialto.

It happened that Chief Big Bear and his squaw were in the vicinity of Hamilton on a lecture tour, and Mr. Schwalm was able to engage them. Being "close relations" of the Blackfoot tribe and thoroughly familiar with all the country in which the scenes of the picture are laid, they made an excellent substitute for the "big time" tribe. Mr. Schwalm credits them with no small part of the tremendous success which marked the showing of "Bob Hampton of Placer" during its three-day run at the Rialto.

Criterion Presenting Fine Prologue for "White and Unmarried"

Hugo Reisenfeld, managing director of the Criterion theatre is presenting a prologue for "White and Unmarried," now current at the Criterion under the title of "Al'Apache." The number takes its inspiration from scenes in the Meighan picture and was staged by Josiah Zuro, formerly concert master of the Manhattan Opera Company and assistant conductor of the Century Opera Company, who is now in charge of the Reisenfeld presentations.

The curtain goes up and reveals a group of French "roughnecks," men and women, at tables in a little restaurant. A bob-haired little midinette, Sylvette de la Mar, is singing a popular topical song written by Jaquenol, a song that is the delight of Paris and is now winning favor at the Criterion. Of course, the young woman, being French as well as taking a French role, dances while she sings. The chorus joins in through a large part of the song and through most of the dancing part. There is considerable stage business during the first song and then Paul Oscard and May Kitchen Cory start an Apache dance. In costumes and manner the two are surprisingly realistic. Their dancing is even better. And as they finish with the dance little Miss de la Mar gathers her friends, the chorus, about her and sings another of the late Paris hits. "Cach ton Piano." This is a satire on the present piano and musical instrument tax in France.

The whole thing is bright and snappy and apparently is appreciated by the audiences.



Two views of the prologue being presented at the New York Criterion theatre in connection with "White and Unmarried"



This was a half page display made from press book materials by a showman in a town of less than 14,000. The accompanying story will be found interesting

Advertising Lesson for Small City Showman

Above is shown a line cut of an ad on "The Idol of the North," five columns by thirteen inches and sponsored by G. R. Stewart, manager of the America theatre, Casper, Wyoming.

Reproduction of newspaper displays is usually confined to other pages in this section under the caption of "With First Run Theatres," but an exception is made in this case because Mr. Stewart has proven once again that the small town manager can frame artistic and ticket selling ads even if he hasn't all the facilities that a big city newspaper affords.

Almost in the same mail with Mr. Stewart's display on "The Idol of the North" came five letters complaining about the poor exploitation aid the producers were furnishing. One exhibitor states that the mats or cuts he gets look like "Mrs. Winslow's Soothing Syrup ads." He should study the America ad and write Mr. Stewart forthwith for a lesson in framing displays which don't resembles Mrs. Winslow's famous remedy advertising.

Mr. Stewart might have left the black border off to advantage, but aside from this, the display measures up with the stuff some of our high priced advertising experts turn out. Anyway this ad sold tickets or we don't know anything about advertising.

Hauber Organizes Circus Parade as Serial Publicity

Manager O. C. Hauber of the Hauber theatre, Camden, Ark., does not believe in neglecting his serial attractions as is shown by the cut illustrating the exploitation put over for the first episode of "King of the Circus."

A negro in a "lion's suit" provided the main attraction, a big chicken coop being utilized for a cage. A clown contributed the comedy as the outfit covered the town giving a circus atmosphere.

The stunt attracted big crowds to the opening episode of the serial and Mr. Hauber is well satisfied with the results of his efforts.



Illustrating some of the exploitation which Sid Grauman, manager of Grauman's Rialto theatre, Los Angeles, put over for the showing of "Buried Treasure." Left—From the prologue presented. Center—The "treasure hunt," explained by the accompanying article. Right—The prologue players "working" in a show window of the Western Costume Company

Kansas Editor Turns Poet

Novel Way of Exploiting "Something to Think About" Originates in Western City

A DISEASE akin to "Midsummer Madness," must have hit the advertising manager of the Wellington (Kansas) Daily News, who composed a series of quatrains for a two-page newspaper co-operative lay-out for "Something To Think About." John P. Goring, the Paramount exploiteer for the Kansas City district, used the same verses for similar lay-outs in no less than fourteen papers in his district. The lay-out consisted of a large cut made from the stills of the picture and the rest of the space was taken by barbers, funiture dealers, druggists, automobile agents, insurance houses and the like. Goring's stunt resulted in about 28 pages of newspaper advertising that didn't cost the theatres a dime.

A specimen of the verses are:

For a barber shop:
"Whiskers grow and hair gets long,
They'll tangle in the sugar tong,
You'll look the part of some old scout,
Unless my shop you think about."

For a clothing shop:
"Ten years we've been in this old town,
A suit you get for ten bones down,
The rest you pay, just sprinkled out,
For ten long weeks, Hey! think about."

This was used by the photographers:
"No wrinkles, freckles, spots or frowns,
On faces here can e'er be found,
It's something you should think about,
The way we make your looks stand out."

The florists used this for "Mothers' Day":
"Mother's ways, so dear and kind,
Always rush into my mind,
We love those ways with all our power,
So let's beget for her a flower.
Mothers' Day, Sunday, May 8."

The lay-out accommodated about fifteen verses in a similar vein. They were arranged typographically so that you could see what the display was driving at. Goring, in reporting on the effect of these fourteen lay-outs said:

"The display covered two pages with a long banner reading 'Something To Think About' zig-zagging through the display. This caught the eye. There was plenty of white space on the pages so the verses stood out.

Los Angeles Has "Treasure Hunt" with Usual Results

For the showing of "Buried Treasure" at Grauman's Rialto theatre, Los Angeles, Sid Grauman, managing director, arranged a prologue in which the principals were dressed the nondescript half-Spanish, half-pirate, half-Caribbean costume of the story. The Western Costume Company tied up with the theatre and due credit was given, minimizing the expenses of the presentation.

J. L. Johnston, Paramount exploiter out of Los Angeles, arranged a treasure hunt which resulted in reams of free newspaper publicity. New angles were played up every day for ten days preceding the actual hunt. The Los Angeles Examiner offices displayed cards calling attention to the contest. The approximate location of the buried treasure was printed on a pirate's map and run in the papers.

The treasure consisted of trinkets, several gold pieces, paper currency and an autographed picture of Marion Davies all wrapped in a bright red scarf and enclosed in a chest. To throw the adventurers off the track four dummy treasurers were buried. The youngsters who were attracted by the hunt were supposed to gather at noon. A contingent arrived at sunrise, found the treasure and made off with it before the judges arrived. Another treasure was buried and the formal digging took place at the appointed time.



Lobby decorations on "Dangerous Moments," playing recently at the Frolic theatre, San Francisco



Lobby decorations for "Reputation," showing recently at the Frolic theatre, San Francisco

High School Runs Pictures

Students at Puente, Cal., Operate Theatre on Showmanship Principles

FROM Frank M. Welch, president of the student body of the Puente (Cal.) High School, comes a letter of unusual interest since it relates the experience of the school as a whole in the exhibiting field. The story is best told in the original form as it came to us:

In our high school we are pioneering in an untried field of school activity—that is, commercially presenting motion pictures to the public.

As the community in which we operated does not have a motion picture house within a radius of six miles, and since we needed the financial returns that this enterprise has given us, we were led to give it a trial during the 1919-1920 term. As a result we have the patronage of the entire community, and have been able to finance all student body and athletic activities, which includes the purchase of a new second motion picture machine, equipping both machines with Argus Mazda lights, and also the addition of an Argus crystal-bead screen.

All of our pictures have been previewed, and only the best are accepted. In conjunction with the pictures we have been able to present stunts and prologues, in which our students appear. Of these our latest success is known as the "Kiddies' Fashion Show," the costumes being furnished by a local dry goods store.

As we presented it only one night we were able to obtain the kiddies, who were all under the second grade in grammar school, to appear without any financial outlay on our part. In presenting it a reviewing stand was built, which was draped with an American flag, and in charge of a young American General. A V-type runway was constructed out from each end of the footlights over the first two rows of seats. As it was made of heavy material it required little bracing. It was lighted with 2,000 watts of indirect light, coming from behind the greenery adorning the runway.

After all the kiddies had promenaded individually on the runway a little dance was given by two of them, followed by "London Bridge." As the two sides pulled for the victory a quick curtain was given. The stunt was very effective as an advertising medium, since it advertised from an angle that would not otherwise have been possible.

We are enclosing clippings from the local paper, which may prove of interest. If you think that any further details in our new field would prove valuable to your readers we will be glad to furnish you with the same.

Respectfully submitted,

FRANK WELCH,
President Student Body, P. U. H. S.



Attractive window display for "Outside the Law" during the showing at the Isis theatre, Indianapolis, Ind.

Freckled Face Idea for "Dinty" Used Again

The "freckled faced kid" idea for putting over "Dinty" has been used with success by the New Valentine theatre of Defiance, O. The New Valentine manager and W. F. Kimberly, a local advertising man in Defiance, worked out the idea together. They ran a series of three reading notices, set like straight newspaper stories, and written in juvenile terms. Every freckled-face boy and girl in town was invited to be "Dinty's" guest free on the first night of the run. The readers, which told how valuable Wesley Barry's freckles have been to him in winning fame and fortune, ran three days prior to the opening.

In order to get the grown-ups, the management invited them to be judges, through the medium of applause, in the freckle-face test. On the first night of the run the big house was packed, 134 freckled kids were "down front" and, when the judging came off the house went into an uproar. The kids were taken up on the stage, introduced and permitted to do any stunts they knew. The house applauded heartily, everybody had a good time and three boys were given cash prizes.

Robson Borrows Dummies to Exploit Pictures

An exploitation for "Why Change Your Wife?" when this picture played the Princess theatre, Donora, Pa., Paramount exploiter William N. Robson hooked up with a local department store for the use of some window dummies. These figures were gowned to resemble the characters of the picture and a credit card given. It was novel exploitation and created much comment.



Managing Director Joseph Plunkett's prologue number for "Scrap Iron" playing last week at the New York Mark Strand theatre

Novel "Scrap Iron" Prologue

Joseph Plunkett, New York Mark Strand Manager Stages Atmospheric Number for Ray's New Feature

WHEN Managing Director Joseph Plunkett began preparations for his prologue to Charles Ray's production of "Scrap Iron," he had a competitive number of suggestions offered him by the various scenes in the picture, from which he selected the one which, in his estimation as a showman, he thought would be most appreciated by his audience, and which he thought would be a most fitting introduction to his feature film. His choice was made from a standpoint of adaptability, economy and effect, to say the least of general practicality. The desired result of the foregoing presentation led Mr. Plunkett to proclaim that he considered it his best exhibition of prologue production.

The background of the scene here represented is that of a Pennsylvania manufacturing town—a specially constructed flat set against a clear sky drop, the smoke stacks which supposedly emit volumes of smoke from the blast furnaces being accentuated, as are the window panes in the factory walls. A trolley track is plainly visible in the fore.

Upon the opening the Strand Male Quartette is revealed costumed as laboring men and carrying dinner pails. The lights on this occasion are: Red on the right, showing the tensity of the glow from the furnaces; blue on the left, denoting the fall of dusk, and a red border. The lights from the furnaces rise and fall, and the smoke stacks are in full operation. After the completion of the quartette's first number, the red lights on the right are diffused to a dim purple, the red border is eliminated, the blue sky is intensified and faint baby spots are played on the singers' faces. An automobile is then seen making its way across the trolley track in the distance and finally passes out of sight completely. The scene is then closed with the quartette's rendition of "Sally in Our Alley," as the lights gradually lessen on the finishing notes.

Everyone was inclined to agree with Director Plunkett that his prologue is everything he claimed it to be.

Willitt Gets Results with Animated Window Display

An animated window display—with a real, live Spanish senorita telling the story of "The Passion Flower" in dumb show—was the successful exploitation that Steve Willitt, of the Liberty theatre, Astoria, Ore., used recently.

It was at once so inexpensive and so effective that it is worth passing on to other exhibitors. The same feat could be performed in practically any community at a cost low enough to bring it within any exhibitor's reach.



Drawing illustrating "The Passion Flower," window ballyhoo put over by Steve Willitt, manager of the Liberty theatre, Astoria, Ore.



Lobby decorations by John Fogarty of the Rosemary theatre, Ocean Park, Cal., for "Bobby Bumps," cartoon, and "O'Malley of the Mounted"

Talented Child Pianist Plays Father's Famous Composition

The value of "names" in attracting patrons to the motion picture theatre has been excellently exemplified at the Brooklyn Mark Strand theatre in the placing of Marie Dvorak, daughter of the famous musician and composer of "Humoresque," on the bill at the Strand, in a piano recital that included "Humoresque."

Dvorak's talented daughter not only strengthened the Brooklyn Mark Strand by appearing in concert there in so far as the theatre's reputation is concerned with musical leaders of that city, but she gained much advertising in the music and other columns of the newspapers.

Los Angeles Theatre Pulls Novelty Exploitation

One of the most novel exploitation stunts ever pulled in the history of Los Angeles was that put over in connection with the premiere showing of "The Dwelling Place of Light" at the Alhambra theatre.

A powerful searchlight furnished by the Sunlight Arc Corp., was mounted on a huge truck, with another truck bearing a generator in the rear. Prominent members of the Los Angeles recruiting office of the Marine Corps stood beside the light and gave a blaze of color to the ballyhoo at the same time attracting much attention with their brilliant hued uniforms.

The trucks proceeded through the downtown streets that night and as the searchlight was flashed about the business district, hundreds of people stopped to look and wonder what it was all about. The parade finally wound up at the theatre entrance, attracting a huge throng there.

The affair was engineered by Hewlings Mumper, general manager for Benjamin B. Hampton; Harry Hammond Beall, Hampton exploitation chief, and Douglas Jarmuth, managing director of the Alhambra theatre. The next day's business showed a 25 per cent increase over the day before.

Willitt Gets Out Special Newspaper for "The Kid"

While the publishing of house organs the size of newspapers, the cost of which is defrayed by outside advertising carried in the columns, is not a novelty by motion picture houses, the scheme employed by Steve Willitt, manager of the Liberty theatre in Astoria, Ore., in getting out a special newspaper to exploit "The Kid" is a valuable contribution to the exhibiting craft because it points a sure way of making advertising space in such a publication attractive to local merchants.

Willitt included a test in the advertising columns. Letters were omitted from various words in the advertisements and after being discovered the letters had to be assembled to spell out the name of one of the firms advertising in the sheet. The first correct answer received was awarded with a small cash prize and numerous other prizes consisting of free tickets to "Passion" which preceded "The Kid" at the Liberty were offered.

Distribution was secured through the medium of newsboys.

Maurer's Campaign for "Peck's Bad Boy"

Manager Maurer, of the Strand, Louisville, Ky., took hot weather, Jackie Coogan's "Peck's Bad Boy" and about fifty gallons of ice cream, added a liberal amount of newspaper advertising, mixed well and served at a special Saturday matinee—the last day of his run—to one of the biggest parties of juvenile guests he ever entertained.

Maurer started his ice cream party a week in advance, by tieing-up with Harry Cuscaden, an ice cream manufacturer. The latter had half sheets printed in red and black advertising Jackie Coogan ice cream cones, illustrated by a scene from the picture, and announcing they would be given away, filled with Cuscaden ice cream, at the Strand. There he distributed to about 200 customers and, in addition, arranged displays for several soda fountains, using "Peck's Bad Boy" posters and stills. Cuscaden donated all this, in addition to the ice cream, about fifty gallons.

Maurer, as his share, used big newspaper space inviting the kids of the city to the party, and in addition stood back of a "title contest" in the Louisville Herald, a line drawing of a scene from the picture showing Jackie and his dog being used as the subject. Readers were invited to send in their ideas of what Jackie was saying to "Tar Baby."

Psychology figured in the Strand campaign, Maurer's publicity man, Joe Goldberg, putting a "blind" ad in the Louisville Herald announcing Jackie Coogan Ice Cream Cones. Cuscaden, the ice cream man, saw it and began an investigation, assuming a competitor was introducing them. When he followed the trail to its end he found Goldberg, and it was then the ice cream barrage was arranged.



Illustrating the exploitation which the Alhambra theatre, Los Angeles, put over for the showing of "The Dwelling Place of Light"



Left—Lobby display for "The Devil" by Manager McClain of the Star theatre, Barry, Ill. Right—One of the window displays used for the showing of "The Devil" at the Star

Rothafel Prologue with Lines and Business

Stage Number for "The Cabinet of Dr. Caligari" As Presented by the New York Capitol

THE prologue and epilogue to "The Cabinet of Dr. Caligari," written by Katherine Hilliker and presented by S. L. Rothafel in connection with the New York Capitol theatre screening of the expressionistic photoplay, were so remarkably effective that they have been used by practically every exhibitor who has shown the picture. The introductory and conclusive episodes are of such an unusual nature that they are given herewith in full:

(Curtains part to disclose a spacious room, with the glow from a lighted fireplace at left, while through a large library window at the rear streams soft moonlight. At a table between the window and the fireplace the figures of two men are outlined but not fully disclosed. The dialogue begins as soon as the curtain has risen.) Cranford—(Seated and speaking to his companion.)

"I believe you know that I am not given to imagining things—I deal in fact and ignore fancies—and yet I cannot express to you in words, the intense distaste that grew on me the nearer I drew to my goal. There was something positively malignant and unnatural in the density of the twisted creepers and shrubbery. That I continued to force my way through the dark, green foliage was due entirely to my pride and not to any liking of my adventure. As I struggled on in the tangled thicket suddenly the green wall in front of me parted easily to my touch and I plunged breathless, confused and shivering with a nameless dread, out of that unhealthy green welter onto a gravelled path which wound away toward the house. Facing me on a marble seat green with mold sat a young man who appeared in no wise surprised at my advent, but more as if he had been expecting me. He was tall and slender, with haunted eyes set in a sad and sensitive face. As I went toward him, he arose and greeted me simply. Being somewhat of a recluse, he said, it was rarely visitors came his way, but they were none the less welcome. He seemed like a man sleepwalking in a horrid nightmare, and his need to talk was so apparent that despite the warning of danger that prickled my skin I sat down beside him on the ancient seat. "Did you ever hear of 'The Cabinet of Dr. Caligari?" he asked me abruptly. As I shook my head and started to reply, he laid an admonitory hand on my arm and looked toward the house. Along the pathway came a maiden moving as if in a dream——"

(Curtains close, lights out, fade into first scene of picture, showing two characters in garden, with girl in white coming slowly down path.)

EPILOGUE.

(Same scene as in prologue. Fire has banked down to glowing embers. On the table the great candles are low in their sockets. A blue haze of cigar smoke rests lightly on the atmosphere. As the scene is disclosed, Cranford rises to his feet, stretches his arms high above his head, then turns quickly to Janes as the latter, who has been comfortably sprawled out in his chair presumably throughout the narrative, struggles up alertly into a sitting posture. Janes' whole attitude expresses intense questioning, but before he can speak, Cranford raises an emphatic finger.)

Cranford.—

"And he did! Francis Purnay is today a prosperous jeweler in Edenwald, happily married, with a couple of healthy, normal children. And the strangest thing about his recovery is the lapse of memory that accompanies it. He is like a man suddenly awakened from a bad dream and unable to remember any detail of its horror. The name 'Dr. Caligari,' today means no more to him than Smith or Jones. He has completely forgotten his halucination!"



This pair was used as a ballyhoo for "Lying Lips" when this picture played the Lyceum theatre, Winnipeg, Canada, recently

McClain Does Big Things for "The Devil"

In a town of 1,600 population and a theatre seating 239, Manager McClain, of Barry, Ill., has recently put over an exploitation campaign for "The Devil" that should make many a big city exhibitor green with envy.

Besides billing nine small towns adjacent to his village in the orthodox manner with heralds and posters, Mr. McClain arranged a nifty three-sheet cut-out window display in the best corner store location and had a 200-candle power light burning over the likeness of George Arliss for a week previous to the showing of the picture. A cut accompanying illustrates how Mr. McClain decorated for the "The Devil" showing.

Something New at Atmospheric Prologue

A prologue idea that ought to be copied by every exhibitor specializing in stage numbers has been evolved by the Strand theatre, Milwaukee, for its recent showing of "Scrambled Wives."

In the center of the stage stood a huge candy box, tied with two gorgeous yellow satin bows. A pretty little toe dancer, Ruth Zinn, portraying "Cupid," executed a toe dance across the stage, shooting with her Cupid's bow and arrow at the audience, and as the dance came to a finish, she untied the yellow bows, and the box was thrown open by two usherettes, who stood in attendance on each side of the stage.

Inside the box in lace paper wrappers and tied with pretty silk ribbons were little cotton squares, representing candy. In the center of the huge box, as if by magic, appeared two heads, one, that of a lady, a charming Victorian lady in a beautiful gray wig, the other a Knight, in similar headdress. The song was "Maytime" and won enviable applause from the audience each night. During the course of the song, the little toe dancer, acting in the role of Cupid, danced back and forth, aiming her darts at the two singers in the candy box and at people in the audience.

A tie-up with Tillema's Candy shop, located several blocks east of the Strand theatre, was artistic in its simpleness. In the background stood a placard on which was written a poem about lessons in love, etc., and on each side of the placard stood two cardboard Cupids. The window space was filled with boxes of candy, a kind especially prepared by the Tillema shop for the window display. The candy which was wrapped in pretty tissue paper, was another cause for interest. On the wrappers was written the name of the picture, that of the star and the name of the theatre at which the picture was being shown.



Ballyhoo for "The First Born" used by George Schade, manager of Schade's theatre, Sandusky, Ohio

Here and there little cardboard Cupids stood "on guard" over the candy boxes, each adorned with shell-rimmed glasses and the "schoolmarm's" stick.

Wendt Prepares for Hot Weather Days

Harold F. Wendt, publicity director for the Rivoli theatre, Toledo, Ohio, is already set in his plans for hot weather business. In a recent letter to the News, Mr. Wendt writes:

"On top of our outside box office there reposes a large electric fan. This is inclosed in a box. Let anyone try and pass our house without getting a whiff of cool air. It makes him think it is a cool place —which it is. Just a bit of psychology. A flag or roll of confetti will attract the eye.

Under the marquee hangs a sign reading: "The coolest theatre in Toledo. Temperature outside——Temperature inside——" The blanks are filled in and the contrast sells more tickets than one would believe possible. You can't depend on your show alone during the hot months and if you try it you may be sorry.

"Another stunt to try is that of passing ice water during intermissions. We have 3,000 seats. So it's a pretty big job."

Harwell Gets Attention with "Outside the Law" Stunts

One of the theatre employes garbed as a convict, a local artist and an obliging police force that was willing to be good fellows and help put over a publicity stunt, was all that Manager W. D. Harwell, of the Empress theatre, Wichita Falls, Texas, needed to let everybody in town know that "Outside the Law" was playing at the Empress.

Mr. Harwell sent his convict out to parade as a ballyhoo. He was followed by the local artist, who proving along with the theatre employe a good actor also, began to "poke fun" at the ballyhoo man. A stage altercation that soon developed into a fake fight. Then came the police wagon and down to the police court followed a big crowd anxious to get more details and still not wise that it was all a part of a publicity plant. By the time the judge had made (?) Manager Harwell come across with a century in greenbacks, not stage money, as security for the appearance of the fist fighters the next day, the newspaper men had arrived and not smelling a rat or if they did seeing a good story just the same, proceeded to write front page stories for their respective sheets. The fight was the talk of the town and in consequence everybody knew the reason thereof.

Mr. Harwell writes that he played "Outside the Law" four days, although all former runs had been limited to three, and that business was great.

Mr. Harwell also pulled some advance exploitation for the picture by having a boy and girl dressed in convict uniforms and bearing signs that read "He (She) is outside the law" attend a masquerade ball held about two weeks before the picture opened. They also visited hotels, drug stores, etc., about the city.



Two views of the "Lessons in Love" prologue which E. J. Weisfeldt, managing director of the Strand theatre, Milwaukee, presented recently. Left—First view of the "candy box." Right—After the cover was raised. Story appearing on this page will explain the action.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Cullison Working For Clean Farce Comedy

Webster Cullison, producing Clever Comedies, and now filming the series of thirty-five Ellis Parker Butler stories of "Philo Grubb, Correspondence School Deteckative," declares that he is literally "gambling with the market" in his effort to give the exhibitor the type of clean, wholesome farce comedies that he claims are so difficult to secure.

"The exhibitor, especially during the recent movement toward cleaner pictures, claims that so many of the two-reel comedies are an insult to the intelligence of his audiences," says Mr. Cullison. "He has been demanding short comedy subjects built around clean, substantial plots, and with characters portrayed by competent players. At the same time he wants stories that contain no situations or even suggestions that would give offense to the most fastidious theatre-goer.

"I have taken all these things into serious consideration in organizing Clever Comedies, which is my first production unit. I am doing my utmost to secure the perfect combination of real stories, star casts and fine productions, and believe the exhibitor will heartily receive and welcome my efforts."

100 Percent Attendance at Federated Meeting

Practically every one of the twenty-two franchise-holders of the Federated Film Exchanges of America, Inc., together with the executive officers of that organization of independent exchangemen, is in Chicago for the general meeting which began on June 3. Matters of vital importance in the development of the fast-growing group are scheduled for the meeting, detailed announcement of which will be made at its conclusion.

Alma Francis Making Coast Trip

Alma Francis, popular actress, who temporarily forsook the stage to engage in the commercial end of the film industry, has arrived in Hollywood, California. Miss Francis' trip to the coast from New York is in behalf of the San Gabriel Producing Company. She carried plans for film productions, and was also to look over feature pictures with a view to purchasing same for foreign markets. Miss Francis recently made an affiliation with a distributing organization which will involve, also some of the highest salaried experts of the industry, whose connections will be announced as soon as their present contracts expire.

The Principles of State Right Production

H. E. BELFORD, sales manager of Pinnacle Productions, has definite and to-the-point ideas on the economics of state right production. He believes that when the independent exchanges of the country are able to work on a solid basis, the state right game will receive the greatest impetus of its history. The building of this "solid foundation" depends ultimately upon the producer. He must build pictures at a price which will allow the independent exchange an opportunity to supply their exhibitors with a moderate priced product. He must systematize and economize in the making of his picture with the same care as the manufacturer of merchandise.

Mr. Belford does not advocate pictures that look "cheap." He in no ways discourages the production of specials which are truly specials. But he does condemn the waste of money by careless producers and their endeavor to make up for their carelessness at the expense of the exchangeman. Let the program companies, if they wish, spend recklessly—they have a wider distribution whereby they can equalize the balance sheet. But the independent must realize and apply the sound economic principles which govern all industry.

The Pinnacle sales manager also believes that the exchanges are in need of series instead of single pictures. By making a series of pictures the producer can save money and the exchangeman is assured of a steady supply of consistent good quality films.

Mr. Belford is in New York on business for Pinnacle productions, which is making the Neal Hart Westerns in series of eight.

Sarg's Almanac Takes Hold

One Reel Novelty Series Sweeping Country, States Geo. Meeker

GEORGE R. MEEKER reports that Harold Franklin, manager of Shea's Hippodrome in Buffalo, while in New York last Friday, paid a visit to Tony Sarg's studio and viewed the three subjects so far produced by Mr. Sarg and Herbert M. Dawley. He was most enthusiastic in his opinion of these screen novelties, and has booked them as a feature for the Hippodrome for the next 52 weeks.

Hugo Reisenfeld, manager of the Criterion, Rivoli, and Rialto, will write special music scores for each issue of the *Almanac*, and believes that this musical accompaniment will be of great help to the small exhibitor.

Mr. Meeker reports further that Floyd St. John, who represents the Tony Sarg *Almanac* in San Francisco, after exhibiting the first two subjects at a special showing secured 200 contracts in his territory.

Ascher Bros., of Chicago, have purchased the state rights for Illinois for these series. Nathan Ascher, of this firm, made a special trip to New York to secure exclusive control of Mr. Sarg's unusual screen production. The first Chicago showing will be given at Ascher Bros.' new Roosevelt theatre.

The New Jersey State Dental Association at their recent convention in Atlantic City last week, at the Steel Pier, made a special request for the "Tooth Carpenter." It was shown to them, and met with a great reception. As an exploitation stunt, the Criterion theatre, New York, mailed 5,600 special cards to all dentists in Greater New York, advising that "Aloysius Stonehenge, D. D. S., is demonstrating his earliest methods of painless dentistry at that theatre. P. S. Laughing gas administered without charge to all who attend these clinics."

Herbert M. Dawley, who is associated with Mr. Sarg, is completing the third issue of the *Almanac*, which will be finished this week. Mr. Dawley states that this one-reeler will contain some new developments in motion picture mechanics.

Tony Sarg will have the unusual distinction of having his name featured in electric lights for a solid year in front of the Criterion theatre, New York, which incidentally is to be the permanent home of Tony Sarg's *Almanac*.

Forward Film Salesman on Tour

Jesse Weil left New York City last week as the first of the advance guard of film experts who will tour the United States in behalf of the productions handled by the Forward Film Distributors, Inc.

Jackie Coogan Showu in Screen Snapshots

Jackie Coogan, "The Kid," and no less a personage than the Hon. Chauncey M. Depew, are features of issue number three of Federated Screen Snapshots, which was completed this week by Jack Cohn for release through Federated Film Exchanges of America, Inc.

As the very last hilarious stunt of a hilarious vacation-time in New York, Jackie staged a special stunt for Screen Snapshots, when just before leaving for his home in California, he ran a giant locomotive out of Grand Central Station himself, with Mr. Depew to wish him "God-speed" upon his journey.

"Cave Girl" Showing for Gov. Miller Postponed

Owing to an accident to the print of "The Cave Girl," which has been purchased by Inspiration Pictures, Inc., the showing of the screen version of Guy Bolton and George Middleton's successful comedy drama to Governor Miller of New York, which was scheduled to take place at the executive mansion in Albany Sunday night, had to be postponed.

The announcement of the postponement was given to the press by Ward Smith, secretary to the Governor. The showing, however, will take place in the near future. Arrangements for the Governor to see "The Cave Girl" were perfected by Charles H. Duel, Jr., who organized Inspiration Pictures, Inc. for the purpose of starring Richard Barthelmess in his own productions, and which will be released by the First National.

Henry King to Direct Barthelmess Picture

Richard Barthelmess' first picture for Inspiration Pictures Inc., to be released through Associated First National Pictures, Inc., is to be directed by Henry King, among the foremost directors in the industry, it is announced.

The vehicle, "Tol'ble David," written by Joseph Hergesheimer, is to be filmed in the mountains of West Virginia, the locale of the story.

Creations Films, Inc., Elect Officers

At the annual meeting of the stockholders of Creation Films, Inc., held in Chicago last week, B. Herbert Milligan was elected president and treasurer. K. Hoddy Milligan is vice president and E. Eastman secretary. Production will start July 1st at the old Kalem studios at Cliffside, N. J.

New York Premiere for "Our Navy in Action"

The United States Navy film, "Our Navy in Action," was given its initial public presentation at the Harris theatre, New York City, on last Sunday night under the auspices of the A. M. P. A. S. H. Harris contributed the theatre for the occasion. S. L. Rothafel, of the Capitol theatre, arranged the presentation. Besides the Navy film, which is a two-reeler, the program also included the Capitol's mixed quartette, ballet numbers by Oumansy and Gambarelli, and a bill of pre-release films supplied by Educational Films. The music was rendered by the band of the battleship Pennsylvania and the Navy Hawaiian Orchestra.

Paul Lazarus, president of the A. M. P. A., was on hand to greet the naval officers' present. Rear-Admiral Huse, Commandant of the Third Naval District, made a brief address after being introduced by J. W. O'Mahoney, advertising-manager for Educational Films.

"Our Navy in Action" presents in an intimate way the handling of America's battleships in battle practice. The film includes some striking "shots" taken from the air. Commander G. M. Lowery, of the Bureau of Navigation, was instrumental in the producing of the Navy's film, which was made at the direction of the Secretary of the Navy for naval publicity purposes.

Harry Levey to Make Letter Mailing Film

Harry Levey, of the Harry Levey Service Corporation, announces that he will begin immediately filming a short lesson on How to Prepare and Mail a Letter. Postmaster General Hays, it is said, has concluded that a large percentage of people using the United States mails are deficient in their knowledge of the safe and sane way to address, stamp and seal an envelope of a letter.

These pictures will be distributed through the exchanges and sub-exchanges of the National Non-Theatrical Motion Pictures, Inc., with the co-operation of the Post Office Department.

"Was Darwin Right?" Is Kineto Review

"Was Darwin Right?" the first Kineto Review in the Second Series being released by the Kineto Company of America through the National Exchanges, Inc., is released this week. The other twelve in the series will follow at the rate of one a week.

"Was Darwin Right?" is, as the title implies, a picture of the many representatives of monkey-land, thirty-seven types in all.



Showing one of the action scenes in "Charge It," a Clara Kimball Young picture, offered by Equity Pictures

Animals Make Good Actors

Chas. Urban Promises Realistic Scenes in Forthcoming Series

CHARLES URBAN in discussing this week the forthcoming release by the Kineto Company of America, Inc. of the series entitled "Modern Truth From Old Fables," told why he considered them so exceptional.

"It is not at all generally realized," Mr. Urban said, "what remarkable actors animals can be. Students who know the animal world are perfectly familiar with this, but naturally the general public does not know it. When we distribute 'Modern Truth From Old Fables' everybody will know it however.

"In the animal world one finds actors and athletes and gossips and bullies and weaklings and all the types that one finds in the human family. So we have intellect—'brains' as the common saying has it—and some are stupid. There is every variety the same as there is among men.

"These qualities, properly handled, can be made extraordinarily interesting. There are not many men in the world who know enough about animals and about motion picture photography at the same time to utilize them. Probably the best man who has these combined talents and knowledge is Dr. Raymond L. Ditmars, curator of the New York Zoological Society, and it is Dr. Ditmars who is filming our series, 'Modern Truths From Old Fables.'

"Twenty of the choicest Fables from the great collection of La Fontaine are in the series and all the actors in the Fables are animals. That is the point I wish to emphasize; all the actors are animals.

"We had the choice of two alternatives; we could film these Fables as we are doing or we could employ animated cartoons. The latter is the method we would have had to adopt if we had not been so fortunate as to find a man like Dr. Ditmars, who knew enough about animals to direct them as actors and who understood motion picture photography perfectly. Between the two there is no comparison for results; filming the animals themselves is incomparably finer than usuing animated drawings."

"Madonnas and Men" Is Aided by Exploitation

Chatburn Enterprises, of Los Angeles, who devised some novel stunts for the exploitation of the Jans Pictures Inc., "Madonnas and Men," report that they benefited greatly during the indefinite run of the picture at the Garrick. Although general business conditions were at their worst, it is reported that on May 30th the Garrick did business twice as great as any Sunday of the season.

Second Salient Picture Is Under Way

Announcement is made by J. Joseph Sameth, president of Forward Film Distributors, Inc., of the second production to be made by Salient Films, Inc. This will be temporarily named "The Call of the Open."

"Supreme Passion" Has Feminine Appeal

The success made by Robert W. Priest's production, "The Supreme Passion," at its premier showing for one week at the Euclid Avenue Opera House, Cleveland, Ohio, has created great interest in it on the part of state rights buyers who have not yet secured it for their territory. During the past week Mr. Priest has run the picture several times for state rights men. They not only speak in approbation of it, but they also express appreciation of its many exploitation angles, particularly the appeal that can be made to women. In this respect, "The Supreme Passion" is exceptionally strong, as its story has interwoven in it a dramatic argument of a proposition that is very close to the consciousness of every woman—that she should be loved for beauty of mind rather than for her physical charms. The result of handling this photoplay on these lines resulted in a record attendance in Cleveland, it is reported.

Kineto Subjects Run in Four B'way Houses

Four of Charles Urban's Kineto Reviews are occupying prominent places on the programs of four of the major Broadway theatres this week.

At the Criterion "Combatting the Elements" is in its second week and will probably remain for several more weeks. At the Capitol Theatre is another reel Mr. Urban literally "edited to order." Mr. Rothafel expressed a desire for a scenic of Venice to denote the atmosphere called up by some of the music from the "Tales of Hoffman." So Mr. Urban set his editorial staff to work and from his immense film library evolved exactly what Mr. Rothafel wanted. The title of the reel is "Venice" and it will remain permanently as a Kineto Review.

The Rialto is showing "Village Life In Switzerland," one of the loveliest of travel reels. This Kineto Review was photographed especially for Mr. Urban by H. and M. R. Hartmann, of Berne, Switzerland. The Rivoli is showing a Movie Chat.

New "Leather Stocking" Series Announced

Adolphe N. DuMahaut and Edwar L. Klein, of New York, announce the completion and early release of two productions based on the "Leather Stocking Tales," by J. Fenimore Cooper. Features now ready are "The Deerslayer" and "The Last of the Mohicans," both of which are in seven reels. Announcement of the plan for distribution will be announced shortly.

New Comedy Producers

The Krackerjack Komedies, Inc., has been organized under the laws of the State of New York, with a capitalization of $100,000. It is the intention of this company to produce one two-reel comedy a month. Brownie Pierce is to be featured. Frederick A. Blumberg is president and James A. Montalbano vice



Hatton Western Ready for C. B. C. Release

A new C. Edward Hatton thriller—a two-reel Western picture—has been completed this week by C. Edward Hatton, and sent to the New York offices of the C. B. C. Film Sales Corporation. After special editing there it will be released by that company on the Star Ranch Western program of two-reel Western thrillers which it is distributing to the State Rights field. The picture is titled "Tangled Trails."

Foreign Agency for All Kineto Subjects

The Etablissements Georges Petit, 37 Rue de Trevise, Paris, has contracted for the agency for Charles Urban's Movie Charts and the Kineto Reviews for France and Belgium and for the Kineto Reviews in Switzerland.

M. Petit has agencies at Lyon, Marseilles, Bordeaux, Lille, Nancy, Toulouse, Strasbourg, Brussels and Geneva.

Associated Photo-Plays Producing on Coast

Victor B. Fisher, general manager of Associated Photo-Plays, Inc., reports that his company has two producing units busy on the West Coast. "The Ghost City," featuring Helen Holmes, has just been completed and work has started on other productions. Cliff Smith, who is producing a series of eight pictures for Associated Photo-Plays, has started on his second feature under the working title of "Hoofs and Horns." Spencer Productions is already at work on the next feature picture starring Mary Anderson.

Spirited Bidding for "New Minister"

From the office of Franklyn E. Backer, president of the Horizon Pictures, Inc., comes word that the state rights buyers throughout the country are manifesting interest in the screen version of Will T. Bingham's stage success. "The New Minister," since the recent announcement that this rural comedy would be released on the independent market.

Cissy Fitzgerald Comedies Sold for N. Y.

Producers Security reports the sale of Cissy Fitzgerald Comedies for New York City and Northern New Jersey to the Candler Pictures, Inc., of New York City.

Allene Ray Franchises to be Sold

BERT LUBIN, president the Western Pictures Corporation, now producing the first of a series of six new Allene Ray feature semi-westerns, announces that these pictures are not to be sold singly as in the case of "Honeymoon Ranch" and "West of the Rio Grande," but that franchises will be allotted for the entire series at one time.



From left to right: Max Weiss, of the board of directors, Numa Pictures Corp.; Adolph Weiss, president of Numa Pictures Corp.; Julius Stern, president of Great Western Producing Company; Louis Weiss, vice-president of Numa Pictures Corp.; and Oscar Jacobs, Eastern representatives of the Great Western Producing Company

New Tarzan Serial on Market

WELCOME and important news for the state right market comes in the announcement this week that a new Tarzan Serial, based on one of the most popular of Edgar Rice Burroughs' famous series of Tarzan novels, and starring Elmo Lincoln, the original Tarzan of the screen, will be distributed via the independent exchangeman.

"The Adventures of Tarzan" is to be produced in fifteen chapters by the Great Western Producing Company for Numa Pictures Corporation under a special arrangement with the latter named organization, the moving spirits of which are the three Weiss brothers, Adolph, Louis and Max. For the purposes of exploiting and marketing this latest serial, an organization known as The Adventures of Tarzan Serial Sales Corporation has been formed, with offices in New York City.

The various executives responsible for the latest Tarzan chapter play have all been prominently identified with important projects in the motion picture industry for many years. The production of "The Adventures of Tarzan" is in the hands of the Great Western Producing Company, sponsored by Julius Stern and Oscar and Louis Jacobs. This organization, which owns one of the largest and most modern studios in Hollywood, California, has been responsible for the production of several successful serial films, notable among which have been "The Flaming Disk," "Elmo The Mighty" and "Elmo The Fearless," all of which have served as starring vehicles for Elmo Lincoln. The Great Western Producing Company has actively been associated with the Universal Film Manufacturing Company for many years, furnishing that organization with various successful productions both of feature and serial length. Particularly in the serial field have they established a reputation for one hundred percent productions.

Adolph, Louis and Max Weiss, executives of Numa Pictures Corporation, with whom special arrangements have been entered into for the filming of "The Adventures of Tarzan," have been responsible recently for the sensationally successful Goldwyn production "The Revenge of Tarzan." The Weiss brothers are well and favorably known in the field of motion pictures having sponsored such popular productions as "The Open Door" for Robinson-Cole, "The Unfair Sex" and other feature length specials.

Added importance is loaned to the announcement of this latest Tarzan serial due to the fact that Elmo Lincoln has been secured to play the title role. Lincoln is famous for his portrayal of the Edgar Rice Burroughs' character in "Tarzan of the Apes," the first of the Burroughs novels to be picturized. He has become exceedingly popular during the past few years with millions of serial fans, due to his numerous appearances in various successful episode plays for Universal.

The opening gun in the sales campaign for this latest Tarzan serial was fired this week in the consummation of a deal whereby the Australasian Films, Ltd., acquired this production for an extensive block of foreign territory. The disposition of this territory was arranged for by Louis Weiss and Oscar Jacobs, and Millarde Johnson and E. R. Gourdeau, representing Australasian Films, Ltd. It is understood that the price involved breaks all records for a contract of this nature.

Canyon Series on Big Circuits

Franklyn Farnum Seen in Big Houses in New York

THE Franklyn Farnum series of five reel features, which were recently released in the New York territory, are enjoying phenomenal success. Not only has the entire series been booked to play over the Marcus Loew Circuit, but they are also scheduled to appear on the sheets of the William Fox Circuit. In addition to playing these two big first run circuits, the pictures will be seen on the M & S Circuit of houses and also in every theatre comprising the Consolidated Circuit.

These pictures which were made by Colonel Wm. N. Selig have proven themselves to be offerings which have found favor with every class of audiences.

At Loew's New York Theatre on Broadway these productions were given a flattering reception, which was duplicated at the other Loew houses in the other parts of the City. At the William Fox houses, many of which are located in exclusive residential sections, Franklyn Farnum proved that his popularity is increasing with each picture in which he makes an appearance. The M & S Circuit, which controls the biggest of the East Side houses, reported that the Canyon features were among the most satisfying pictures that had ever been played in their theatres, and the Consolidated Circuit which is composed of several theatres on the West Side announce that the Franklyn Farnum productions are numbered among the best business getters.

The Merit Film Exchange are handling these pictures in the New York territory. The exchanges which control the franchises in other sections of the country report that the biggest and best of the houses in their territories are playing these pictures. In many instances exchanges have found it necessary to double the amount of prints in order to take care of their bookings.

The De Luxe Film Company of Philadelphia has been very successful in putting the Farnum pictures over in Southern New Jersey and Eastern Pennsylvania, while the Columbia Film Service of Pittsburgh also reports that in spite of bad conditions, business has been maintained at a high level by the Franklyn Farnum offerings.

The Doll-Van Exchange of Indianapolis and Chicago have found these pictures very valuable pieces of property, for their reports show that these Farnum features are being played in the majority of the best houses in Illinois and Indiana.

The Greater Productions of Des Moines and the Walter A. Baier Film Company of Milwaukee, as well as the Success Photoplays of Kansas City, have intensively worked over their territory and as a result there are but few houses of consequence which are not to be found on the booking sheets of these exchanges. The same conditions hold forth in Cleveland where the Masterpiece Pictures Corporation controls the franchise.

The Franklyn Farnum pictures are six in number. "The Galloping Devil," "The Struggle," "The Fighting Stranger," "Hunger of the Blood," "The Last Chance," and "The Raiders" compose this sextette of film dramas.

Hallroom Comedy Delivered to Federated

"A Chili Romance," fifth of the Federated Hallroom Boys Comedies, featuring Sid Smith, was reviewed this week by the Federated Board of Review, and turned over to Federated Film Exchanges of America, Inc., for release to their exchanges.

Affiliated Makes Progress

C. C. Burr Wins Results in Plan for Nation-Wide Distribution

DESPITE the handicap of certain contractual clauses in connection with the advertising and publicity for a series of productions which constitute a not unimportant part in their forthcoming program of independent releases, coupled with the inclemency of the season, it is reported that the most encouraging and substantial results have already been achieved by Affiliated Distributors, Inc., with their project for nation-wide distribution through the medium of allied representative exchanges.

In the course of a discussion of the aims and policies of the new organization, Affiliated's president, C. C. Burr, is reported to have said that there is to be found in each of his scheduled productions, justifiable reason for the institution of a most persistent and ambitious campaign having for its object the completion of a perfect system of nation-wide distribution for the representative product to be released under Affiliated's banner.

The first two productions are a picturization of Edgar Selwyn's "Lonely Heart," featuring Kay Laurell, directed by John O'Brien from the script of Anthony Paul Kelly and Edward Hemmer's "Sunshine Harbor," featuring Margaret Beecher.

This beginning is further strengthened by the first of the series of Johnny Hines feature productions, "Burn 'em up Barnes," of which Raymond L. Schrock is the author. It is described as a high-powered automobile story of a "sure fire" sort, featuring Johnny and directed by George A. Beranger, for over six years a member of the Griffith staff. Assisting, is a cast including Edmund Breese, J. Barney Sherry, Betty Carpenter, Julia Swain Gordon, Matthew Betts, Harry Fraser and other equally talented screen favorites.

Forward Two Reel Series

12 Subjects for State Righters Star Claire Whitney and Keane

J. JOSEPH SAMETH, president of Forward Film Distributors, Inc., announces this week that his company will release a series of twelve two-reel feature pictures starring Claire Whitney and Robert Emmett Keane. Hal Benedict will produce this series of featurettes, and has just closed negotiations with Forward Film. They will be released at the rate of one a month.

Mr. Benedict has in the past directed a great many pictures for Essanay, Mutual, and many other concerns. Claire Whitney, in addition to her picture work, has appeared in vaudeville. It is reported that she recently turned down a contract for the Keith, U. B. C., and Orpheum Circuits.

"I will give to the public," said Miss Whitney, "the best that is in me. I am confident that I will be received as well in this series as I have been in the past. Mr. Keane has also had vaudeville experience." "I want the fans to like my work," he states, "the same as the patrons of the vaudeville houses have done in the past. Working with Miss Whitney, I am sure that I will be able to instill in the minds of the public that the length of a picture does not matter so much as the quality of the production. The people, it is true, have been accustomed to features of five reels or more, but we will prove in this series that short features will be equally as welcome."



A gambling scene from the Universal production, "The Beautiful Gambler," starring Carmel Meyers

THE following sales on the independent market were reported during the week:

Four Neva Gerber productions (Arrow Film) to the Reelcraft Pictures Corporation of Davenport, Ia.

Four James Oliver Curwood pictures (Arrow Film) tc the Reelcraft Pictures Corporation, of Davenport, Ia.

"Hearts of the Range" (Forward Film Distributors Inc.) to the Superior Screen Service, of Chicago, for Northern Illinois.

"Hearts of the Range" to Peacock Productions, of Kan sas City, Mo., for Eastern Missouri and Southern Illinois.

Feature Field Is Growing

Federated Sees Place for Independent Pictures in Big Houses

THE field for independent features is growing rapidly day by day, according to a statement issued by the Federated Film Exchanges of America, Inc. The fact that independent productions are being booked for Broadway houses, and for the larger circuits, is given as evidence that a new era for independent producers and exchanges has arrived.

As an organization of independent exchanges, Federated has been in the forefront of the new movement, the statement declares. Of the products released through the twenty-two Federated exchanges, the Federated Screen Snapshots, for example, have been shown at the Rialto and other Broadway theatres, and at some of the biggest theatres throughout the country.

"Dangerous Toys," the latest Federated feature release, has also met with unusually good booking in the circuits and larger houses. It is either playing or booked for the Fox, Loew, and Poli Circuits, three of the largest and most prominent in the East, and will be shown later at the biggest theatres in the South and West.

Ray B. Smallwood May Produce Independently

Director Ray C. Smallwood has lost no time since his arrival in New York from California two weeks ago. He now occupies offices in the big city. It is rumored about the trade that he will shortly produce for himself.

Mr. Smallwood has just terminated his contract with Metro where he directed Nazimova productions. He is a graduate of the motion picture college, as he served his time in every phase of the work from artistic photography, through the laboratory, a writer and finally a director of special productions.

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ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Cecil B. DeMille Comes East for Conference

Cecil B. De Mille, director general of Famous Players-Lasky Corporation, has left Los Angeles for New York City where he will spend three days in conference with the executives of the company on matters of production and will then hasten back to the Lasky studio to prepare for his next photoplay.

Ki pling Release Brings Unusual Response

The Pathe headquarters reports an unusual response from exhibitors as a result of its announcement that Rudyard Kipling's "Without Benefit of Clergy" will be released July 3rd. Showmen have also expressed their appreciation that the picture is to be made available for the summer months and not be withheld until the fall, declares the Pathe statement.

Pathe also states definitely that the picture will not be handed over to any legitimate theatre for an extended run in New York as this procedure would be against the policy of the organization.

At Work on Fourth Jimmy Callahan

Jimmy Callahan and his comedy company with Florence Dixon and Lottie Kendall are at work on the fourth Jimmy Callahan comedy at Atlantic City. The exteriors will all be completed this week and next week Mr. Callahan will begin work on the interiors in his new studio, which is being rushed to completion.

Robert W. Priest, president of The Film Market, Inc., now has in hand Mr. Callahan's second and third comedies, "Props" and "The Stowaway," Tom Bret having completed the editing and titling.

Territory for "Jimmy's Last Night," Callahan's first production, is being rapidly sold.

Allan Dwan Film Set for June 12 Issue

Allan Dwan's latest personally directed production, "A Broken Doll," which is scheduled for release on June 12 by Associated Producers, Inc., is an amusing comedy-drama with thrills, humor, and pathos. Adapted from Wilbur Hall's famous *Saturing Evening Post* story, "Johnny Cucabod," it is described to be an admirable screen subject.

Associated Opens Drive

Al Lichtman Reports That Entire Sales Force Is on Toes for Event

THE big Associated Producers, Inc., sales drive, announced by General Manager Al Lichtman for the week of June 12, is now on. Every exchange is on edge, and every salesman is striving to put the drive over the top, according to home office reports. Early indications point to success, and the outlook is that several of the exchanges, at least, will smash their own records for bookings. Aside from exchange rivalry there exists a friendly feeling of contest between the individual salesmen in each territory, and some highly gratifying results are looked forward to by Mr. Lichtman and his associates.

"There is no doubt we are going over the top in this drive," said General Manager Lichtman. "In the first place the spirit of co-operation in every 'A. P.' employee is all that it should be. Thus pepped up, they are going into the contest backed up by flawless productions and an organization with plans second to none."

The array of pictures to be sold during this sales drive is as follows: J. Parker Read's "I Am Guilty," starring Louise Glaum; Mack Sennett's "Home Talent," to be released May 22; Thomas H. Ince's powerful drama, "Mother o' Mine," to be released June 6; Allan Dwan's appealing comedy-drama, "A Broken Doll," to be released June 12; Maurice Tourner's big production, "Foolish Matrons," released June 19; J. L. Frothingham's "The Ten-Dollar Raise," released June 26; and Mack Sennett's two-reel gems of comedy, "Made in the Kitchen" and "She Sighed by the Seaside."

Arliss Filming "Disraeli"

Magnificent Pratt Estate in Long Island Being Used as Background

PRODUCTION work on "Disraeli," in which George Arliss is being starred, is progressing satisfactorily according to a report from the United Artists' headquarters. The filming of Arliss's famous stage production was started two weeks ago with Henry Kolker in charge of the direction. The magnificent estate of George D. Pratt at Glen Cove, L. I., is being used in the making of "Disraeli." Much of the action in the story takes place in the sumptuous residence of the Duke of Glastenbury, and the palatial home and extensive grounds of Mr. Pratt serve admirably as a background for the screen version of the play.

The selection of the Pratt estate as the "location" for the filming of "Disraeli" is credited to Charles O. Seessel, art director for Distinctive Productions, Inc., the producers of the George Arliss pictures. According to the United Artists' statement, the use of this estate for filming purposes has been repeatedly denied to producers heretofore, but the privilege was accorded to the Arliss company through the solicitation of the Society for the Relief of Devastated France.

The role of "Lady Clarissa," the daughter of the Duke, is being played by Louise Huff. Mrs. Arliss is appearing in the part of Lady Beaconsfield in the film production. Others in the cast include Reginald Denny, Margaret Dale, Henry Carvil, Grace Griswold, E. J. Radcliff, Frank Losee, Noel Tearle, Fred J. Nichols, and St. Claire Bayfield.

"Disraeli" is scheduled to be released by United Artists in the fall.

Alice Duer Miller to Write for Moore

Mrs. Alice Duer Miller, author of "The Charm School," "Ladies Must Live," "Are Women People," etc., who was recently signed by Goldwyn as one of its writers for the motion picture, is now at the Culver City studios writing an original scenario, the idea for which has been approved by the Goldwyn editorial department and the screen rights purchased. The title of the scenario is "The Man With Two Mothers," and it is being prepared for the use of Tom Moore, who is now engaged upon an original screen story by Rupert Hughes, "From the Ground Up." It will be an early Tom Moore vehicle.

The story is a comedy-drama into which Tom Moore's genial personality, his nonchalant humor and his skill as a screen actor will fit perfectly, in the opinion of Goldwyn's editorial staff.

"Road to London" Release a Big Success

THE pre-release of the Bryant Washburn production, "The Road to London," at the Circle theatre, Indianapolis, definitely established the picture as one due to find great popularity, states Associated Exhibitors. Mr. Washburn made personal appearances during the week and record-breaking crowds were attracted to the theatre. The advertising and the exploitation were excellent. Mr. Moray, Associated Branch Sales Manager at Indianapolis, gave the manager of the theatre splendid support and co-operation in putting over the picture.

At the conclusion of the first day's business Mr. Moray received a letter from the manager of the theatre and it confirmed the belief that "The Road to London" will prove to be a fine audience picture.

Synchronized Music Co. Making Rapid Strides

The Synchronized Scenario Music Company, with headquarters in Chicago, is making rapid strides toward securing the support of theatre-owners throughout the country. Twenty-five distributing offices have been established in as many key cities, and are now supplying many of the leading theatres and chains in their respective territories with synchronized music scores for their picture programs. This service was inaugurated with all releases from May 2 of the present day. The synchronized music scores are available for all standard releases of the leading producers and distributors.

Among the important theatres and chains which recently contracted for this synchronized music score services are:

The Ward and Glynn houses; the Poli houses; the Sol Brill chain; the Fiber and Shea chain; Hi Gainsborough houses; the Rintzler circuit; Springer's Broadway theatres; Crandell's Savoy theatre, in Washington, D. C.; Leo Rome's houses in Baltimore, Md., as well as Durkee and Noltee houses in the same city; Klein and Bennethum houses in Philadelphia; Hunt's chain, and Harring and Blumenthal's chain in New York City.

New York's local distributor, known as Music Score Service Corporation, reports that it is now ready to supply the Eastern exhibitors of its territory with specially prepared scores for each of the standard photoplays produced by the larger producing firms.



Wallace Berry, one of the all star cast of Selig and Rork, Diamond S. Special two-reel dramas released by Educational

Vogel in New Offices

When William M. Vogel returns from Europe in early June, he will find his enterprises housed in their new offices on the third floor of 130 West 46th Street. Owing to his increased activities as he now handles for the foreign markets amongst others, the Million Dollar First National Charles Chaplin comedies, the W. W. Hodkinson productions and the C. L. Chester comedies and scenics, etc., the increased space thus acquired in the Leavitt Building is a necessity.

Two Reel Comedy Featured by Exhibitor

A Southern exhibitor, according to reports received from the Educational Film Exchange of that territory will hereafter feature a two-reel comedy instead of a five-reel picture. A couple of single-reel subjects are run together with the Educational comedy. This exhibitor recently reduced his shows to one each week and decided to run a four-reel show featuring a comedy.

The Vitagraph Base Ball team has just opened its books for the Season of 1921 and would like to hear from other Clubs of the Motion Picture Industry—Get your liniment bottles out boys. Communicate with C. Schmidt, Base Ball Mgr., Vitagraph Co. of America, East 15th St., & Locust Ave., Brooklyn, New York.

Kane Closes Foreign Deal

Inter-Globe Export to Distribute Ass'd Exhibitors' Product Abroad

THE Inter-Globe Export Corporation, recently organized by Sidney Garrett, has signed contracts with the Associated Exhibitors, Inc., for the distribution of Associated product in all parts of the world with the exception of the United States and Canada. Immediately upon the consummation of the deal Mr. Garrett began to put into execution plans which he has had under way for some time.

Through the Inter-Globe Export Corporation "The Rider of the King Log," the big Associated special now being released; Bryant Washburn in "The Road to London"; the Harold Lloyd comedies; and the whole schedule for the fall will be available to the world, it is announced.

"Many splendid offers have been made to the Inter-Globe Export Corporation and have been put aside in favor of the Associated Exhibitors," Mr. Garrett, the president of the new organization said in discussing the deal. "I have been associated with Mr. Arthur S. Kane, chairman of the board of directors of Associated, in connection with the foreign sale of many productions in which he has been interested. We have known each other for several years, and it is with the greatest pleasure that I am at the head of an organization that will handle the foreign business of Associated. We look forward to a great mutual success."

In his new organization Mr. Garrett will have alliances with some of the leading organizations of Europe and South America. His world-wide connections gives assurance of an excellent foreign market for the productions of the Associated Exhibitors.

Current Paramount Issues

"Appearances" and "White and Unmarried" to be Released June 12

"WHITE AND UNMARRIED," Thomas Meighan's latest starring vehicle for Paramount, and "Appearances," Donald Crisp's picture from the London Paramount studios, are scheduled for release June 12.

In "White and Unmarried" Mr. Meighan is said to have the best money picture of all his recent productions. It is taken from John D. Swain's short story, "Billy Kane, White and Unmarried," and Tom Forman, the director has assembled an apt cast to support the star. Jacqueline Logan a former Follies dancer, Grace Darmond, Walter Long, Lloyd Whitlock, Fred Vroom, Marion Skinner, Georgie Stone, and Jack Herbert are in the cast.

The story deals with a crook who suddenly inherits a fortune and promptly emigrates to Paris to spend part of it. The tricks he learned in the New York underworld are more than a match for the Apaches of Montmartre. The picture is said to have thrills, humor, and sumptuous interior settings.

"Appearances" was screened in England, having been written for the Paramount British studios by Edward Knoblock. David Powell enacts the leading role, supported by Mary Glynne and Longhorne Burton, one of the most famous character actors of the English stage. It is an intimate story of a young married couple who try to wear a false mask of prosperity. One day the bluff is called and the couple, much sadder, but also much wiser, turn over a new leaf.

Australia Public Flock to First Nat'l Films

First National releases have begun an invasion of Australia, and, according to reports from the headquarters of that organization, the Australian public have responded in unusual numbers filling the houses where the First National attractions have been introduced. The man principally responsible for the introduction of the First National pictures into Australia is Harry Musgrove, a prominent distributor of the Antipodes. After a three week's preliminary advertising campaign, Mr. Musgrove opened in Melbourne and Sydney with the initial First National program. That was over a month ago, and they are still standing in line, reports declare.



A scene from Norma Talmadge's new picture "The Sign on the Door," a First National production

Des Moines Exchange Ships by Post

Edgar B. Haines, manager of the Universal Film Exchange of Des Moines, has made a big hit in his territory by putting into operation a plan whereby films both going out and incoming are shipped by parcel post instead of express. This is a saving that goes to the exhibitor. The saving has saved anywhere from 50 to 100 per cent. and the deliveries have been to the door instead. They have been every bit as fast.

Larry Semon's Injury Not Serious

It was reported last week that Larry Semon, Vitagraph's star comedian, was confined to a Los Angeles hospital and it was feared by some that this impetuous funmaker might have been confined for a period of several weeks. Word was received from the Coast early this week, however, that it will be a matter of only a couple of days before Semon is out of the hospital and back on the set.

Hugh Wiley to Write for Marshall Neilan

According to word received from the Marshall Neilan headquarters on the Coast, Hugh Wiley, whose stories have frequently been published in the Saturday Evening Post, has become affiliated with the Neilan organization and will supply screen stories for filming by that company. This announcement follows closely news of the engagements by Neilan of George Ade and Donn Byrne.

Sales Books for Cosmopolitan Productions

Cosmopolitan Productions has issued two-color sales books on "The Wild Goose" and "The Woman God Changed" for distribution to Paramount salesmen. These books contain pertinent facts about the two productions, stills of the crucial scenes, and information of value to the exhibitors.



Press Representatives Meet Mary Minter

Representatives of the trade papers, magazines and newspapers had an opportunity to meet and renew acquaintance with Mary Miles Minter at a luncheon at the Biltmore, given in her honor by Realart on Thursday of last week, the star being in New York en route to Europe. The affair was informal, Miss Minter holding an impromptu reception before luncheon, assisted by her mother, Mrs. Charlotte Shelby and her sister, Miss Margaret Shelby, who are to accompany her.

Even the well-known speeches were taboo, tho' S. Jay Kaufman insisted upon Miss Minter responding to an adroit lead. Mary graciously acquiesced. Then followed a general, good-natured "passing of the buck" from S. J. K. to Dannenberg, from him to Arthur James and thence to Wm. A. Johnston. Fate finally fastened onto Bide Dudley, who told of the days when he used to escort a very blonde little girl to Palisades Park and recalled her saying on one occasion, "P'ease, Misther Dudley, det me 'at Teddy-bear." For Mary was a wee tot of four at that time. Other guests recalled pleasant incidents of the past in connection with Miss Minter's early days on the stage and her subsequent rise to stardom.

Among those gathered to wish Miss Minter "bon voyage" were Gertrude Chase of the Morning Telegraph; S. Jay Kaufman and Marion Spitzer of the New York Globe; Bide Dudley of the New York Evening World; Wm. A. Johnston and Lillian Gale of the Motion Picture News; Mabel McElliott of the Illustrated News; Joseph Dannenberg of Wid's; Arthur James of the Moving Picture World; Miss Squires and Ethel Sands of Picture Play; Charles Jones of Filmplay Magazine; Miss Peterson of Film Stories; Miss Dorothy Herzog of Movie Weekly; Mr. Leighe of The Exhibitors Herald; L. F. Guimond, Tesse Michaels, C. Alfred Karpen and Marcelle Wallenstein of Realart.

Dustin Farnum Signed As Star by Fox

DUSTIN FARNUM has been added to the list of Fox stars for the coming season. Announcement to this effect has just been made by the Fox Film headquarters in New York. The Fox announcement also states that "a program of high-class productions is now being arranged which will launch him in a way to establish him among the most prominent star offerings of the Fox output."

Some of Dustin Farnum's previous pictures have been released by the Fox organization, notable among which are "The Scarlet Pimpernel," "The Spy," "Durand of the Bad Lands," and "North of 53."

Warren Names Sales Managers

Resident Managers in Twenty Cities Are Announced

ANNOUNCEMENT is made by the F. B. Warren Corporation of its nation-wide chain of sales offices, or exchanges, and the men selected to represent this important new motion picture distributing company in its relations with the nation's exhibitors.

Resident managers have been chosen for twenty offices. Fourteen of these representatives went on duty June 6, with the remaining six beginning June 13. Exhibitors will recognize in the roster of appointments many men who have been associated with Mr. Warren in motion pictures since his entry into the industry seven years ago.

The Warren Corporation branches and their managers are as follows: Atlanta, John C. Shannon; Boston, Alexander Weissman; Buffalo, Thomas W. Brady; Chicago, Sidney J. Goldman, Vice. Pres.; Cincinnati, Irving Hanower; Cleveland, C. E. (Doc.) Holah; Dallas, Doak Roberts; Denver, Irving P. Arnold; Detroit, J. J. Milstein; Kansas City, Benjamin Blotcky; Los Angeles, William H. Jenner, Vice. Pres.; Minneapolis, Harry Graham; New Orleans, selected; to be announced; New York, Max S. Nathan; Oklahoma City, selected; to be announced; Philadelphia, Edgar Moss, Vice Pres.; Pittsburgh, William Warner; San Francisco, William A. Crank; Seattle, Louis Amacher; Spokane, selected; to be announced; St. Louis, C. D. Hill; Washington, Rudolph Berger.

The New Orleans, Oklahoma City and Spokane offices, whose managers are not announced by name, will be opened September 1, three days before the production is released nationally by the new organization. It is the intention of the organization to have thirty exchanges in operation at the end of its first year, besides a Dominion-wide series of exchanges in Canada.

During the first week the managers of the Warren organization will complete the organization of their branch staffs, which will go on duty in August, and complete the company's negotiations for exchange leases in the branch cities.

"The powerful organization we have built, as represented by our managerial man-power, has what I consider the strongest asset in the motion picture industry," said Mr. Warren in making his first announcement. "Not one of the men who will represent our organization in the field has ever had his standing and reliability questioned by the exhibitors with whom he has dealt. Most of our managers have been in their present territories for years. They do not sell a theatre owner today and then vanish from their territories week after next. They are permanently established factors in their territories. They have customer confidence, and the few new men entering the organization have that same element, which they will further increase with us. I do not believe there is another group of managers in this industry who feel so close to the inside of our organization as our men feel. Our group feel that they are part owners of the company, as, in point of fact, they are, for every manager, besides his salary, has a percentage on the gross business done in the territory by the company. I take pride in the fact that they are the best paid managers in the motion picture industry. They are coming to the exhibitors of the country within two weeks with the evenest system of price schedules that has been devised since motion pictures became an industry instead of an adventure."

An interesting point of the Warren announcement is that for the first time in the history of a big distributing organization three important field managers have been elected vice presidents of the new company—Sidney J. Goldman, of Chicago; William H. Jenner, of Los Angeles and Edgar Moss, of Philadelphia.

The Home Office staff of the F. B. Warren Corporation comprises: F. B. Warren, president; D. S. Perrin, vice pres. in charge of sales; J. G. Rohlfs, assistant treasurer; P. J. Richrath, secretary and purchasing agent; Benj. C. Bubb, art manager; Celia Cashman, contract manager.

The Home Office staff of the company began to move into and ocupy the new quarters on the sixteenth floor of the State Theatre Building, 1540 Broadway, on June 6.

A New Series for Educational

Two-Reel Features to Be Produced by Selig and Rork

EDUCATIONAL FILMS announces that it will release during the new year a series of "Diamond G. Specials," to be produced by Selig and Rork. The announcement further states that, although these subjects will be of a two-reel length, they will have "all the heart appeal and action of a five-reeler." Two of the series have already been completed, and, according to the Educational statement, each tells the story strikingly and with the fastest action, there being no suggestion of lagging or footage. These specials will be based on well-known works of such famous authors as James Oliver Curwood, Gilbert Parker, E. Phillips Oppenheim, Winston Churchill, and other well-known authors.

"The Northern Trail," from Curwood's story, "The Wilderness Mail," and "The Policeman and the Baby," by Clarence L. Cullon, are the two pictures which have been finished. Those who have seen them have been impressed by the difference in subject and general character. The lighter trend of the latter play, in which the policeman fails to recognize his own infant child and attempts to care for it as an "abandoned baby," is in striking contrast to the deep tragedy of "The Northern Trail." The thrilling dog race, in which the valiant husband struggles with his team of mail-carrying dogs in an effort to win the $1,000 that would bring health and strength to his crippled child; only to be beaten out by the man who covets his wife; the flight of the winner with the wife and mother; then the chase and the battle of two men alone in the wide stretches of snow, over the frozen body of the wife—all these are said to be pictured here in a way that will make the heart throb as but few long features are able to do.

Exceptionally fine work has been done in this play by Lewis Stone, Ehel Grey Terry, and Wallace Beery, it is stated. Miss Terry was especially engaged to play in the all-star cast of this picture, which was made under the direction of Bertram Bracken.

In "The Policeman and the Baby," which also was directed by Mr. Bracken, the cast includes William Desmond, Wallace Beery, and Elinor Fair.

Mr. William A. Johnston, editor and publisher of the MOTION PICTURE NEWS, viewed these two dramas, and had this to say about them:

"I like your two-reel dramas tremendously. They contain every element of the five-reel feature with modern and capable direction, and the same sets as used in five or six reel features; therefore, they are a new kind of motion picture. They have a new dramatic tensity because of the fact that what is ordinarily done in five reels or more, you have condensed into two reels.

"I think the big point about them is that they are a new type of motion picture, and I know they are going to be a tremendous success."

Besides those writers already mentioned, the authors from whose works the stories for the series will be taken include Hallie Erminie Rives, Randall Parish, Gen. Charles King, Marie Enquest, Edward Rose, Henry Pettit, Joseph Arthur, and Harold McGrath.

"I do not see how these two-reelers can fail to create a sensation," said E. W. Hammons, president of Educational, "since they are based on splendid stories and are crammed with action from begining to end. There is never a moment of lagging, so that the interest is held from the first flash.

"I agree heartily with Mr. Rork, who said in a letter the other day that 'there is more real action and story in these two-reelers than in most five-reelers produced. If they do not create a sensation, I am all wrong.' But I am sure he is not wrong."

10 Plan Book Reviews in this issue



First view of "Courage," a Sidney Franklin production for First National release

Ohio Has First Nat'l Week

83 First National Releases Shown During Week; Dailies Aid in Drive

MORE than six hundred motion picture theatres in the southern half of Ohio and those along the Kentucky side of the Ohio River staged a "First National Week" beginning May 15th, exhibiting 83 First National attractions during that period. The undertaking created considerable comment and the success which attended it has resulted in a determination to continue the custom.

The week was launched with full page advertisements in Cincinnati and Dayton newspapers and half-pages in the Columbus dailies. The advertisements carried the names of all the attractions booked for the week and the city or town, theatre and date the feature was to be played.

Directly above this was a box in which appeared the advertisements of three of the largest houses; in the Cincinnati advertisements these were the Strand, Walnut and Palace. Flanking these and at the top of the page were statements concerning the meaning of the week, the purpose for which Associated First National Pictures, Inc., was formed, the names of the stars enrolled under its banner, and other illuminating information. The First National trade marks were in the upper corners.

"The Kid," Charles Chaplin's latest release, was the most in demand, 20 exhibitors booking it during the week. Others which followed in popularity were: "Passion," 17 theatres; "Nineteen and Phyllis," 16; "Unseen Forces," 15; "Mama's Affair," "The Jack-Knife Man," 'The Scoffer," and "Love, Honor and Behave," 14 each, "Old Dad," 13; and "Not Guilty," 11.

R. H. Haines, manager of the Cincinnati exchange, supervised the writing and placing of the advertisements and won considerable commendation for the manner in which everything was conducted.

The event was "played up" in the Cincinnati Post, Elmer E. Dressman, photoplay editor, featuring it with a five-column head. The Dayton Journal and Columbus Citizen also contributed space liberally.

Big House to Open with Cosmopolitan Release

J. A. Partington, manager of a chain of motion picture theatres in San Francisco, has booked "The Woman God Changed," the latest Cosmopolitan Production to be released by Paramount for the opening of the Granada theatre in San Francisco. The Granada theatre, which will open on or about August 1, is considered to be the largest and most luxurious motion picture house on the Pacific Coast.

Predicts Business Revival

R-C's General-Manager Tells of Recent Trip Across the Continent

BACK from his trip across the continent in the interest of Robertson-Cole, Charles R. Rogers, general-manager of distribution for that company, has returned to his desk at 723 Seventh avenue and buckled down to the work of arranging a new selling policy, details of which will be announced later.

After interviewing scores of prominent exhibitors in all parts of the country, inspecting the Robertson-Cole studies in Hollywood and conferring with his lieutenants in the selling division, Mr. Rogers is convinced that the coming fall and winter hold great prosperity not only for Robertson-Cole but for the film business in general. Mr. Rogers is convinced, from what he has learned at first hand, that the industry is on the high road to a big revival.

"Everywhere I went on my trip to the coast," Mr. Rogers said, "there was unmistakable evidence of improvement in conditions. This, mark you, is not confined to the film industry but to business in general. As a result I have nothing but the keenest optimism. Now is the time for hard and constructive work for the business revival will be upon us almost before we know it.

"It was my first visit to the Robertson-Cole studios, which are absolutely the biggest and best on the West Coast. We have everything there which is necessary to the production of high grade subjects.

"My talks with exhibitors who keep constantly in touch with the public's taste enabled me to determine just the sort of productions they want and we shall proceed with all possible speed to give it to them."

Mr. Roger's trip was arranged chiefly for the purpose of "Getting acquainted" as he expressed it. He stopped at Chicago on his way to the Coast and there met the special representatives and branch managers of the Middle West district, conferring with them as to future work. In Los Angeles he assembled the West Coast representatives and branch heads and discussed plans for the business drive now under way.

Mr. Rogers also stopped off at Omaha, Minneapolis and eastern offices on the return trip and met R-C representatives. The talks gave him much valuable information and enabled him to get thoroughly acquainted with the men under his command.

Sales Competition Starts

Universal to Provide Awards of $7,000, Divided into Six Purses

IN a letter addressed to the exchange managers of Universal Film, General Manager H. M. Berman announces that a sales and economy competition is about to be launched by Universal. The awards include seven thousand dollars, divided into six purses. To establish the competition on an equitable basis the exchanges have been divided into five groups. Each exchange in each group will compete with the other exchanges in that group. The exchange showing the greatest increase in business will be awarded the prize for that group. In his letter to each exchange-manager, Mr. Berman describes the purpose and duration of the competition as follows:

"The contest will be based on the amount of increase in cash sales only which you show during the period June 12th to September 3rd, 1921, over the corresponding period last year—June 6th to August 28th, 1920."

It is further announced that a national prize of one thousand dollars is offered for which all the Universal exchanges will compete without regard to their grouping. This national prize will be awarded to the exchange that shows the smallest percentage of cost to transact its business.

The announcement from the Universal headquarters states that in the event of a tie all contestants so tied will receive equal prizes.

The letter from General Manager Berman makes it clear that the award when won is to be divided among all the employees of the winning exchange on the basis of the salary each employee receives.

Strong Supporting Cast for Marion Davies

Cosmopolitan Productions announces a strong supporting cast for Marion Davies' new starring vehicle, "The Young Diana," by Marie Corelli. In support of Miss Davies are Forrest Stanley, Maclyn Arbuckle, Pedro de Cordoba, and Gipsy O'Brien. The picture is being directed by Albert Capellani.

The settings, being built by the Famous Cosmopolitan Productions scenic staff under the direction of Joseph Urban, will exceed in magnificence anything hitherto shown on the screen, it is said.



Interest in Dempsey Serial Increases

The speedy response of the picture screens of this country to whatever is "in the air" in the way of absorbing coming events, has a fresh illustration in connection with the Dempsey-Carpentier championship fight set for July 2nd. Pathe Exchange reports that since publication of arrangements for that great sporting event the demand for prints of the Dempsey serial, "Daredevil Jack"—always active since the picture was first released—has practically exhausted the supply. Branch exchanges in all parts of the country unite in reports of packed houses and increasing interest wherever the Dempsey picture is shown.

In addition to this Pathe reports that their interesting one-reeler, "A Day With Jack Dempsey," has already scored a record exceeding their expectations.

Director Hopper Starts Tom Moore Film

Director E. Mason Hopper began his tenth picture for Goldwyn with the going into production of "From the Ground Up," Rupert Hughes' original scenario for the use of Tom Moore.

Mr. Hopper did his first work for Goldwyn with the Booth Tarkington series of two-reel comedies of boy life, "The Adventures and Emotions of Edgar Pomeroy." He directed four of the series, "Edgar and the Teacher's Pet," "Edgar's Hamlet," "Edgar's Jonah Day," and "Edgar Camps Out." Goldwyn then assigned him to direct the filming of Mary Roberts Rinehart's novel, "The Empire Builders," a story of life at a boys' prep school, which was called "It's a Great Life" on the screen. Mr. Hopper was next assigned to direct Tom Moore in the film version of Rupert Hughes' "Hold Your Horses," based upon his story of "Canavan."



Beautiful exteriors are not the least of the features of Bryant Washburn's new picture for Associated Exhibitors' release, "The Road to London"

A Program Defying Censorship

THAT the fight against censorship is a fight for a great moral principle, the right of free expression in the art of the motion picture as it exists in the art of the drama, and is not dictated by a fear of great losses on current releases is the opinion of John E. Storey, Sales Manager of Associated Exhibitors. Mr. Storey believes the important producers have been doing their own censoring based on common sense for some time.

"Many a weak story in the past has been padded with thrills and some of the thrills may not have been of the nicest character," said Mr. Storey. "But that is in the dim past insofar as it concerns big organizations. Recent releases will stand intense investigation and it will require the bluest of the blue to find a blemish.

"We are most certainly not in favor of censorship, yet with our present releases we are not seriously concerned. The censor won't have much chance to exercise his occupation on Associated pictures.

"Look at our present releases. The stories upon which they are based are strong ones, powerful in their appeal to the good traits latent in every human being, yet they are by no means 'educational'—nobody cares to be told what's wrong. They are realistic, taken from life and showing life as it is. The public has shown a strong and ever increasing tendency to demand realism in pictures, it refuses to be guyed along through impossible or far-fetched situations as some producers seem to think it wishes.

"Of course, much depends on the actors and the sets. But, however you may 'dope' up a picture with rich settings it will turn out a flivver unless you have a good, strong story and actors who know enough of acting not to 'act.'

"Take for instance 'The Devil'—no need to say much about this picture. The fact that the exhibitors are making money with it—big money—speaks for itself. The original play, the author of which is Molnar Ferenoz, the Hungarian playwright, had a tremendous success wherever it was shown and the clergy of all denominations had but praise for the subject. In our picturization we used George Arliss, of nation-wide fame. Arliss is a real actor who loves his art and who would never consent to have it prostituted by appearing in a picture of crude sex appeal. Not a single objection has been raised against the picture wherever it has been shown.

"Harold Lloyd's comedies are based on sound and keen humor and the reason for the universal success they are having everywhere is undoubtedly the fact that they are clean, absolutely free of sex stuff. It's again the old theme—it's the story on which the comedies are based. 'Among Those Present' and 'Now or Never' fill the houses.

"'The Road to London' is based on the story of David Skaats Foster. The picture was produced in England amid beautiful English surroundings. Byrant Washburn plays the lead—the young Yankee who scores a victory over the conservatism of English aristocracy and who wins 'the beautiful maiden.' The picture is full of dramatic moments and bubbling with good, healthy sound humor.

"Let the censor go ahead. He may keep an eye on pictures but we are beating him to it. We do our own censoring.

"Holman Day, another author of 'best sellers,' wrote a story of the great woods way up North, in the lumber camps of Maine—a story of might against right as some of us mortals would like to see it—till love brings a happy ending.

"We showed the picture at a pre-release showing at the Aeolian Hall under the auspices of the Maine Society of New York. Several former Governors of the State were present as well as other high officials. The present Governor of Maine had specially come down to New York to view the picture, the exteriors of which had been 'shot' in his State. They all praised the picture.

"Exhibitors are making big money on this picture in spite of the fact that not a single bare leg or shoulder is displayed in it. Nevertheless, the public is spellbound from the first scene till to the last, and we have received reports to the effect that many a patron viewed the picture several times."

Memorial Day Tribute Shown in Pathe News

America's tribute to her dead heroes on Memorial Day is dramatically depicted in the feature of Pathe News No. 44. Scenes showing the solemn celebration of the day were selected from all over the country. The services in the national cemetery at Arlington, where President Harding delivered a memorable address, were "covered" from land and air. A wonderful view of the beautiful Arlington Amphitheatre was taken from an aeroplane.

Increased Demand for Carpentier Picture

Charles B. Rogers, chief of the Robertson-Cole distribution department, reports that due to the increased demand for "The Wonder Man," featuring George Carpentier, several branch-managers have wired for extra prints. The interest in the coming fistic battle is said to be responsible for the increased demand.

YE KANT BEAT 'EM

The new Federated

HALLROOM BOYS COMEDIES

featuring SID SMITH

They lead 'em all

"CIRCUS HEROES" IS THE BEST TWO-REEL COMEDY OF THE SEASON. IT CONTAINS 2,000 LAUGHS AND MANY MORE GIGGLES. KEEPS ONE IN AN UNBROKEN FIT OF LAUGHTER. SID SMITH'S WORK THE FUNNIEST EVER SEEN.
—ROGER FERRI IN "EXHIBITOR'S TRADE REVIEW."

"You can expect your audience to scream at 'CIRCUS HEROES.' Sid Smith does nervy work. Lots of fun and a good long laugh."
—WIDS DAILY.

"In addition to the thrills a number of laughs in 'THEIR DIZZY FINISH' make it a good comedy. Sid Smith does more exciting stunts."
—MOVING PICTURE WORLD.

"Never have we witnessed such tumbling around as Sid Smith does in 'CIRCUS HEROES.'
—Bide Dudley in N. Y. Eve. World.

Get 'em Now at

FEDERATED FILM EXCHANGES of AMERICA, INC.

W. R. Hearst Has Leased Astoria, L. I., Studio

GEORGE B. VAN CLEVE, vice-president and general manager of William Randolph Hearst's film interests, announces that he has leased for Mr. Hearst the large studio in Astoria, Long Island, formerly used by Messmore Kendall. Mr. Van Cleve has bought from Mr. Kendall his entire studio equipment. The Astoria plant is one of the largest and best equipped studios in the city.

Two new pictures will be put in production immediately. "Find the Woman," by Arthur Somers Roche, will be made under the direction of Tom Terriss. In the cast will be Seena Owen, Eileen Huban, and Ethel Duray.

The second picture which will soon go into production at the new studio is "The Beauty Shop," the famous musical comedy written by Channing Pollock and Rennold Wolf. Raymond Hitchcock will be the featured player in this picture, according to the Cosmopolitan announcement.

No Change in Title of "Three Musketeers"

Persistent rumor to the effect that Douglas Fairbanks intends to change the name of his film version of "The Three Musketeers" to "The Three Guardsmen" were denied by the star.

"There will be no occasion for Dumas to turn over in his grave, as has been indicated might happen when my new picture is released," said Fairbanks, "for I haven't the slightest intention of trying to improve upon that famous author's title."

Presidential Party Sees Alice Joyce Picture

During the recent voyage of the presidential yacht, Mayflower, from Washington to New York, the Alice Joyce production, "The Scarab Ring," was projected aboard the vessel for the presidential party which included, besides the President, Mrs. Harding, the Secretary of the Navy, the Secretary of the Interior and other notables. The President is reported to have been highly interested in the outcome of the story as the picture has a surprise ending.



A scene from "A Voice in the Dark," a Frank Lloyd Production for Goldwyn release

Orpheum Circuit Will Run "Aesop" Cartoons

With "The Goose That Laid the Golden Egg," the first release of Pathe's "Aesop's Fables Modernized," scheduled for June 19th, bookings for the series cover virtually the whole country, it is announced. As announced by Pathe Exchange, distributors for Fables Pictures, Inc., producers, the important list of houses in the Orpheum Circuit have contracted to show "Aesop's Fables, Modernized," which means that every community of consequence west of Indianapolis and from New Orleans and St. Louis to Portland, Oregon, will profit by this screen revival of Aesopian wit, wisdom and humor. Bookings throughout the Keith Circuit, announced a week ago, and by other theatres, will cover the Middle West, the Southern, Eastern and New England States. The animated cartoon series is the work of Paul Terry.

George Larkin Engaged in Universal Series

Universal has engaged George Larkin and Josephine Hill to appear in a series of Northwest Mounted Police series, which are being written for them at Universal City. Larkin will take the place of Hoot Gibson on the Western drama schedule, which calls for a two-reel Western action drama each week.

The entire series will be directed by Edward Kull. Two other players have been engaged for the series. They are Al Smith and Barney Furey.



First Nat'l Week Huge Success in Cleveland

"First National Week" is reported to have been a huge success in Cleveland, for, evincing a remarkable example of co-operation, thirty-two of its exhibitors combined to put it over and won ready response on the part of the public. The theatres united in running full page advertisements in all the Cleveland newspapers, which formed the "big gun" of the campaign. These advertisements were headed with the Associated First National trade mark in the upper left hand corner, with a streamer line across the top of the page in large letters, reading: "First National Week, May 15 to 20."

Among the theatres taking part in the campaign were big downtown houses and others in practically every portion of the city. There were the Strand and Metropolitan, two of Cleveland's largest first run houses; the Knickerbocker, one of the oldest and best established of the theatres, the Heights Theatre, recently opened in Cleveland's finest residential district, and the Arion, the "Y," Crown, Parkview, Quincy, Superior, Nemo, Savoy, Five Points, Jewel, Yale, Dennison Square, Uno, Southern, Shaw-Hayden, Fountain, Haltnorth, Amphion, Virginia, Gordon Square Corlett Main and Dean.

Two Vitagraph Films Near Completion

Vitagraph reports that two of its coming releases have entered the final stages of production. They are "The Secret of the Hills," starring Antonio Moreno, and "Where Men Are Men," in which William Duncan and Edith Johnson in the leading roles.

The final scenes for "The Secret of the Hills" are being taken at La Jolla, one of California's famous winter colonies. The picture is based on a novel of the same title by William Garrett. Lillian Hall plays opposite Mr. Moreno.

"Where Men Are Men" is said to present one of the most realistic fistic battles seen on the screen. Duncan and Tom Wilson, who plays the part of the "heavy," are the principals in the encounter. According to the Vitagraph, both men were badly battered as a result of the exchanges with their bare fists. One of Wilson's ribs was found to have been fractured by Duncan's blows, states Vitagraph. Wilson was at one time Bob Fitzsimmons's sparring partner.

E na Murphy and John Walker to Co-Star

William Fox announces his intention to co-star Edna Murphy and Johnnie Walker. These young people were recently sent to California to be featured together in pictures; but they have made such a success, it is said, in their first production—"Live Wires"—just completed, that Mr. Fox has decided to co-star them. Miss Murphy and Mr. Walker have started work on their second picture at the Fox studio in Hollywood. The title of the new production has not as yet been announced.



Scene from "Sham," a Paramount picture starring Ethel Clayton

Authors of DeMille's New Film Announced

The mystery which has surrounded the identity of the scenario writers who have created Cecil B. DeMille's current Paramount picture suggested by Leonard Merrick's story "The Laurels and the Lady" has been solved. The screen play is the joint product of Beulah Marie Dix and Bada Cowan, according to an announcement just made by Cecil B. DeMille.

Both writers are veterans of the scenario field. Miss Dix is also a novelist of note. Miss Cowan achieved distinction as a stage playwright before turning to the silent drama. She is the author of several original stories for the screen and collaborated with Olga Printzlau on the scenarization of Cecil B. DeMille's highly successful production "Why Change Your Wife?"

The new Cecil B. DeMille production will follow "The Affairs of Anatol" on the screen. Dorothy Dalton, Mildred Harris, Conrad Nagel, Theodore Kosloff and John Davidson form the quintet of principals with a supporting company of equal brilliance, it is stated.

"Sunshine Harbor" to Be Edited by Ryskind

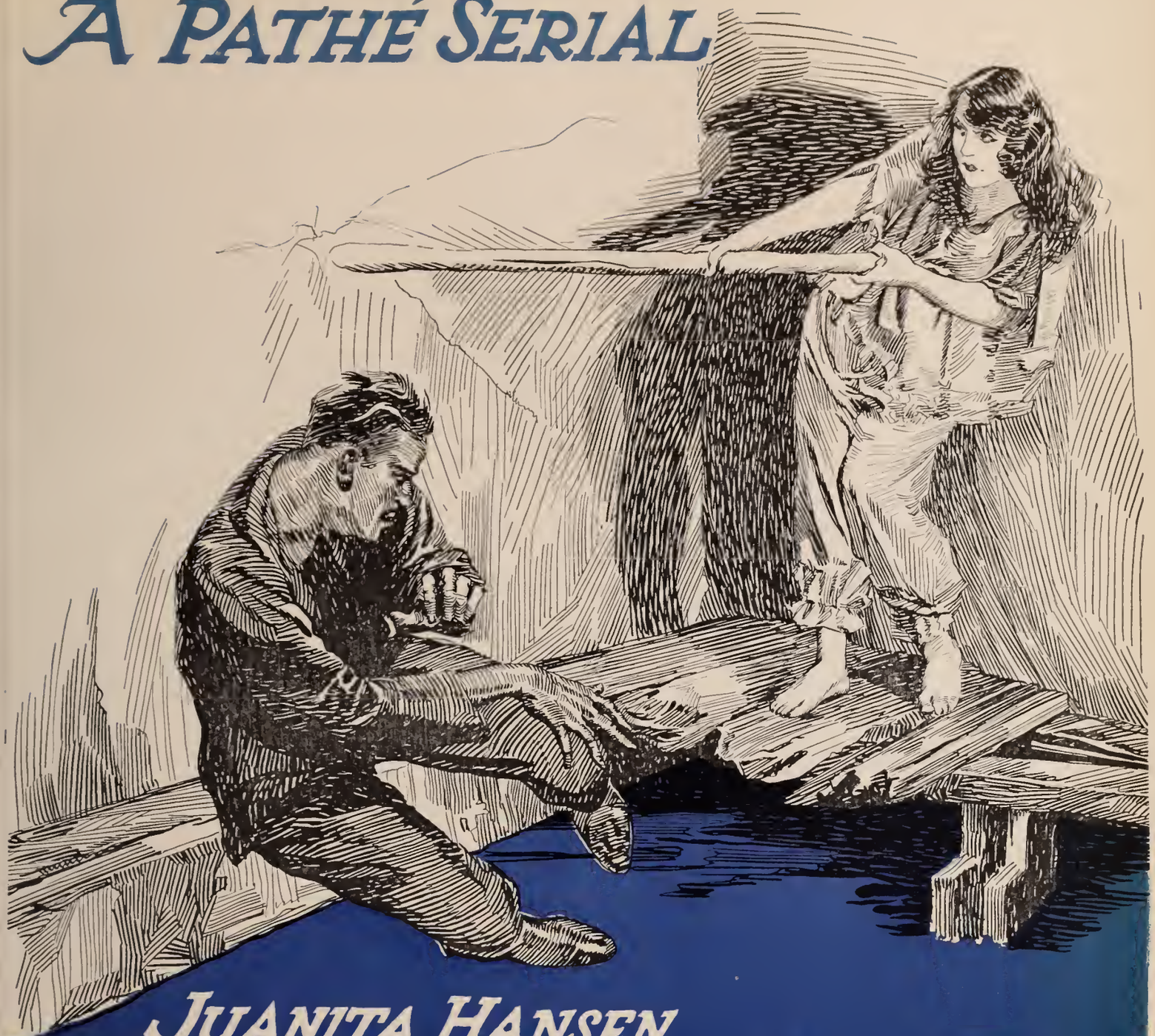
Morrie Ryskind, author of the recently published collection of verse, entitled "Unaccustomed As I Am," and the former Director of Magazine Publicity for Famous Players, has been engaged by C. C. Burr, president of Affiliated Distributers, Inc., to edit and title the first Edward Hemmer Production, "Sunshine Harbor," featuring Margaret Beecher, which is sceduled for autumn release.

Huge Castle Built for New Pickford Picture

In filming "Little Lord Fauntleroy," Mary Pickford has built a large castle measuring two hundred and twenty-six feet long by one hundred and twenty-five feet wide. The interior represents the ground floor of Dorincourt Castle, the ancestral home of the crotchety old Earl of Dorincourt, who is a conspicuous character in the story.

"Little Lord Fauntleroy" will be released by United Artists this coming fall.

A PATHÉ SERIAL



JUANITA HANSEN
IN
"The YELLOW ARM"

WITH WARNER OLAND
AND MARGUERITE COURTOT

PRODUCED BY
GEORGE B. SEITZ, INC.

THE PROBLEM OF MEN, WOMEN, AND CHILDREN



No feature appeals to every person, but the appeal of a serial is universal

IN the heart of every woman lives romance; in the heart of every child is hero-worship; in the heart of every man is love of adventure.

In the hearts of all is the desire to be lifted out of the hum drum of every day life and to forgetfully journey into a land of romance and thrill.

Thus a Pathe Serial is a most important part of your program, for it is made for all and loved by all. It gives contrast and makes every heart beat faster.

As the serial story of the great magazines is the circulation-builder on which their success rests, so is the Pathe Serial the patronage-builder and audience-holder on which your theatre must rest.

Begin *NOW* with "The Yellow Arm" and give to your audience the romance and adventure, the thrill and action which they love.

"The YELLOW ARM"

A PATHE SERIAL



Miss duPont, who is to be a new Universal star

New Star Announced by Universal Film Co.

A STATEMENT from the Universal Film headquarters announces that Miss du Pont, who appears in an important role in Von Stroheim's production, "Foolish Wives," has been selected to star in next year's Special Attractions to be released by Universal. The news of Miss du Pont's selection follows closely upon the announcement of Hoot Gibson and Marie Prevost as new stars for the coming year's Special Attractions.

According to the Universal statement, Miss du Pont has had nine months' film experience, all of which has been acquired in the making of Von Stroheim's "Foolish Wives." It is stated that her work in this picture is responsible for her selection to play stellar roles, "Remarkable beauty" and "wonderful dramatic ability" are claimed for the new star by the Universal officials.

Issues a Broadside on "The Wild Goose"

Cosmopolitan Productions has issued a broadside on "The Wild Goose," which has been sent to every exhibitor in the United States. The broadside shows the exhibitors how the Hearst interests have all co-operated to advertise "The Wild Goose."

On the first page is printed the box-office take of the pre-release run at the Rialto theatre, New York, of "The Wild Goose." On the inside pages are reproductions of the advertisements published in the New York *American* and New York *Evening Journal* of "The Wild Goose" during its pre-release showing in New York. The last page contains additional proof of the co-operation of the Hearst newspapers throughout the country with the exhibitors.

High-Class Hodkinson Product

Exhibitor Can Rely Upon Steady Supply of Big Pictures

OVER a very long period of years W. W. Hodkinson, head of the Corporation which bears his name, has been building step by step to the position which he occupies today. Matters have worked around now to a stage where the biggest problem confronting the independent theatre owner who is desirous of maintaining his independence is one which an organization such as the W. W. Hodkinson Corporation can solve. For the proprietor of a picture house, there is but one big question today. And that is: Pictures.

And now more than ever the question of obtaining a steady and reliable supply of quality product is the foremost question of the day. For it has reached a point where the exhibitor in order to definitely and firmly establish his independence must cast loose from his present affiliations in order to preserve his business integrity.

It is an established fact that production today has been cut fifty per cent. and that the biggest companies in the field are feeling the pinch of the economic readjustment which is going to place the motion picture industry on the proper plane. The supply of pictures in the vast majority of cases has been greatly curtailed. Therefore, news from the Hodkinson Office to the effect that they are firmly entrenched with a supply of quality product should prove welcome news to the exhibitors.

The following description of their early releases is given by Hodkinson:

"The Man of the Forest," a Zane Grey picture, produced by Benj. B. Hampton, with a typical Hampton cast in which are included Claire Adams, Robert McKim and Carl Gantvoort.

"Keeping Up With Lizzie," the first of Irving Bacheller's fascinating stories to reach the silver-sheet.

"A Certain Rich Man," a picturization of William Allen White's American novel with an all-star cast. Benj. B. Hampton, the producer, says of this picture that it represents his greatest work thus far.

"Rip Van Winkle," a Ward Lascelle Production with Thomas Jefferson seen in the role which his father, Joe Jefferson, created before him.

"Lavender and Old Lace." It is estimated that over thirty million people have read this book,—and it is safe to assert that it has won a prominent place in every reader's heart,—for it's one of the tenderest romances ever conceived. In the cast are included Senna Owen and Louis Bennison, well-known to all. Lloyd Ingraham directed it.

"The Foreigner," this is a picturization of Ralph Connor's novel with a cast in which are included Wilton Lackaye, one of the veteran players of the stage,—Gaston Glass of "Humoresque" fame,—Robert T. Haines, Bigelow Cooper, Bradley Barker, Kate Price and Gladys Coburn.

"The Journey's End," (made under the working title of "Ave Maria"), Hugo Ballin's third independent production for Hodkinson release. Wyndham Standing, who has been seen in support of all the foremost feminine artistes of the day,—Mabel Ballin, featured played of "East Lynne," "Pagan Love" and many other successful pictures,—and George Bancroft, a newcomer to the screen, are the feature players.

"The Face of the World," an Irvin V. Willat Production made from Johan Bojer's novel. Included in the cast are Barbara Bedford, last seen in Maurice Tourneur's Production, "The Last of the Mohicans," and Edward Hearn who appears opposite Enid Bennett in "Keeping Up With Lizzie."

"A Broadway Bride." This production marks Irene Castle's return to the screen.

"The Light in the Clearing," this will be the second of Irving Bacheller's stories to be picturized. It is now under course of construction on the West Coast under the direction of T. Hayes Hunter, the man who made "Earthbound."

"The Mysterious Rider," a Zane Grey-Benj. B. Hampton-Hodkinson Picture. This will contain all the elements which made "The U. P. Trail," "Riders of the Dawn," "Desert Gold," and "The Man of the Forest" such splendid productions.

"Handle With Care," produced by Al and Ray Rockett, from a story by Charles Belmont Davis. The Rockett Brothers are specializing in high-class comedy dramas and the first two which they produced for Hodkinson release, "The Truant Husband" and "Keeping Up With Lizzie" are both memorable pictures.

"The time is coming," states Hodkinson, "when the Hodkinson exhibitor in any community will be the standard by which all other exhibitors are measured, simply because Hodkinson pictures are big and fine and clean and altogether worthy. That the exhibitors of America are realizing the truth of this fact more and more every day is best evidenced by the type of letters which continue to pour into the Home Office. Tom Moore, head of the Moore Theatre Corporation of Washington, a representative showman, has just written the following letter to Mr. Hodkinson:

"Mr. William W. Hodkinson, President,
W. W. Hodkinson Corporation,
527 Fifth Ave.,
New York, N. Y.

My dear Mr. Hodkinson:

The writer takes pleasure in congratulating you on your policy to secure better class product and hopes for your good success. There is no question but that good progress in any line of business is only possible by increasing quality. Adding to this the prestige, stability and better profits emanating from better product, it is good business logic to go forward with progress.

We are screening some of the pictures you mentioned in the list sent out and will offer dates whenever possible.

Wishing you a big season, I am

Very truly yours,
Moore Theatre Corporation,
(Signed) Tom Moore,
President."

Another letter recently received from Howard J. Smith, President and General Manager of the Buffalo Palace Corporation which operates the Palace Theatre in Buffalo, N. Y. Mr. Smith's letter reads:

"W. W. Hodkinson Corporation,
New York, N. Y.

Gentlemen:

In the present state of public feeling it is very difficult to pick pictures which on the one hand will not offend the aroused feeling against sex and crime displays, and on the other hand will have enough 'kick' to get over at the box office.

As a result of considerable experience, operating a first-run theatre in a city of half a million, I have decided that the Hodkinson pictures in general come nearer to hitting the happy combination of decency and strength than any other service and as a result I have played and am to play practically all of your pictures.

Trusting that you will be as successful as you deserve to be, I am

Yours very truly,
(Signed) Howard J. Smith."

Los Angeles Greets Beban

Unusual Reception for Robertson-Cole Star; Speaks at the Kinema

GEORGE BEBAN has returned to Los Angeles. On his arrival he received one of the greatest greetings ever accorded an actor in that city, and has now settled down to the serious work of production. The Beban reception began with the welcome of the star to Los Angeles, and ended with the showing of "One Man in a Million" at the Kinema theatre, with Mr. Beban appearing in his sketch, "The Sign of the Rose," in addition to the production.

Credit for the Beban welcome goes to several men, all of whom had a hand in the arrangement of the details, which were many. One week before Mr. Beban's arrival his personal representative, J. Victor Wilson, reached Los Angeles and then preparations began to take form. Dr. Wilson, recalled for his work as publicity director of the Strand theatre, New York, conferred with Sol Lesser, of the Gore Brothers-Ramish-Lesser organization. Mr. Lesser summoned his own publicity purveyors, Richard Spier, Harry D. Wilson, and William Newberry, and together they arranged the entire campaign.

Huge banners, measuring ten feet deep by sixty feet long, were stretched across several of the most important city streets. These bore messages of welcome to the returning star. The local newspapers opened wide their columns to Mr. Beban, and greeted him with photographs of himself and Mrs. Beban and columns of stories. Mayor Snyder and Fire Chief Scott also took a leading part in the welcoming ceremonies, and Chief Scott had full charge of the arrangements for the huge parade, at the head of which he and Mr. Beban rode together in an automobile.

Mr. Beban's personal appearance at the Kinema theatre in connection with "One Man in a Million" registered a decided hit, it is declared. At the end of the picture Mr. Beban delivered a brief address on the urgent necessity of clean motion pictures. The audiences showed by their applause that they agreed with him.

"Music Without Synchronization is Noise!"

Pathe Serial Due June 19th

"The Yellow Arm" Stars Juanita Hansen; Warner Oland in Cast

THE release date for "The House of Alarms," the first episode of the new Pathe serial, "The Yellow Arm," has been announced by Pathe Exchange, Inc., as June 19th. Juanita Hansen is starred in the new chapter play, and Warner Oland and Marguerite Courtot are prominent members of the cast.

"The Yellow Arm" was produced at the George B. Seitz studio. Bertram Millhauser directed the episode play, which was written by James Shelley Hamilton. In addition to Juanita Hansen, Warner Oland, and Marguerite Courtot, the cast includes William Bailey, a leading man of both stage and screen; Thomas Keith; Stephen Carr, brother of Tommy Carr, who scored in "Velvet Fingers;" Charles Raveda, and others.

"The new serial should not be confused with the old-fashioned plays of the Chinese underworld with opium den backgrounds or other featurees of such a nature," declares Pathe, "as it is a story of China and offers a new novelty for the screen in that respect. The Seitz Company was unable to journey to China for the filming, but through tireless research work the settings which were built for the production are remarkable in their faithfulness to the locale and atmosphere desired. Action and mystery are the keynote of the production, and it is not permitted to lag for a moment."

"The Yellow Arm" tells the story of a Chinese plot to avenge the abduction and marriage of a Chinese princess to an American. Joel Bain, whose father married the princess during one of his sea voyages to China, is pursued to his estate at Roaring Oaks by three Chinamen, intent on wreaking vengeance on his own person or his children. The story relates the adventures that result in the eluding of the Yellow Arm of the avengers.

Educational Pictures Forge Ahead in West

Omaha, Neb., has four first run theatres. They are the Rialto, Strand, Sun and Moon. During the week beginning May 29, every one of these theatres played Educational releases. This followed a week in which Educational had 75 per cent. representation in the first run houses of the city.

In the week of May 29 the Rialto played two Kinogram releases and a two-reel Christie Comedy, "Let Me Explain." The Strand ran "Zero Love," a one-reel Gayety comedy, all week. A single-reel Chester Outing, "Lost, a Yodel," was shown all week at the Sun. "Falling Waters," a Bruce scenic, ran all week at the Moon.

HERE'S THE PICTURE
of



FRANCIS MANGAN
PRODUCTION MANAGER
who for
39 CONSECUTIVE WEEKS BOOKED
NEW YORK CONCERT LEAGUE ARTISTS
at
Phil Gleichman's Broadway Strand, Detroit
Now
He's putting it over
at
The NEW ALLEN THEATRE IN MONTREAL

FALL IN LINE

New York Concert League, 1664 Broadway,
New York City.



From Shirley Mason's latest starring vehicle on the William Fox program, "The Mother Heart"

Goldwyn Favorites Remain

Leading Players Have Fine Roles in Early Fifth Season Releases

THE leading players in Goldwyn's roster of screen actors will each be seen in several powerful roles in the first group of Goldwyn fifth-year releases. The actors and actresses in question, with one exception, have been seen in previous Goldwyn productions, and have acquitted themselves so creditably that they have been given roles in the productions for autumn release, which will show them in a still more favorable light to their legions of admirers.

Lon Chaney, who since his success as the Frog in "The Miracle Man," has occupied a unique place among the country's screen players, and who was seen as Blizzard, the legless king of San Francisco's underworld in Goldwyn's picturization of Gouverneur Morris' novel, "The Penalty," will be seen in three powerful roles in as many pictures scheduled for fall release.

Richard Dix, the young leading man whom Goldwyn has signed up for two years with its repertory company, will be seen in four of Goldwyn's fall releases. Mr. Dix was recently seen on the speaking stage in New York with Walker Whiteside in "The Little Brother." The first picture in which he appeared for Goldwyn is among the corporation's big super-features for the fall.

House Peters, one of the screen's most prominent actors, will be seen in leading roles in two forthcoming Goldwyn productions.

Helene Chadwick, who for several seasons has been a featured Goldwyn player, will be seen in three of Goldwyn's fall productions. In her new roles, Miss Chadwick, says Goldwyn, will enormously increase her artistic standing and her personal following. She will be seen in two superspecials.

Leatrice Joy is another Goldwyn leading woman who will be seen to greater advantage than ever before in the autumn releases. She plays the leads in two special productions.

Miss Joy has appeared in the feminine lead in two of the Goldwyn's fourth-year releases—in Gouverneur Morris' first story written directly for the screen, "A Tale of Two Worlds,' and in the picturized version of Graham Moffatt's Scotch comedy, "Bunty Pulls the Strings."

New York Tribune Lauds "Woman God Changed"

The New York *Tribune* printed in its Sunday dramatic section of May 29 an appreciation of the achievement of the players and the director in the production of "The Woman God Changed," a Cosmopolitan Production which enjoyed unusual success at its prerelease showing at the Rivoli and Rialto theatres, New York.

The *Tribune* writes: "Telling a story backward as 'The Woman God Changed' does, places heavy responsibility upon the players. They must, above everything else, portray their roles with fullest power, being denied much of the strength which a story carries through surprise situations. It is a dangerous method of telling a story—one that is more often responsible for the failure than the success of a production, but it is handled so ably by Mr. Vignola in 'The Woman God Changed' as to spell conviction."

"Maid of the West" to Star Eileen Percy

Fox Films announces that Eileen Percy's next screen vehicle will be "Maid of the West," written by W. E. Spencer. The story is described to combine a charming love story with fast action. Philo McCullough will be the director.

New Pathe Subject for Release June 19

PATHE EXCHANGES, INC., announces a number of short subjects scheduled for release in the near future.

On June 19, "The Goose That Laid the Golden Egg," the first of the animated cartoons of the "Aesop's Fables Modernized" series, will be released. The new Pathe serial, "The Yellow Arm," is also included among the releases of current date. The first episode has been titled "The House of Alarm." On June 19 also "The Toll of the Desert," the fifteenth episode of the new Ruth Roland serial, "The Avenging Arrow," will be released. "Dropped From the Cloud" is the title of episode eight of the latest Seitz serial, "The Sky Ranger," which has been given the same release date.

"Own Your Home" is the title of the forthcoming Hal Roach comedy, featuring "Snub" Pollard. This and the Pathe Review No. 108, showing the largest relief map in the world, which illustrates how the U. S. Marines are immortalizing the scenes of the action in the Chateau Thierry district, will also be released during the same week.

John Barrymore Not to Star in "Justice"

Following the annuouncement that Myron Selznick had bought the John Galsworthy drama "Justice," for picture production, the report became current that John Barrymore would appear as William Falder in the screen version of the play. This is the part in which he starred during the run of the piece on Broadway. Mr. Selznick, however, denies that Mr. Barrymore is to be the star of the Selznick Picture production. He says:

"In fairness to Mr. Barrymore, as well as to the stars under our management, I want to deny emphatically that there have been any negotiations on either side for the engagement of Mr. Barrymore for this role. Falder will be played by one of the stars now under contract with this company, which one I am not at present to state."

Picking Stars for New Pickford Picture

Joseph Dowling, of "Miracle Man" fame, is to play the part of Faversham, the solicitor, in Mary Pickford's celluloid interpretation of "Little Lord Fauntleroy," which the United Artists will release this fall.

The only other member of the cast who has been announced so far is Claude Gillingwater, who recently appeared in "Three Wise Fools." Gillingwater takes the part of the Earl of Dorincourt. This marks his debut in films.



A scene from Realart's "Moonlight and Honeysuckle," starring Mary Miles Minter

Minter Vehicle Released

Light Comedy Adapted by Barbara Kent from Geo. Scarborough's Play

THE latest Mary Miles Minter picture to be released by Realart was adapted by Barbara Kent from the play "Moonlight and Honeysuckle" by George Scarborough. It is a light comedy-drama. The story concerns the escapades of a little Western miss, Judith Baldwin (Mary Miles Minter), the daughter of a wealthy ranch owner (Willard Lewis), who is persuaded by the Governor of Arizona (aided and abetted by Judith) to become the Washington Senatorial representative of that state.

Everyone seems tickled to death about going to the Capitol except Tod Musgrave (Monte Blue) who is secretly in love with boss's daughter.

Arrived in Washington, Judith proceeds to put a crimp in the hearts of the male part of the populace and in less time than it took to pass the Eighteenth Amendment, she becomes engaged to Congressman Hamill (Guy Oliver) and Robert W. Courtney (Wm. Boyd), the Beau Brummel of them all. Dad doesn't let the grass grow under his feet either, and before you know it he's married to a charming widow (Mabel Van Buren). Just about this time, Tod finds "business" requires his presence in Washington, and when Old Girl Scandal begins to wag her tongue about his beloved Judith, he polishes up his old "gat" and goes a-gunning.

From then on action steps on the gas! And when Tod at last puts on the brakes, he and Judith have outdistanced them all to the satisfaction of both.

Joseph Henabery, assisted by Richard Johnston, directed "Moonlight and Honeysuckle" and the photography was in charge of Faxon Dean. Henabery also directed Miss Minter's previous picture, "Don't Call Me Little Girl" as well as Roscoe Arbuckle successes "Brewster's Millions," "The Life of the Party," and 'The Traveling Salesman."

J. M. Stahl to Film Own Theme in Picture

A theme which he has been saving for several years, with the intention of using it when he had his own production unit, will form the basis of the next John M. Stahl production, to follow "Retribution," which is to be released through First National. The story and continuity are now being written by Bess Meredyth.

N. Y. Capitol Orchestra Holds Entertainment

One of the most imposing lists of entertainers ever assembled at a single performance has been mustered to celebrate at the annual entertainment and ball given by the Capitol Theatre Grand Orchestra in the Grand Ball Room of the Hotel Astor on Saturday, June 11th.

Under the direction of Leon Errol, Master of Ceremonies, more than twenty artists representative of musical, theatrical and movie circles will appear in the entertainment. In the Composers' number, such prominent musicians as Victor Herbert, Rudolph Friml, Sylvio Hein, Raymond Hubbell and Sigmund Romberg will participate. Among the artists and entertainers are listed Percy Grainger, Sascha Jacobsen, Tessa Kosta, James Barton, Dorothy Dickson, Gus Edwards, Carl Hyson, Marion Bent, Pat Rooney, Vincent Lopez and His Kings of Harmony, Vivian Martin, Bee Palmer, Eleanor Painter, Charles Purcell and John Charles Thomas.

Original "Cappy Ricks" Plays Title Role

Charles Abbe, who is playing the name part in Paramount's picturization of Peter B. Kyne's well known "Cappy Ricks" stories, was the original "Cappy Ricks" in the stage production two seasons ago. John Sainpolis has been cast to play the part of "Skinner" the efficiency expert in "Cappy Ricks.

The dock scenes for "Cappy Ricks," Peter B. Kyne's story, adapted for motion pictures by Paramount, have been filmed on the historical state pier in South Boston where ex-President Woodrow Wilson landed on his return from France after his first trip to Europe.

Title MacLean Film "Passing Thru"

"Passing Thru" will be retained as the release title of Douglass MacLean's latest Thomas H. Ince feature for Paramount distribution, according to a decision made this week. The picture was filmed under the same title. It is an original story by Agnes Christine Johnston, adapted to the screen by Joseph Franklin Poland. William A. Seiter directed with Bert Cann at the camera. Madge Bellamy is seen in the leading feminine role..



Jessen's Studio News by Wire

LASKY

Cecil De Mille left for New York, having completed his latest subject, as yet untitled.

George Melford is completing "The Great Impersonation."

The cast for "The Shulamite," starring Gloria Swanson under the direction of Sam Wood, includes Mahlon Hamilton, Russell Simpson, Lillian Leighton, Lincoln Steadman, Thena Jasper, and Clarence Ford.

Betty Compson has finished "At the End of the World."

Ethel Clayton is beginning "Her Own Money," by Mark Swan. The continuity is by Elmer Rice and Joseph Henabery is directing. The cast includes Warren Baxter, Mae Busch, Charles French, Jean Acker, Clarence Burton, and William Boyd.

Roscoe Arbuckle is making the final scenes for the subject temporarily titled, "Should a Man Marry?" The cast includes four feminine leads—Mary Thurman, Harriet Hammond, Maude Wayne, and Gertrude Short. Lucien Littlefield is also a principal.

Plans are being made at the Hollywood studios for production by companies previously working at the Long Island studio.

CHRISTIE

Director William Beaudine has finished "Oh, Buddy!" with Neal Burns, Vera Steadman, Helen Darling, Ogden Crane, Eugenie Ford, and others. The story deals with an ex-service man's tough time getting a job.

Director Frederick Sullivan is starting on "Assault and Flattery," with Teddy Sampson and Henry Murdock.

UNIVERSAL

Lucien Hubbard has written "Partners" for the next vehicle for Harry Carey, under the direction of Robert Thornby.

Reeves Eason will direct Edith Roberts in "Storm Tossed," a lighthouse story.

Rollin Sturgeon has completed the exterior scenes for a New England Coast story, "The Harbor Road," at Balboa, Cal. He is making interiors now at the studio.



A scene from "The Sage Brush Musketeers," to be released by Pathe

Lee Kohlmar, Universal director, goes East this week to accompany Carl Laemmle to Germany.

Edith Roberts is suffering from a sprained ankle.

Margaret Armstrong, the lead in "Foolish Wives," has been placed under a year's contract.

Eileen Sedgwick has returned after an illness of six weeks, for the making of the serial, "The Terror Trail."

Subjects now being edited include "Christine of the Young Heart," starring Gladys Walton under the direction of Lee Kohlmar; "The Monkey Schoolmaster," a Joe Martin picture, under the direction of Harry Burns; "The Black Cap," starring Carmel Myers, under the direction of Jack Conway; "Robinson's Trousseau," starring Lee Moran, under the direction of Jack Nelson, and "The White Horseman," an Art Accord serial, under the direction of Albert Russell.

Production has started on "The Butterfly," starring Marie Provost, under the direction of King Baggot.

In production are "Fanny Herself," directed by Tod Browning; "The Mascot of the Three Stars," starring Hoot Gibson, and directed by Jack Ford; "The Sharkmaster," starring Frank Mayo, under the direction of Fred Granville, and "The Conflict," starring Priscilla Dean, under the direction of Stuart Paton.

REALART

The cast supporting Wanda Hawley in "Her Face Value," by Percy Heath, includes E. Roy Brankes, Lincoln Blumber, Dick Rosson, Winifred Bryson, and Donald MacDonald.

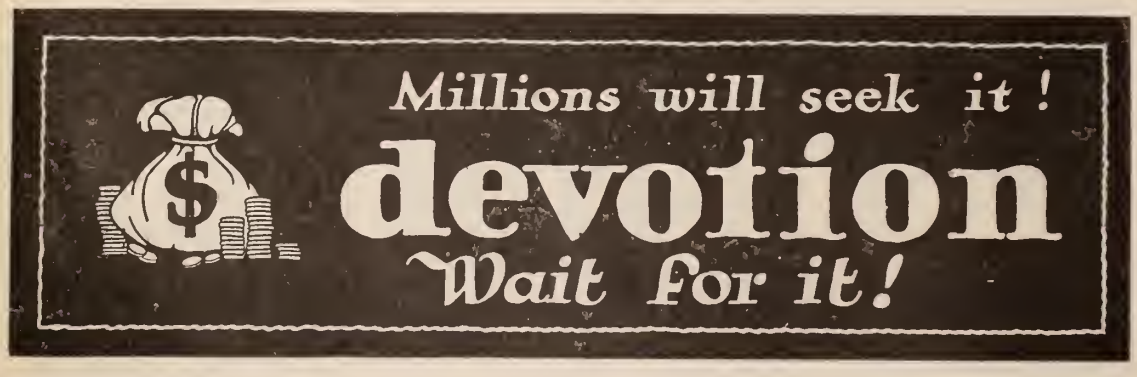
Harvey O'Higgins is writing his first screen play, "The Wallflower" for Mary Miles Minter's next vehicle upon her return from the East. The continuity is by Percy Heath.

Martin Justice, in collaboration with Elmer Harris, is writing an original for Wanda Hawley, entitled "Innocence."

A story by Sonia Levine has been purchased for Bebe Daniels. Elmer Harris is writing the continuity.

Director Maurice Campbell has completed "One Wild Week," starring Bebe Daniels. It is an original story by Frances Harmer.

Walter Hiers is on his way to the Coast after personal appearances in fifty Southern theatres in connection with "Oh! Lady, Lady.".



METRO

Three new subjects have been started recently. Veiller is directing Viola Dana in a tenement life story by Frank R. Adams. Gaston Glass and DeWitt Jennings are in the cast. Maxwell Karger is beginning to film "Junk," by Kenneth Harris," starring Bert Lytell. The supporting cast includes Virginia Valli, Victory Bateman, Leigh Wyant, and Joe Harrington. Director Dallas Fitzgerald is beginning "The Infamous Miss Ravelle," starring Alice Lake. The principal supporting cast includes Cullen Landis, Jackie Saunders and four children, Stanley Gaethals, aged four; Geraldine Dondon, aged six; Frances Carpenter, aged nine, and Mae Garaci, aged ten.

The George D. Baker production starring Gareth Hughes has been titled "The Garments of Truth." Ethel Granden will play the feminine lead. Production begins next week.

GOLDWYN

Alice Duer Miller is writing "The Man With Two Mothers," with continuity by Julius Josephson, for Tom Moore, who is now working in "From the Ground Up," under the direction of Mason Hooper.

Johnny Jones has completed his personal appearance tour, and has returned to the studio, giving reason to believe that another Edgar series will be produced.

Director Frank Lloyd and company are filming "The Man from Lost River" at Huntington Lake. Both exteriors and interiors are being filmed.

Rupert Hughes will introduce a new method showing the lapse of time in "From the Ground Up."

An exploitation stunt in connection with the showing of "Made in Heaven," which provided for a couple to be married by wireless when they were up in a balloon, resulted disastrously on last Sunday, when the balloon exploded. The wedding was postponed. There were no serious injuries.

HAL ROACH

Eddie Boland and his leading woman, Jean Hope, have announced their marriage, which took place on May 28.

Comedies recently finished include "Late Lodgers," featuring Harry (Snub) Pollard, and "A Zero Hero," featuring Gaylord Lloyd.

Jean Havez has been added to the Roach scenario staff, and will write exclusively for Harold Lloyd, collaborating with Sam Taylor.

The Eddie Boland company has finished two comedies which have been definitely titled, "The Chink" and "The China Shop."

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALI

ABOUT PLAYERS

MARY MILES MINTER scores as a charming hostess, and has the happy faculty of winning friends by personal contact, as easily, of not more so, than by her captivating and artistic screen work.

Miss Minter is, although she claims rapid strides towards maturity, more or less of the little girl we first remember when "The Littlest Rebel" was a crowning joy to the producer of the legitimate drama, in which Miss Minter made a lasting impression. Having spent several years, thereafter, in earning a reputation as a star of screen productions, Miss Minter does not relish being thought of as "a little girl." That may have been the reason for her latest picture, one to be released under the title of "Don't Call Me Little Girl." It followed another, appropriately named, "Her Winning Ways."

En route for Europe, accompanied by her mother and sister, Mary Miles Minter speeded around New York a few days to conclude the necessary errands of a business and personal nature always preceding one's departure for Europe. But interrupting her busy days and theatre going evenings, Miss Minter entertained representatives of the press, including those who receive assignments from managing editors of newspapers, trade papers and "fan" magazines, at a most delightful luncheon at the Hotel Biltmore. She responded most graciously, to a call for "speech," but declined the same way, stating that she had nothing more to say than how happy she was to be in the midst of those whose names had become as familiar to her, as was hers to the motion picture universe.

For the second time George Arliss will appear in the title role, and as the star of a motion picture. This time, the play made famous by his artistic work, will be "Disraeli." And Lady Beaconsfield, wife of his lordship, will be played by Mrs. Arliss. In fact if casts and direction have anything to do with the making of a successful picture, the forthcoming George Arliss in "Disreali" may be looked upon as an "event." Margaret Dale, whose first appearance on the screen was in The Cosmopolitan production, directed by Robert G. Vignola, "The World and His Wife," is one of the impressive cast of superior artists, and the followers of Louise Huff will again have an opportunity of seeing the diminutive ingenue in a fitting role. Then there is Reginald Denny, E. J. Radcliff, Frank Losee, Henry Carvil, Grace Griswold, Noel Tearle and Fred Nichols in the supporting element. It is safe to state that each and every one of the foregoing players have their individual followers. The combination of such talent, under the direction of Henry Kolker, and photographed by Harry A. Fischbeck, would be most effective in an advance trailer. Mr. Fischbeck is the camera expert who was selected to photograph Mr. Arliss when he made his first screen appearance in "The Devil." Mr. Arliss, thereafter, made the flattering statement regarding Mr. Fischbeck that one of the first things he would insist upon, when considering further screen work, was the services of Harry Fischbeck, the camera man whom had proven his ability upon first trial.

No temperament prevails insofar as musicians are concerned during the filming of "Bing-Bang-Boom" David Butler's new production. No siree! This star uses "canned" music on his sets and is delighted with the result.

Mr. Butler has a large victrola which is set on rubber wheels and is moved about from set to set. When the camera is ready to click, all the property man has to do is find out whether it is a slow or fast scene and act accordingly. The records do the rest.

According to the star, "canned" music is the only thing. It saves time, worry, and expense. If one is displeased with the selection being played just turn over the record and another replaces it immediately and besides, the same sweet and mellow sounds pour forth from within whether it be early morning or late at night.

A clean shut-out was registered by the Marion Davies Baseball Team, over a team representing the home office of the Famous-Players-Lasky Corporation, at Forest Grove, above Bear Mountain, ending with a score of seven to nothing. The Marion Davies contingent is composed of employes of the International Film Service Company Studios, where Cosmopolitan Productions, starring Miss Davies, are made. The game was the feature of an outing given by the Famous Players home office, the teams and spectators having traveled to the grove on a steamboat. The brightest hero of them all was Rovet, pitcher of the Marion Davies team who allowed only one hit and struck out fifteen men.



Denison Clift, acclaimed in London, England, upon his presentation of his two productions, "The Diamond Necklace," "Demos"

Mlle. Narcita, famous Spanish beauty, and formerly the star of the Patrio Company of Madrid, and of the Royal Cinema Corporation Ltd. of Montreal, Canada, has come to this country from her native Spain to study conditions in America with a view, ultimately, to establishing a studio here.

She is said to represent a group of French and Spanish capitalists, of whom Louis Nalpas, the famous French director, who has been called the "French Griffith," and who has a large studio at Nice, France, is said to be the leading spirit.

Mlle. Narcita, who four or five years ago had an international reputation as the featured artist in some of the most elaborate pictures, which had then been presented, upon the burning of the Royal Cinema studios in Canada in 1917, returned to her home in Spain, and since that time has been in semi-retirement.

Among the most notable pictures, which she made for the Royal Cinema Corporation, Ltd., some of which are still being shown here in the independent field are: "A Night of Temptation," by Victoria Cross; "Too Late"; "The Crystal Cup"; "The Peacock"; "The Ruined Heart," and "When Men Promise." The Patria Company starred her in a number of pictures eight- to ten-reels in length, which were manufactured principally for the South American market.

Mlle. Narcita, who will have the stellar role this fall in an important historical production, part of which will probably be made in France and part in this country, under the direction of Louis Nalpas, may possibly accept an engagement during her sojourn here in order to familiarize herself with the latest methods in American screen technique.

ABOUT DIRECTORS

WILLIAM NIGH, author-director, according to recent announcement, will direct Wesley Barry, the famous boy star in a screen version of "School Days," which he has written for Warner Brothers in collaboration with Walter DeLeon.

Work on the production is already under way, and little Wesley, who first achieved stellar fame in the title role of "Dinty," is still under contract to Marshall Neilan, but has been loaned to Warner Brothers, under special arrangement, for this picture.

The screen version of "School Days," taken from the famous Gus Edwards company of juvenile players, will, of necessity, contain many new and added scenes and situations, having been cut to an act suitable for vaudeville since its early presentation as a play. However, as Mr. Nigh has written as well as directed several successful screen stories, including "Why Girls Leave Home," it is safe to look to him to build the production up to standard. It was for this reason that Mr. Nigh was selected by Warner Brothers to produce "School Days," originally chosen by Mr. Neilan as a vehicle for his boy star, Wesley Barry, and which he, himself, intended to direct because the stage play did not furnish sufficient material for a big screen special, such as it is intended "School Days" shall be.

Last week this column was responsible for a glaring error, and let us say the printer, for a less let us say, the printer, for a less was regarding Rosemary Theby having been selected to play opposite William Desmond, which part

"Music Without Synchronization is Noise!"

of the statement was correct. The mistake was the statement that the production would be under the direction of Charles Giblyn. For this mis-statement indulgence is requested, with due apologies. Mr. Giblyn is directing William Russell, in a production for Fox. As yet, the director for the Desmond production is not known to this department.

Another mistake (the one "wished on the printer") was the working title given the Eugene O'Brien production, under the direction of George Archainbaud. It should have read "Clay Dollars" instead of "Clay ———."

Robert G. Vignola, director of Cosmopolitan productions, is reported to be playing a wicked game of golf, gaining skill by the day, while on his more than earned vacation. Since Mr. Vignola's last journey east from the west coast studios, to commence work for International, he has made a commendable list of pictures, with a striking peculiarity, in each some one player of previous semi-prominence, has been conceded to do the best work of his or her career.

To begin with "The World and His Wife," Mr. Vignola's first production for Cosmopolitan. All of the leading players were at their best. Especially was the work of Alma Rubens and Gaston Glass a vast improvement over anything they had ever done. In the next picture, "The Passionate Pilgrim," noticeable ability on the part of Matt Moore brought him into unprecedented glory. Frankie Mann did the best work of her screen career, as did also, Rubye DeRemer.

Followed "Straight is the Way," in which Mr. Moore made more rapid strides, and in which George Parsons, heretofore known only to the legitimate stage, scored a worth-while performance. In this, also, Gladys Leslie was widely acclaimed, although conceded as a competent player before being selected as the leading ingenue for Mr. Vignola's special. Then came "The Woman God Changed," which was responsible for Seena Owen's name in electric lights two weeks in New York, one each at The Rivoli and Rialto. This picture elevated Miss Owen as truly eligible for stardom. While already a screen favorite, E. K. Lincoln was particularly good in the role assigned him. In the next Cosmopolitan picture for release via Paramount-Artcraft, will be seen Marion Davies in "Enchantment." It is expected the star will surpass all previous efforts therein, and it has become a habit to look for newly found or brought into notice, ability in Vignola productions.

The author today occupies a position of considerable importance in motion picture circles—in comparison, that is, with his position of a few years ago. Gouverneur Morris reached this conclusion after watching a showing at the Goldwyn studios of "Ace of Hearts," one of his new photoplays written directly for the screen which, incidentally, was filmed almost exactly as written under the direction of Wallace Worsley. To illustrate the changed conditions, Mr. Morris related his experience in selling for the first time the screen rights to one of his stories.

"I was told, after selling it," said he, "to think no more about it, and that I would be surprised at the picture it would make.

"I was!

"The night of its preview I arrived late, so that I missed seeing the title and cast of the picture that was being shown. I wondered if I had missed mine or if it would be run later.

"At the end of the picture I stepped to the box office and inquired: 'When will Mr. Morris' film be shown?'

"'We just finished running it,' was the answer!"

When Frank Lloyd was shooting scenes in a Los Angeles Theatre for the stage episodes of "The Grim Comedian," Rita Weiman's original photoplay for Goldwyn, he didn't know just how great was his indebtedness to the theatre manager. He found out later when he went to thank him for the use of the theatre. Mr. Lloyd expressed the hope that he had not inconvenienced him in any way.

"Not at all—not at all," was the cheerful reply. "My company rehearsed very conveniently in a barn down the street."

Mr. Lloyd is wondering how he will ever discharge his obligation.

10 Plan Book Reviews in this issue



Harry Carey's Universal picture is "The Wallop." Here is a scene from it

Activities at Goldwyn Culver City Studio

TOM MOORE, having completed "Beating the Game," the Charles Kenyon original photoplay, has just started work at the Goldwyn Culver City studios, under the direction of E. Mason Hopper, on "From the Ground Up," the story and continuity for which were both prepared by Rupert Hughes. Helene Chadwick again appears in the leading feminine role with Mr. Moore. In the supporting cast are Darrell Foss, De Witt C. Jennings and Hardee Kirkland.

Director Frank Lloyd and the company, filming Katherine Newlin Burt's first story devised originally for the screen, "The Man From Lost River," are on location at Huntington Lake in northern California. House Peters and Fritzi Brunette have the leading roles. The continuity was prepared by Arthur F. Statter and Lambert Hillyer.

Director Reginald Barker will this week take scenes for Leroy Scott's "Poverty of Riches" in the Llewellyn Iron Works in Los Angeles. Richard Dix and Leatrice Joy have the leading roles.

Will Rogers is writing the titles for his most recent picture, the film version of Edward E. Kidder's comedy, "A Poor Relation," photography on which was completed last week.



Channing Pollock on Films—and Kings

One would have been looked upon with suspicion, ten years ago, if one had ventured to intimate that some day Kaiser Wilhelm would be chaperoning a buck-saw in Holland, or that Hapsburgs would be playing hide-and-seek in Switzerland. And yet, to-day, nothing would be more commonplace than to have a king or a queen apply at some studio as an extra, offering to throw in the crown and sceptre as a bonus for the job.

Moreover, the chances are that he could not qualify!

Apropos of his play being adapted for the screen by Realart, Channing Pollock, the noted American playwright, lapsed into reminiscence.

"Chronologically," he mused, "There are three kinds of plays: those behind their time, which are the failures; those abreast of their time, which are the successes, and those ahead of their time, which are likely to be the good plays.

"Good or bad, it took ten years and a world war to justify 'Such a Little Queen.'

"Produced to-day as a photoplay, the piece might be mistaken for a satire on current events. A decade ago, the fly in the amber of gratifying and unanimously enthusiastic review was rank skepticism.

"'Mr. Pollock takes pains to assure us' said Life, 'that kings in exile have been compelled to live like commoners, but he does not quite make us believe it.'

"'According to this comedy,' said another periodical, 'thrones are tippy things, and monarchs—in the plural—are likely to be jolted off them.'"

Incredible! Then kings and queens were wont to be looked upon as things that were here to stay, year after year, like Niagara Falls, or the Pyramids, or—or—William Jennings Bryan.

Jack Crosby and Harry Sanger in Business

Until the pictures in which Jack Crosby has played prominent roles, such as "Black is White," "The Stealers," "Proxics," etc., are out of print, his following may not realize that he is no longer among those prominent in representative casts. But before then, producers, directors, players and all concerned will be surprised to know that Jack has become a business man, and combined his knowledge of supplying the right players for the right part, with Harry Sanger. The industry needs no introduction to Mr. Sanger. He has long been favorably known as a representative of those who go to make up the personnel of producing units and casts. During the past few months Mr. Sanger has been inactive in the motion picture field, but has re-entered and expects to make up for lost time. With Jack Crosby and Harry Sanger as the executives of an enterprise devoted to the needs of the profession and producing units, their possibilities have a liberal bid. The new offices, situated completely away from the beaten path for the purpose of making theirs an exclusive service for particular clients, is located at No. 3 West 47th street.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

ALLIED DISTRIBUTING CORP.

ALT AND HOWELL COMEDIES
May 15—Liquorish Lips.....2000
Apr. 15—Pure and Simple.....2000

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS
Payment Guaranteed (Cecil Van Auker).....5
Sunset Jones (Chas. Clary-Irene Rich).....5
Their Mutual Child (Margarita Fisher—Nagel Barrie).....6
The Blue Moon (Special Cast).....
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

APEX FILM COMPANY

Out of the Dust.....

ARROW FILM CORPORATION

Penny Philanthropist (Peggy O'Neill-Ralph Morgan).5
gan).....5
Desert Scorpion (Edmund Cobb-Vida Johnston).....6
Chamber Mystery (Claire Whitney-Earl Metcalf)....5
Circumstantial Evidence (Glenn White).....5
Wall Street Mystery (Glenn White).....5
Unseen Witness (Glenn White).....5

MURIEL OSTRICHE COMEDIES
Stage Struck.....2
Betty the Vamp.....2
Meet Betty's Husband.....2
Betty's Romeo.....2

BLAZED TRAIL PRODUCTIONS
One every other week.....2

NORTHWOOD DRAMAS
The Man of Brawn.....2
A Knight of the Pines.....2
Looking Up Jim.....2
Raiders of the North.....2
Three and a Girl.....2
In the River.....2

SPORT PICTORIALS
How Do You Get Your Exercise.....1
Making Man Handlers.....1
Girls Will Be Boys.....1
The Happy Duffer.....1
How Will You Have Your Bath.....1

SPOTLIGHT COMEDIES
Featuring Billy Fletcher and Violet Joy.
Father's Hero.....1
A Cabaret Touchdown.....1
Scandal A La Carte.....1
All Over Overalls.....1
Splash Me.....1
Doomed at Noon.....1

ARDATH-XLNT COMEDIES
His Wife Jimmy.....2
Her Husband's Flat.....2
Kink of Kawakki.....2
Soap Bubbles.....2
Champion by Chance.....2

SERIALS
Thunderbolt Jack (Jack Hoxie).....15 episodes

ASSOCIATED EXHIBITORS

The Road to London (Bryant Washburn).....5
The Rider of the King Log (Special Cast).....7
What Women Will Do (Anna Q. Nilsson).....6
The Devil (Geo. Arliss).....6
The Riddle—Woman (Geraldine Farrar).....6

HAROLD LLOYD COMEDIES
Among those Present.....3
Now or Never.....3

ASSOCIATED PRODUCERS, INC.

Aug. 7—Cup of Life (Ince).....
July 24—Devotion (Special Cast).....5
July 17—Greater than Love (Read).....
June 26—The Ten Dollar Raise (J. L. Frothingham).....
June 19—The Foolish Matrons (Maurice Tourneur).....
June 12—The Broken Doll (Allan Dwan).....4594
May 29—Mother O' Mine (Thomas H. Ince).....
May 15—Home Talent (Mack Sennett).....
May 1—I Am Guilty (J. Parmer Read-Louise Glaum).....6312
Feb. 27—A Perfect Crime (Allan Dwan).....4739
Feb. 13—A Small Town Idol (Mack Sennett).....6619
Jan. 30—Lying Lips (Thos. H. Ince).....6438
Dec. 19—A Thousand to One (J. Parker Read)..6055
Dec. 5—Love (J. Parker Read).....6022
Nov. 21—The Last of the Mohicans (Maurice Tourneur).....5720
Nov. 7—The Forbidden Thing (Allan Dwan)...5933
Sept. 25—The Leopard Woman (J. Parmer Read).6253
Sept. 12—Homespun Folks (Thomas H. Ince)...5800

SENNETT TWO REELERS
May 8—She Sighed By the Seaside (Mack Sennett).2
Mar. 6—Made in the Kitchen (Mack Sennett).....2

C. B. C. FILM SALES CORP.

State Rights
The Nightingale of Paris (Zany Miens).....5
Dangerous Love.....6
The Victim.....6

HALL ROOM BOYS COMEDIES
Mar. 18—In Bad Again.....2
Mar. 4—Tough Luck.....2

SCREEN SNAPSHOTS
BI-MONTHLY NEWS REEL
Mar. 18.....No. 22
Mar. 4.....No. 21

STAR RANCH WESTERNS
One two-reeler every two weeks.
18—Pirates of the West (C. Ed. Hatton).....2
Mar. 4—Her Western Adventure (Grace Cunard)...2
Feb. 18—The Gun Runners.....2
Feb. 4—A Daughter of the Law.....2

PRIZMA
Heidi.....2

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)
THE GUMPS
The Promoter.....1
The Masked Ball.....1
Give 'er Gas.....1
Chester's Cat.....1
Rolling Around.....1
Andy's Holiday.....1
Andy Has A Caller.....1
Il Cuspidoree.....1
Andy's Cow.....1
Andy Helps At Home.....1
To Be A Child.....1
Hipologist.....1
Quiet Game.....1
Dog Day.....1

CELEBRATED COMEDIES
Jazz & Jealousy.....1
Love and Law.....1
Mixed Pickles.....1
The Love Doctor.....1
The Honeyspooners.....1
Why Get a Divorce.....1
Out of Luck.....1
Jilted and Jolted.....1
A Terrible Time.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES
Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

DOMINANT PICTURES, INC.

WESTERN DRAMAS
The Call of the West.....2
The Outlaw's Reformation.....2
The Vulture of the West.....2
Partners of the West.....2
Western Nerve.....2
Across the Border.....2

THE NEW WEDS
(12 one-reelers featuring Harry Myers and Rosemary Theby)

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)
CHESTER COMEDIES
Snooky's Wild Oats.....2
Ready to Serve.....2
Just in Time.....2
Ladies' Pets.....2
Beat It.....2

CHRISTIE COMEDIES
Southern Exposure.....2
Sneakers.....2
Short and Snappy.....2
Red Hot Love.....2
The Restless Sex.....2
Scrappily Married.....2
Man Versus Woman.....2
Hey, Rube.....2
Nobody's Wife.....2

HUDSON BAY TRAVEL SERIES
An Eskimotion.....1
It's a Great Life—If.....1
Hides—and Go Seek.....1
A Tale of the Fur North.....1

TORCHY COMEDIES
Torchy's Promotion.....2
Crowning Torchy.....2
Torchy's Big Lead.....2
Torchy Mixes In.....2
Torchy's Night Hood.....2
Torchy's Double Triumph.....2
Torchy Turns Cupid.....2
Torchy's Millions.....2

MERMAID COMEDIES
The Greenhorn.....2
Bang.....2
Holy Smoke.....2
Moonshine.....2
High and Dry.....2
April Fool.....2

SPECIALS
Modern Centaurs.....1
The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS
One Peek Was Plenty.....1
The Red Trail's End.....1
Hitting the High Shots.....1
The Worst Was True.....1
Putting Nature Next.....1
Something to Worry About.....1
Paths of Glory.....1
Paps and Papas.....1

ROBERT C. BRUCE SCENICS
The Merry Little Put Put.....1
The Man Who Always Sat Down.....1
Water Trails.....1
The Will o' the Wisp.....1
Voices of the Sea.....1
The Business of Camping.....1
The Isle of Desire.....1

SCEENICS
New Wine in Old Bottles.....1
Philippine Futurity—An Angle in Idaho.....1
Buzz-z-z.....1
From Deer to Dam.....1
Sultans of the Sea—Getting a Toe Hold.....1
No Hope for the Drys—Silver Silences.....1
Then Company Came—Art Is Everything.....1

VANITY COMEDIES
Rocking the Boat.....1
Three Jokers.....1
Take Your Time.....1
Hubby Behave.....1
Dead Easy.....1
Naughty Mary Brown.....1

GAYETY COMEDIES
Sweet Revenge.....1
Money Talks.....1
Zero Love.....1
Dummy Love.....1

WORLD WANDERINGS
South Sea Magic.....1
In Dutch.....1

MISCELLANEOUS
Dixie.....1
Golf—Slow Motion.....1
Wilderness Friends.....1

KINOGRAMS
Sundays and Thursdays.....1

EQUITY PICTURES CORP.

Straight from Paris (Clara Kimball Young).....6
Hush (Clara Kimball Young).....6
Mid-Channel (Clara Kimball Young).....6
She Played and Paid (Fannie Ward).....5
Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Tallaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters) 6

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT
June 26—A Wise Fool (Melford Prod.).....6768
June 26—Sham (Ethel Clayton).....4888
June 19—The Bronze Bell (Ince Prod.).....
June 19—One a Minute (Douglas MacLean).....
June 12—Appearances (Donald Crisp).....5334
June 12—White and Unmarried (Thomas Meighan)4458
June 5—The Wild Goose (Cosmopolitan Prod.)..6494
June 5—The Traveling Salesman (Roscoe Arbuckle).....4514
May 29—Sentimental Tommy (John S. Robertson's).....7575
May 22—Sacred and Profane Love (Wm. D. Taylor's) Elsie Ferguson.....5964
May 22—Too Wise Wives (Lois Weber Prod.)..5164
May 15—King, Queen, Joker (Sid Chaplin).....5016
May 15—Oh Jo (Dorothy Gish).....4956

Release Information continued on page 3714

Advance Information on All Film Releases

(Continued from page 3713)

May 8—Deception (Special Cast).....7799
May 8—Proxies (Special Cast).....6283
May 1—The City of Silent Men (Thomas Meighan).....6199
Apr. 24—The Home Stretch (Ince-MacLean)....4512
Apr. 24—What Every Woman Knows (Demille)..6675
Apr. 17—The Great Day (Hugh Ford).....3827
Apr. 17—The Love Special (Wallace Reid).....4855
Apr. 10—The Witching Hour (Wm. D. Taylor's)..6734
Apr. 10—Buried Treasure (Marion Davis).....6964
Apr. 3—The Dollar a Year (Roscoe Arbuckle)..4606
4—The Faith Healer (Geo. Melford Prod.).6347
Mar. 27—The Foot of the North (Dorothy Dalton).5802
Mar. 27—The Gilded Lily (Robt. Z. Leonard Prod.-May Murray).....
Mar. 20—Beau Revel (Thomas H. Ince-Louis Vance Prod.).....5293
Mar. 20—O'Malley of the Mounted (William S. Hart Prod.).....5628
Mar. 13—The Easy Road (Thomas Meighan)....4982
Mar. 13—The Call of Youth (Hugh Ford-Brotosh Prod.).....3871
Mar. 6—Straight Is the Way (Cosmopolitan Prod.).....6839
Feb. 27—What's Worth While (Lois Weber Prod.).....5693

PARAMOUNT VANDENBERG SERIES

May 29—The Land of the Pygmies.....2
May 15—Slaying the Hippopotamus.....2
May 1—The Lion Killers.....2
Apr. 17—Jungle Dancers.....2

PARAMOUNT-ARBUCKLE COMEDIES

June 12—The Cook.....2
May 8—Moonshine.....2
Mar. 27—Out West.....2
Feb. 27—The Butcher Boy.....2

PARAMOUNT-SENNETT COMEDIES

Apr. 24—Astray from the Steerage.....2
Apr. 10—Officer Cupid.....2
Mar. 20—Sweetheart Days.....2
Mar. 6—Wedding Bells Out of Tune.....2
Feb. 20—The Unhappy Finish.....2
Feb. 6—On a Summer Day.....2

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits.....
Sept. 12—Kids Is Kids.....
Aug. 29—Never Again.....

PARAMOUNT-HOLMES TRAVEL PICTURES

June 26—Marseilles.....1
June 19—Liberated Jerusalem.....1
June 12—In New Madrid.....1
June 5—The City of Algiers.....1
May 29—Country Life in Bohemia.....1
May 22—Bazaars of Cairo.....1
May 15—Monte Carlo.....1
May 8—The Galata Bridge.....1
May 1—A Polynesian Odessey.....1
Apr. 24—Present-Day Prague.....1
Apr. 17—Biska, the Beautiful.....1
Apr. 10—Alexandria.....1
Apr. 3—Along the Riviera.....1
Mar. 27—Modern Jerusalem.....1

PARAMOUNT MAGAZINE

June 26—Bud and Susie (Cartoon by Frank Moser)..1
June 19—The Hoots (Cartoon by Henry D. Bailey)..1
June 12—Hootch and Mootch (Cartoon by E. Hurd).1
June 5—In Old Madrid (Cartoon by Leonard).....1
June 5—Felix Out of Luck (Cartoon by P. Sullivan).1
May 29—Bud and Susie—Cartoon by Frank Moser..1
May 22—Hoots—Cartoon by Henry D. Bailey.....1
May 15—Felix—Cartoon by Pat Sullivan.....1
May 15—Peanut—Cartoon by Harry Leonard.....1
May 8—Bobby Bumps—Cartoon by Earl Hurd.....1
May 1—Bud and Susie—Cartoon by Frank Moser...1
Apr. 24—The Hoots—Cartoon by Henry D. Bailey..1
Apr. 17—Felix—Cartoon by Pat Sullivan.....1
Apr. 10—Bobby Burns—Cartoon by Earl Hurd.....1
Apr. 3—But and Susie.....1

FEDERATED FILM EXCHANGES

SPECIALS

Penny of Top Hill Trail (Bessie Love).....5
Good Bad Wife (Special Cast).....5
The Midlanders (Bessie Love).....5
The Servant In the House (Special Cast).....5
Hearts and Masks (Special Cast).....5
Dangerous Toys (Special Cast).....7

MONTE BANKS' COMEDIES

In and Out.....2
Bride and Gloom.....2
His First Honeymoon.....2
Where Is My Wife.....2
His Dizzy Day.....2

HALLROOM BOYS COMEDIES

Circus Heroes.....2
Their Dizzy Finish.....2
False Roomers.....2

FEDERATED SCREEN SNAPSHOTS

Snapshots No. 1-F.....
Snapshots No. 2-F.....

SERIAL

Miracles of the Jungle (Fifteen Episodes).....
Ford Weekly.....

FIDELITY PICTURES COMPANY

State Rights

The Married Virgin (Vera Sisson).....6
Frivolous Wives (Kathleen Kirkman).....6
Love's Flame (Thos. J. Carrigan).....5
The Fighting Kentuckians (Special Cast).....5

THE FILM MARKET

The Supreme Passion.....6
The House Without Children.....
The Ne'er-Do-Well (Reissue).....
The Spoilers (Reissue).....

JIMMY CALLAHAN COMEDIES

(Series of twelve two-reelers)

FILM SALES COMPANY

BILLY RUGE COMEDIES

His Bed Sheet.....1
Nutt Inn.....1
It's a Live One.....1
Powder Puff Pirates.....1
Harem Scarem.....1
Lolly-Pop's Daughter.....1
His Watch Hound.....1

FIRST NATIONAL EXCHANGES

Wedding Bells (Constance Talmadge).....
Peck's Bad Boy (Jackie Coogan).....
Golden Snare (James Oliver Curwood's).....
Stranger Than Fiction (Katherine MacDonald).....
Scrap Iron (Charles Ray).....7500
The Sky Pilot (Catherine Curtis Prod.).....6305
Courage (Sidney Franklin).....6244
Playthings of Destiny (Anita Stewart).....6200
Gypsy Blood (Pola Negri).....5921
Bob Hampton of Placer (Marshall Neilan).....7268
Lessons in Love (Constance Talmadge).....5923
Sowing the Wind (Anita Stewart-Big Five).....8000
The Girl in the Taxi (Mr. and Mrs. Carter de Haven).....5420
Jim the Penman (Lionel Barrymore).....6100
The Oath (R. A. Walsh Special-Big Five).....7806
The Passion Flower (Norma Talmadge).....6755
Man — Woman — Marriage (Holubar-Phillips-Big Five).....8975
Trust Your Wife (Katherine MacDonald).....5925
The Kid (Charles Chaplin-Big Five).....5193
Scrambled Wives (Marguerite Clark).....8975
The Old Swimmin' Hole (Charles Ray).....5972
Passion (Pola Negri-Big Five).....7000 and 9000
Mamma's Affair (Constance Talmadge).....5000
The Woman in His House (Special).....7524
Not Guilty (Sidney Franklin).....6000
My Lady's Latchkey (Katherine MacDonald)....5067
The Great Adventure (Lionel Barrymore).....5810

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
While New York Sleeps (Special Cast).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

His Greatest Sacrifice.....6000
The Scuttlers.....
Drag Harlan.....6

PEARL WHITE SERIES

Beyond Price.....5000
The Tiger's Cub.....
The Thief.....
The Mountain Woman.....
Know Your Men.....6

TOM MIX SERIES

The Hornet's Nest.....5000
Hands Off.....6
The Road Demon.....6
Prairie Trails.....
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

Colorado Pluck.....5000
Bare Knuckles.....
Cheater Reformed.....5
The Iron Rider.....
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Mother Heart.....5000
The Lamplighter.....5
Wing Toy.....6
Flame of Youth.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen.....5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Big Town Ideas (Eileen Percy).....5000
Get Your Man (Buck Jones).....5000
Hearts of Youth (Harold Goodwin).....5000
The One Man Trail (Buck Jones).....5
The Big Punch (Buck Jones).....5
Two Moons (Buck Jones).....5
Just Pals (Buck Jones).....5
Sunset Sprague (Buck Jones).....5
The Tomboy (Eileen Percy).....5
The Blushing Bride (Eileen Percy).....5
Why Trust Your Husband? (Eileen Percy).....5
The Land of Jazz (Eileen Percy).....5
The Husband Hunter (Eileen Percy).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

His Meal Ticket.....2
Three Good Pals.....2
The Big Secret.....2000
The Janitors.....2000
Verse and Worse.....2000
The Simp.....2000
His Fiery Beat.....2000
Roaring Lions on Parade.....2000
His Unlucky Job.....2000
The Baby.....2000

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

The Jockey.....
Don't Tickle.....2
All Wrong.....2
The Huntsman.....2

MUTT AND JEFF CARTOONS

Mlle Fifi.....1
Gathering Cocoanuts.....1
It's a Bear.....1
The Far North.....1
A Hard Shell Game.....1
The Vacuum Cleaner.....1
The Naturalists.....1000
A Rare Bird.....1000
Flivvering.....1000
A Crazy Idea.....1000
Factory to Consumer.....1000
The Ventriloquist.....1000
Doctor Killjoy.....1000
Gum Shoe Work.....1000
The Lion Hunters.....1000
The Glue Factory.....1000
Cold Tea.....1000

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Thinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Head Over Heels (Mabel Normand).....5
The Cabinet of Dr. Caligari (Special Cast).....6
Wet Gold (Williamson's).....6
Made in Heaven (Tom Moore).....5
An Unwilling Hero (Will Rogers).....5
Snowblind (Special Cast).....5
The Song of the Soul (Vivian Martin) Messmore Kendall Prod.....5
Godless Men (Special Cast).....6367
The Great Lover (Special Cast).....5202
Just Out of College (Jack Pickford).....4779
Roads of Destiny (Pauline Frederick).....
The Highest Bidder (Madge Kennedy).....4960
Prisoners of Love (Betty Compson).....5884

EMINENT AUTHORS PRODUCTIONS

Don't Neglect Your Wife (Gertrude Atherton's)..5574
A Tale of Two Worlds (Gouverneur Morris).....5649
Earthbound (Basil King).....6777
The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer.....2
Get Rich Quick Edgar.....2
Edgar's Little Saw.....2
Edgar Camps Out.....2
Edgar's Sunday Courtship.....2

CAPITOL COMEDIES

July 3—Take it Easy.....2
June 19—Nothing to think About.....2
June 5—Why Worry.....2

GOLDWYN-BRAY COMICS

Hunting Big Game—Lampoons (Shenanigan Kids)...1
The Sponge Man (Judge Rummy) Lampoons.....1
The Prize Dance (Judge Rummy) Lampoons.....1
Happy Hooldini (Happy Hooligan) Lampoons.....1
Cupid's Advance (Happy Hooligan) Lampoons.....1

GOLDWYN-BRAY PICTOGRAPHS

Unsbod Soldiers of the King.....1
No Reg'lar Bud.....1
Gypsy Scientists.....1
Seein' Things on the Orinoco.....1

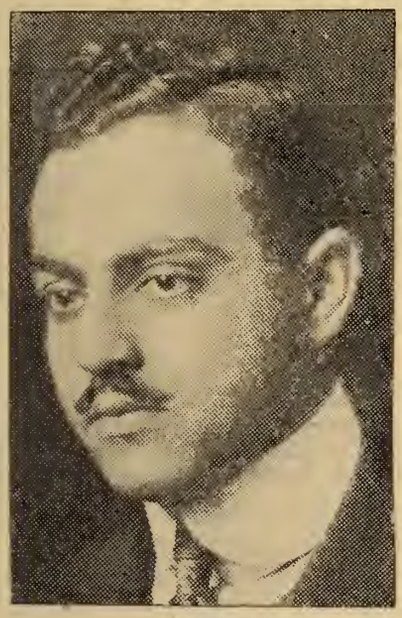
Release Information continued on page 3738

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

View Future of Motion Picture Industry with Optimism

Baltimore Men Add Another Big House to Chain

That he and his associates view the future of the motion picture industry with the greatest optimism is the statement of J. Louis Rome, general manager of the State Theatres Co., of Baltimore, which has just added the Apollo theatre at an approximate cost of $200,000 to its chain.



J. Louis Rome

The total capital investment of the company in its several theatres is now put by Mr. Rome at $1,500,000, which, however, is said by him not to represent their market value at present. Included in the company's properties are the new Capitol, the Rialto, which is to be enlarged, the Broadway and the Poplar.

A brand new place, equipped with a Power's projector, American Seating Co. seats, Westinghouse rectifier, Speedco arc controls and a Minusa fibre screen, the Apollo is to be put on a popular basis similar to the Capitol's and the company's other houses.

"We will adhere to a daily change instead of a three-times-a-week program," said Mr. Rome. "Prices will be 11-cent matinees and 22-cent evening performances, in keeping with our other admittance charges.

Mr. Rome is of the opinion that since none of the exchanges has displayed a tendency to reduce prices of shows the time has not come for the exhibitor to cut his prices. "Our afternoon performances are twice as largely attended than formerly, and our night shows have fallen off slightly," he declared. "This condition very probably is due to unemployment and as such should be regarded as temporary. The people are more careful than ever in selecting shows they desire to patronize, and they want life reproduced as nearly as possible. Problems of real life have a stronger appeal than mythical make-ups and the public likes to place itself in the star's position."

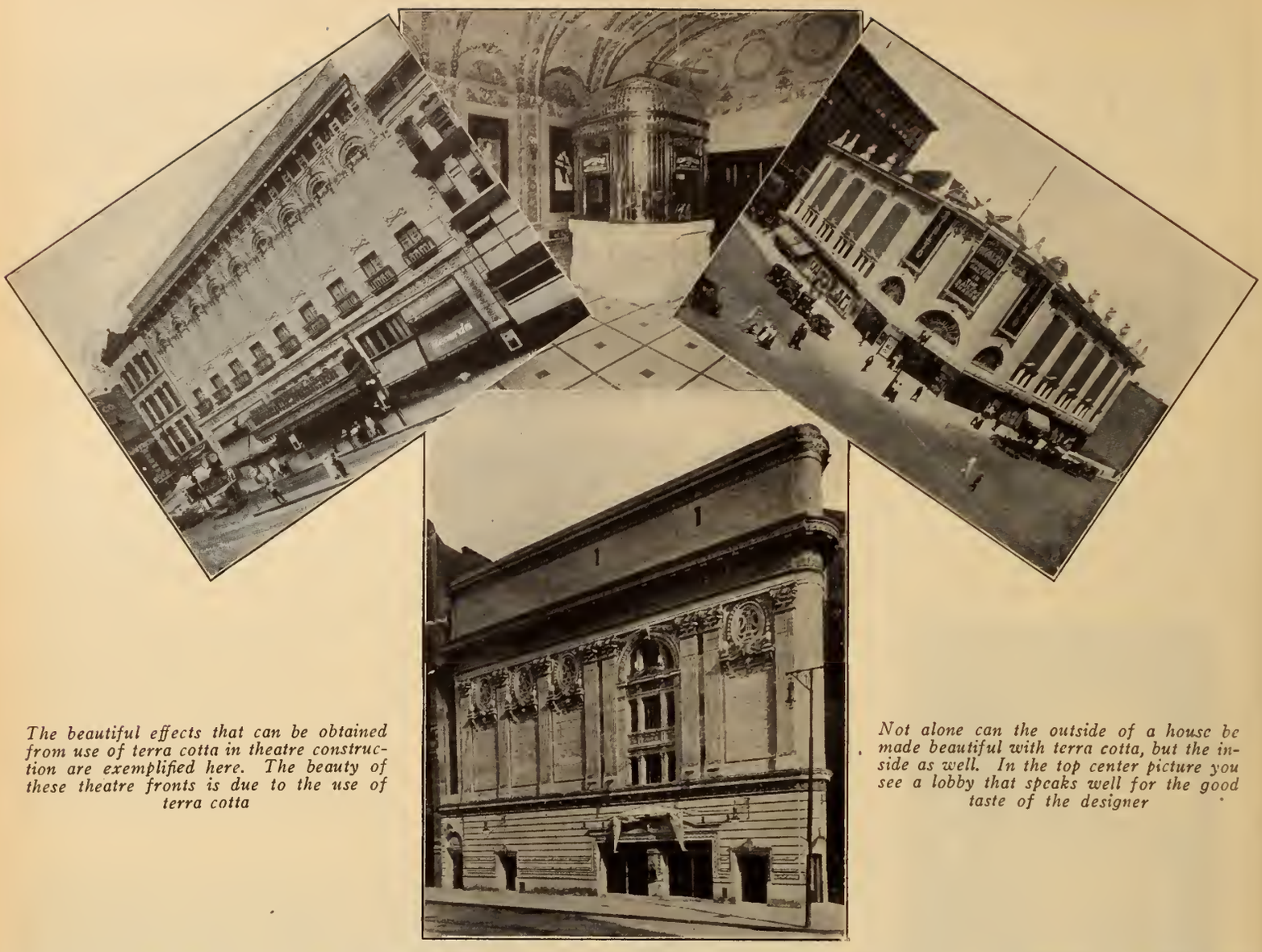
Improvements to be made at the Apollo include the installation of a Moller organ and exterior decorations. There will be a re-arrangement of the indirect lighting so better results may be obtained with the coverings, and an Apollo sign in stationary 3-foot letters is nearing completion, having been furnished by the Baltimore Electric Sign Co.

Projection changes to be made are new attachments for speed controls, a lowering of the screen and a cutting down of the size of the picture to make it much brighter.

Other officers of the State Theatres Co. are Morris Klein, president; Samuel Back, vice-president; William Hofmeister, treasurer; Samuel H. Rome, secretary; Samuel H. Rome also is house manager at the Apollo.—COOPER.



Apollo theatre, Baltimore, Md.



The beautiful effects that can be obtained from use of terra cotta in theatre construction are exemplified here. The beauty of these theatre fronts is due to the use of terra cotta

Not alone can the outside of a house be made beautiful with terra cotta, but the inside as well. In the top center picture you see a lobby that speaks well for the good taste of the designer

Capitol Theatre in St. Louis Opens

The Capitol theatre, St. Louis, was opened the last week in April with Robertson-Cole's "Good Women," by C. Gardner Sullivan, directed by Gasnier, to crowds that filled all seats at virtually every filming during the seven days.

The Capitol theatre is owned by Skouras Brothers, and is one of several strictly modern and beautifully appointed playhouses owned and operated by these showmen.

It is described as the finest downtown theatre in St. Louis, equipped to the last degree to minister to the comfort and delight of its patrons. The photograph shown here is the first taken of the Capitol since its completion.

New Catalog Is a Valuable Text Book

Burke and James, Inc., who handle the Universal Motion Picture Camera, have sent out a new catalog that in reality is a valuable text book. It is filled with practical information of value to the owner of any motion picture camera. In presenting this new catalog, Burke and James announce the book as a "catalog, plus—', The latest improvements on the Universal Camera are explained.

New House for Ardmore, Pa.

The Main Line Amusement Co., recently incorporated with capital of $400,000, have purchased a property on Lancaster avenue, east of Ardmore avenue, in Ardmore, Pa., for the site of a motion picture theatre. The contract for the building has been let to Stuckert & Co., who are to erect a building to seat 2,000. So far the plans include a facade of Green River stone, four stores on the hundred-foot front of the ground floor, and offices on the second floor. A new movie in this neighborhood should draw considerable patronage, as there is little competition for a first-class house, and most of the main line residents have found it necessary to go into the city to get their motion picture tastes satisfied.

Charles Powell, of Ardmore, is president of the Amusement Co. F. A. Cabeen, of Haverford, is vice-president. M. E. Herman, of Philadelphia, is secretary, and W. J. LaPorte, of Ardmore, treasurer.—FRANKEL.

South Carolina Ready to Open

M. C. Diamond has completed his new moving picture theatre at Barnwell, S. C., and will offer "Kismet" as his first feature picture. The theatre has a seating capacity of more than 700 and every modern convenience has been added to the theatre's equipment. Under the same roof with the theatre is a 26-room hotel. The building is located on Main street, the location being ideal for a movie house—KEENEY.

Change Name

Ford Brothers, of Lincolnton, N. C., have leased the New Grand theatre at Newton, N. C., and have assumed possession of the property. Their first move was to change the name of the theatre to Ford's Grand. L. H. Faires, of Lincolnton, has been appointed manager of the theatre, and Alex Ford will also assist in the supervision of the property. The new lessees announce that they will make an improvement in the quality of pictures shown at their theatre.—KEENEY.

Tinting Film Plays with Nature's Colors Is No Easy Matter

Inventor of Colorcraft Pictures Explains His Work

Nearly eevry man who is interested in motion pictures is interested in color in motion pictures. From their inception the far-sighted producer has known of the tremendous asset which nature held and has tried to reproduce her colors on the screen. At first he was forced to tint and tone scenes by hand to relieve the monotony of black and white pictures. Later the color was produced on the screen by projecting the picture through rapidly moving red and green screens, and recently it has been possible to actually get the color in the film itself. Each method, however, has had its drawbacks and no one has so far claimed perfection. "Colorcraft" is the newest corporation to produce colored pictures. The owners and inventors of this method promise that all the other faults which have marred the perfection of the colored films shall be eliminated in Colorcraft pictures.

Following are some of the reasons for their claim: Colorcraft photographs colors as they actually exist and reproduces them on the curtain without any complications or additions to the present equipment. A Colorcraft subject can be added to any black and white reel, replacing any scene or any part of the play. It is not necessary for the producer to sacrifice any fast action, close-ups or combinations of colors when using this process, as everything is photographed the same as it is set before the camera. Colorcraft not only reproduces nature or artificial settings, but prints can be manufactured with the same accuracy as black and white prints and the life of the film is greater than the average black and white film.

W. H. Peck, inventor of the new method, says: "Colorcraft film can be assembled in any reel and projected in any theatre without the operator knowing that it is going to be projected until he sees the picture on the curtain. The light is the same, and it is not necessary to make a single change to assist the color projection. The older method has an additional disadvantage which a great many people call prismatic, technically known as fringe, which makes it impossible to take any fast action when same is close to the camera and which instantly eliminates such a method for dramatic production or any close-ups where there is movement. By the Colorcraft method we can take just as fast action as is taken in black and white, with absolutely no fringe. The color blending is exactly the same under fast action as it is when photographing still objects.

"Optical principles used in the Colorcraft laboratory are patented in principle, but the kind of glass and actual calculations of these optics are kept secret. As the optics for color photography have never been successfully mastered by others we found it not only necessary to design our own color optics, but to train men to properly make same, as no one could be found to do this work with proper skill. Our printing methods are radically different from others, and in this way it is possible to register our color values in the film so accurately that there is no blurring or overlapping of colors in the finished product. Our printing methods are purely mechanical, and it does not require extra skilled help. The dyeing method, which selectively picks up the proper dyes to reproduce nature's colors, is purely mechanical and automatic and requires no special handling. For this reason we can turn out duplicate prints without any appreciable variation. Our dyes are fixed in the film in proper position, just as permanent as a dye figure in silk or other cloth. Our colors have been selected for their stability, so there will be no fading or reduction of brightness due to light.

"To get a commercially perfect process it is necessary to handle each part of the work in keeping with optical and chemical laws and with methods and processes that are so simplified that each step fits in with every other, and can be duplicated indefinitely. This is the reason Colorcraft has come forward with a workable process in advance of any other and is now opening up wide gates of opportunity to every one in any way connected with the film industry."

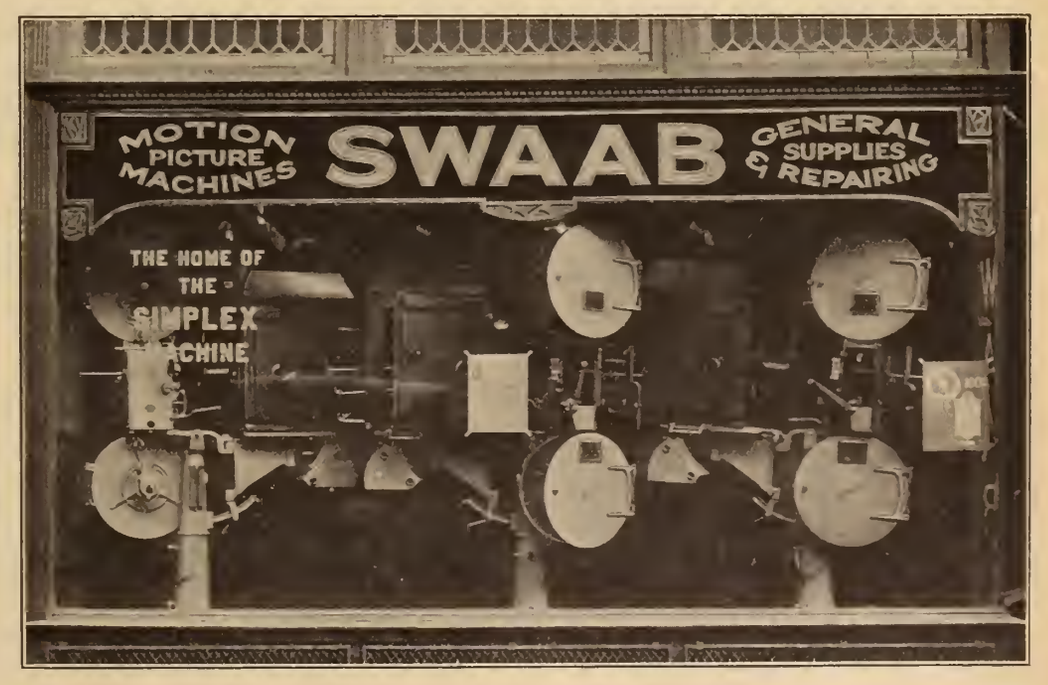
New Connecticut Theatre Open Sept. 15

MERIDEN, Conn., June 4.—Arland W. Johnson, of 469 Fifth ave., the architect who planned the new Community theatre, which is being erected in the rear of Esidore Derecktor's West Main street property, just west of Grove street, was in town yesterday, looking over the site and giving instructions to Frank Young, superintendent of construction for the Sutherland company, who has established his office on the ground, and will be here until the theatre is finished.

Mr. Johnson said the theatre, when finished, will be one of the finest in the state of Connecticut. The theatre proper will be located in the rear of the Derecktor buildings, with an entrance through the present store at 99 West Main street, just opposite the head of Butler street.

Mr. Johnson said the contract for the erection of the new theatre has been let to the William M. Sutherland Building and Contracting Co., of St. Louis, and the contract for the excavation has been sublet by that company to the L. Suzio Construction Co. The work is going forward with great despatch, and Mr. Johnson said that while it had been planned to open the theatre about October 1, it now looks, from the progress being made, as if it could be opened by the middle of September.—AGARD.

A series of articles showing model projection rooms is being prepared.



Window Display of Lewis Swaab, showing equipment for the new Stanley theatre, Philadelphia



Doll covering house 'phone in the Liberty Theatre, Portland, Ore.



A close-up of the French Doll

French Dolls Hide Old House Telephones

Manager Paul E. Noble, of the Liberty theatre, Portland, Ore., has devised a most novel and beautiful way of changing the house phones into a delightful feature of the house instead of a grim necessity as before. A charming French lady of court hides each phone that was in public view.

The dolls came direct from France and represent the finest work in that type of reproduction. The little canopy of yellow taffeta which conceals two weel lights is lined with a glowing rose satin. The full overskirt of the mannikin is of the same taffeta, while the shirred drop skirt is of rose. The finest real lace has been used at the neck and sleeves as well as the bottom of the dress. Imitation pearls edge the drapes.

The little figure represents an expenditure of $75. The house phone on the other side of the mezzanine floor as well as in the checking room is graced with similar French dolls.—Allen.

Building Activity Will Mark Summer Season

The National theatre at Stephensville, Texas, has been acquired by Edgar Adams of the Gem. The Gem is to be closed permanently.

Messrs. A. B. Carpenter and Warren Frost last week leased the Royal theatre at Hamilton, Texas, to J. E. Hickey, formerly of Gatesville, Texas.

Rott and Rowley, of Dallas, Texas, have leased the Lindsey theatre at Luttock, Texas, for a period of three years, and have taken charge.

H. L. Perkins, of Bartlett, Texas, has purchased the Arien theatre at Bastrop, Texas, and is remodelling and renovating, both the interior and exterior.

J. W. Owens, of Shamrock, Okla., has commenced the erection of a new theatre at Slick, Okla., which will be managed by J. W. Snow, of Crescent, Okla. The theatre will be strictly modern and will seat 600.

Before a court room packed with citizens, at Del Rio, Texas, last week, the managers of the Princess and Texas theatres were tried separately on charge of operating picture shows on Sunday.

C. E. Tomme opened a new picture show at Ringgold, Texas, last week to big pleased business.

Manager Maggard, of the Rex theatre, at Newata, Okla., has purchased the Liberty theatre at that place, and will operate both theatres.

E. O. Kirkland has opened an agency in Oklahoma City to be known as the Blizzard Sales Agency. From that office he will move all business for both Oklahoma and Arkansas.

Scottsbluff, Nebraska, is to have a new theatre that will cost $150,000.

G. H. Slothewer, of Carthage, Me., will erect a new $35,000 theatre at that place in the near future.

W. H. Rich has purchased the Gem theatre at Hankinson, N. Dak.

V. V. Hansen has purchased the Princess theatre at Adrian, Minn., from E. R. Kilpatrick.

The Plaza theatre at Morristown, Minn., is now under the management of E. W. and E. E. Minske.

A new theatre will be built at Aurora, Minn., by Frank Zimmerman, of the Rex theatre, the Columbia theatre at Columbus, Me., has been purchased by a stock company of Columbia men for $70,000.

Ascher Bros. are erecting a new theatre at Manitowac, Wisconsin, which will cost over $500,000 when completed.—William Noble.

Sell to Proctor Circuit

The New York store of the United Theatre Equipment Corporation announce that they are re-equipping the entire Proctor circuits with new Snaplite lenses. The UTE optical expert, Mr. R. A. Jennings, has been making demonstrations in various Proctor houses for several weeks; he has so fully convinced the officers of the Proctor circuit that these new lenses will bring out depth and detail in their screenings, that they are discarding all of the present equipment for the Snaplite lens.

During the war, many new principles were evolved in the manufacture of educational optical goods for the Government, and these are included in the Snaplite lens which accounts for the wonderful clearness that this lens imparts to pictures projected through them.

The Kansas City branch of the UTE has been "projectionizing" in their territory to the extent of

1 Powers 6-A—Booth & Banghan, Rich Hill, Missouri.
2 Powers 6-B—Mound Valley Com. Club, Mound Valley, Kansas.
2 Powers 6-B—Joe Yeager, Salina, Kansas
2 Powers 6-B—Berryman Bros., Lyons, Kansas.
1 Powers 6 A—Sayres & Dale, Hill City, Kansas.

Well Satisfied

Marr & Colton, organ manufacturers of Warsaw, N. Y., are very proud of a new folder they have compiled. It contains letters from a few of their exhibitor-customers. After reading the letters there is little wonder that this firm feels proud. Juding from the tone of the exhibitors using Marr & Colton organs, they must be giving exceptionally good service. Satisfied customers are the best advertisements a firm can have and Marr & Colton evidently have plenty such customers.

Odds and Ends

The Blackmore has purchased and is rebuilding the old Harrison Opera House at Harrison, Ark., and will reopen for business in the near future. The New Liberty Theatre, on East Main Street, Oklahoma City, was opened for business last Saturday. The new theatre seats about 300, and is strictly modern and up-to-date in every particular.

R. T. McGibben has started rebuilding the Capital theatre, at Newport, Ark., which was destroyed by fire recently, and will reopen at an early date.



THE SUN THEATRE
OMAHA, NEBRASKA
HARRY LAWRIE, Architect
Cream matt glazed
Terra Cotta

It's just BUSINESS SENSE

PLAIN business sense told the owners of the Sun Theatre that an attractive theatre front is a business asset, attracting crowds and profits.

Today they have the just pride that comes with knowing that their theatre is the handsomest one in the neighborhood. In this building the architect has used Terra Cotta—and used it with knowledge and imagination.

Look for a moment at the illustration above. You know at a glance that the Sun Theatre is prosperous. The clean, handsome exterior extends a cordial invitation to the public to go inside. It's the kind of theatre people like to patronize.

"We have had many complimentary things said about our Sun Theatre front," write the World Realty Co., owners of the Sun Theatre, "and we feel that we owe much to the architect and to Terra Cotta for the fine designs and workmanship."

Owners and exhibitors are realizing more each day the real advertising value of an attractive theatre front. And because it is made in any form and color—because it is unlimited in its variety and design, durable and easy to keep clean and bright—Terra Cotta is recognized today as the ideal facing material for moving picture theatres.

Write today for our brochure, "The Theatre," which shows illustrations of theatres, large and small, all over the country. "Terra Cotta Defined" will give you the story of the material. Either or both will be sent free on request by **National Terra Cotta Society**, 1 Madison Avenue, New York, N. Y.

TERRA COTTA

Permanent *Beautiful* *Profitable*

Kaplan Opens Brooklyn Supply House

The exhibitors of Brooklyn, N. Y., are now receiving the benefits of a brand new supply house which has recently been opened by Sam Kaplan, a well-known figure in motion picture circles in New York.



Sam Kaplan

Mr. Kaplan's many years of experience in the equipment end of the industry makes him an especially capable man to conduct and maintain a supply house.

As president of the New York Projectionists Union, Local No. 306, he has made a great many friends and is well liked in the exhibitors' circles in and around New York.

Mr. Kaplan is handling Simplex Projectors and parts exclusively and also all other well-known lines of equipment. It can be truly said that the exhibitors can purchase from this new supply house, any form of theatre equipment desired.

All the representatives motor generator sets, compensarcs and other projection room accessories are also part of the equipment always maintained on hand.

A special feature about this new supply house, is its completely equipped up-to-date repair department. All repairing will be conducted under the personal supervision of Mr. Kaplan and satisfaction to the exhibitors is the policy determined upon, on account of the fact that all of his employes will be required to have had former experience in the Simplex factory.

The home office of this new progressive organization is located at 357 Vermont street, Brooklyn, while the main office which houses the repair department and supply house is located at 124 West 45th street, New York.

Mr. Kaplan says in part, "that the policy of our organization is Perfect Satisfaction to All and that after having carefully selected our personnel, we feel assured of the fact that the above mentioned policy will be followed out to the Nth power."

Portland Supply Dealer Gets Them All

Under the personal supervision of Matthew Aparton, of the General Supply & Repair Co., Portland, Ore., two Powers Cameragraphs and one Westinghouse Generator Set were installed in the Astoria theatre, Astoria, Ore., May 14. The new equipment was one of the main features on the opening date of the Astoria theatre, a seven hundred and fifty capacity house under the management of Messrs. Kildall and Harrison of the Astoria Theatre Co.

The new theatre is not basing its plans on pictures alone, but has a daily vaudeville program to include with the cinema entertainment.

This installation makes the third Astoria house to equip with Powers within the new year, and makes the coast city one hundred per cent Powers.

Theatre Nearly Ready

Work is progressing rapidly on the Rialto theatre, Spokane, for Hillyard that will cost nearly $50,000 when complete. The theatre will seat 600 persons and the stage will be 11 by 37 feet. The construction will be of cement, brick, steel and will be fireproof. It is expected that the building will be ready for occupancy in sixty days. The Rialto Amusement Co. has taken a 10-year lease on the structure.

Wonderful Results from the Ken-o-lite Lens

The Independent Movie Supply Co. a few months ago contracted to distribute a new three-combination lens known as the Ken-o-lite lens. For the past few months they have been putting out the lenses on a ten-day trial, with excellent results.

The policy of a ten-day trial was decided upon because of the confidence William Rabell, of the Independent Movie Supply Co., has that the lens will do what is claimed for it.

The three-combination lens is one that has three sets of lenses in the tube, whereas the ordinary lens has only two. This extra set of lenses catches all the light immediately after it passes through the film, eliminating all possibility of lost rays.

When the Ken-o-lite was first manufactured an extensive and exhaustive test was made by Prof. Weinrich, of Columbia University, New York, as in comparison with the usual two-combination lens. The results shown by this test were exceptional. An average of 32.8 per cent increase in illumination on the screen and a picture 28 per cent more clearly defined, were the results reported by Prof. Weinrich. The illumination at the middle of the screen was increased 12.5 per cent, half way out of center, 32.5 per cent, and at the corners 63 per cent, giving an average increase of 32.8 per cent.

In all the Broadway houses in New York and wherever the Ken-o-lite has been installed this tremendous increase in illumination was at once evident. The ten-day trial offer of the Independent Movie Supply Co. on this article has resulted in many hundreds of Ken-o-lites being placed, it is said.

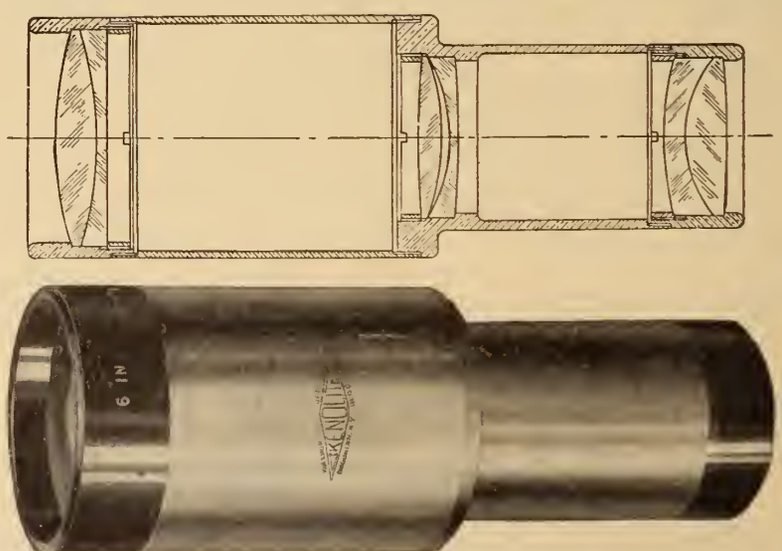
Similarity of Names Proves Embarrassing

Declaring that the similarity of his name with that of Harry Lucas, youthful clerk for Gude & Co., contractors, who is alleged to have skipped Saturday with the company's pay roll, has caused him much embarrassment, Harry K. Lucas, general manager of the Lucas Theatre Supply Co., of 158 Marietta street, Atlanta, Ga., wishes to state that he had never heard of the other Lucas, previous to the story in the papers.

"I thought I was the exclusive owner of the name 'Harry Lucas,' said Mr. Lucas, 'until notice appeared in the papers of the alleged embezzlement. I hope you will make it plain for me that the Harry Lucas under arrest is not the Harry Lucas, of 15 Elmwood drive, and that I have never before heard of the young clerk."

To Erect Strand Theatre at Halifax

The Strand Theatre Company, Limited, Halifax, N. S., has decided to erect a large fireproof moving picture theatre on Barrington Street, with a frontage of 80 feet and a seating capacity of 2,000. The structure will embody several floors of offices for dentists and other professional men. J. M. Franklin is the president and managing director of the company and Herbert Brewster is the architect.



Exterior and cross-sectional views of the new 3-combination lens, known as the Ken-o-lite, which the Independent Movie Supply Co. of New York reports as giving excellent results in operation

TYPHOON COOLING SYSTEM

The Coolest Theatre South of the North Pole—

is the one cooled by the *Typhoon Cooling System.* Hundreds and hundreds of theatres throughout the country are prepared to furnish summer comforts to their patrons at the first signs of warm weather.

These theatre owners have installed Typhoons because Typhoons deliver the goods—they actually supply a delightfully cool and refreshing breeze on a moments notice.

Thoroughly constructed in every way—Typhoons will outlive the average theatre.

It is a matter of record that more people visit Typhoon Cooled theatres during the summer than at any other time of the year.

Write for catalog "N"

TYPHOON FAN COMPANY

ERNST GLANTZBERG, President

345 WEST 39th STREET, NEW YORK, N. Y.

2527 Fairmount Street
DALLAS, TEXAS

255 N. 13th Street
PHILADELPHIA, PA.

64 W. Randolph Street
CHICAGO, ILL.

215 Fayetteville Street
RALEIGH, N. C.

800 S. Olive Street
LOS ANGELES, CAL.

1044 Camp Street
NEW ORLEANS, LA.

12 Woodward Street
CHATTANOOGA, TENN.

New Machine Is an Innovation in Projection Apparatus

Announcement of New Projector Made by U.T.E. Corporation

The United Theatre Equipment Corporation, Mr. H. T. Edwards, president, announces to the trade that the new U. T. E.-Proctor Automatic Projector will be ready for distribution by its thirteen branch stores and through other distributors and dealers on and after July 1.

This projector contains many new and exclusive patented features.

"It is interesting to note," explains the U. T. E. Company, "that this is the only projector which was at its inception designed for motor drive, its construction and design embodying the essentials necessary for securing perfect speed control. In other words, the application of the motor was not an after thought, but the motor, the transmission, and the speed control are built-in the projector, forming part of it.

"The absence of belts and other similar transmissions makes the U. T. E.-Proctor Projector operate quietly with a remarkable degree of speed control. In addition thereto, a finger control of the speed is provided by which those screen effects secured by instant film speed variation so desired by exhibitors and directors can be obtained. A further fact which is of great interest to the industry is that the U. T. E.-Proctor Automatic Projector has been under development for more than twelve years and that it has been manufactured and has been in theatre service for over five years, and now the United Theatre Equipment Corp. has put it on a quantity production basis.

"The U. T. E.-Proctor Automatic Projector well deserves the application of the word "automatic," because it is provided with means to automatically stop the mechanism and shut off the light in case of necessity. The take-up is absolutely automatiic and constant in its action irrespective of the diameter of the reel hub upon which the film is taken up, and irrespective of the diameter of the reel. In other words, the take-up will exert the same tension on the lower film sprocket irrespective of the size of the reel hub, the diameter of the reel, the length of the film, or the speed of the film, and that prevents the tearing of the film on the lower sprocket with consequent losing of the lower loop. The projector automatically synchronizes the shutter with the framing device and intermittent movement when it is necessary to frame the picture, thus obviating the necessity of a hand adjustment for the shutter.

"An arc controller can be provided as part of the lamp house for automatically feeding and maintaining the arc at absolute constant value without any attention of the projectionist. An electric speed indicating and recording device can be furnished, the generator for which is also built-in as part of the mechanism when so ordered. Last, but not least, the lubrication in the U. T. E.-Proctor Automatic Projector is practically automatic. There are provided grease cups for the more important bearings which automatically take care of the lubrication, and the intermittent movement is entirely enclosed in lubricating compound, and where individual bearings require lubrication, copper tubes readily accessible to the projectionist are provided.

"Since the first of the year, orders have been filled for the U. T. E.-Proctor Automatic Projector to be shipped outside of the present U. T. E. territory."

A detailed description of this latest projector will be given in a subsequent issue.

Novel Scheme for Publicity in Choosing Name

Port Huron, Mich., June 13.—Contracts have been let for the construction of a new 2,000 seat theatre to be built here by Herbert L. Weil, who a few months ago sold out his entire interests in the Family, Majestic, Regent and American theatres. Mr. Weil has successfully conducted motion picture theatres in this city for several years and will now give to Port Huron one of the finest theatres in the state of Michigan.

Organization of the new theatre company has been effected, the officers and directors being as follows: President, John W. Fead; vice-president, Burt D. Gady; general manager, Herbert L. Weil; Senator John W. Smith, Charles L. Kendrick, J. P. Gates and James J. Haynes. All of the above gentlemen are prominently and actively identified with the social and business welfare of Port Huron.

The new theatre is being constructed in the heart of Port Huron's business section and is so designed that it will be a monument to the stockholders who are building the same. It will have every modern convenience and it is the aim of the management to provide the maximum of comfort for his patrons. This will embrace a modern system of ventilating and the most comfortable seats obtainable. In fact, nothing will be left undone to make the theatre one of the most artistic in the Thumb of Michigan and it will have a stage which will be adequate to house the biggest of road attractions.

Before entering the theatre "game," Herb Weil served many years in the newspaper business in Michigan, during which time he filled every capacity, from "devil" to managing editor. He claims that his newspaper training has been his greatest asset in the correct management of his theatres and regards newspaper work as vital to the successful operation of playhouse, an "Affinity" so to speak.

A rather novel plan has been determined upon to choose a name for the new theatre, in that it will be selected by the public which will patronize it. A contest is now being conducted in the daily newspapers and cash prizes are being offered for the best suggestion made. In this manner, Mr. Weil is capitalizing upon the name to secure publicity in the Yokom Building, this city, and will remain on the ground until his new theatre is in operation which, if the elements so decree, will be somewhere around Thanksgiving.

Form New Corporation

Thompson, Merrill & Neeb announce the completion of the formation of a corporation, who will have offices and factories at 75 Western avenue, Minneapolis, Minn. The purpose of the corporation, as announced, will be to manufacture the Neebpura Automatic Hygienic Deodorant System, the first types of which have appeared on the market exclusively for the use of theatres where installed to fumigate, cleanse or sterilize as well as perfume the air, and is operated independent or in connection with ventilating systems, the most recent notable installation being in the Tivoli theatre, Chicago. Messrs. Finkelstein & Ruben, owners of one of the largest theatre circuits west of Chicago, have already signed contracts for the installation of spray systems in their theatres.

Exhibitors and those interested in the motion picture business will be interested in the personnel of the new corporation, consisting of what might be termed almost exclusively men formerly interested in the theatrical interests.

S. R. Thompson, President and General Manager, a pioneer in the motion picture industry, dates his activities in the game back to the early days when the Twin Cities had but one motion picture theatre.

Dr. Arthur B. Neeb, Vice-President, will devote his time to the manufacturing and research departments of this corporation as Superintendent of Manufacture and Director of Research, for which capacity he is well qualified by his past experiences.



Gold-Seal Cork Carpet, as soft and quiet as a deep woven carpet and less expensive, makes an ideal and sanitary floor for the theatre. Made in three attractive colors.

Have your linoleum laid by experienced layers—it will be more economical in the long run. Write us for quality samples of *Gold-Seal Floor-Coverings* and Specifications for Laying, to turn over to your layer.

Your theatre probably presents a floor-covering problem. Let our experts solve it. This service is offered free of charge or obligation.



For your lobby, Gold-Seal Battleship Linoleum makes a good-looking, sanitary, and easily cleaned floor, impervious to the wear of heavy foot-traffic.

In your theatre— a durable, quiet floor-covering—

ISN'T this what you want for your theatre?—

A floor covering so tough and durable that even the excessive foot-traffic of theatre service can't wear it out—that can be easily, quickly, and thoroughly cleaned at small expense—that is restfully quiet underfoot and that blends attractively with the theatre's scheme of decoration.

Gold-Seal Battleship Linoleum

Gold-Seal Battleship Linoleum, built strictly to meet the rigorous specifications of the U. S. Navy for the grind of deck service on our fighting craft, measures up to, and even overtops, every one of these good floor requirements. In fact, *Gold-Seal* Battleship Linoleum is not simply built to satisfy—it's guaranteed to satisfy.

You will find our pledge, the Gold-Seal Guarantee, "Satisfaction guaranteed or your money back," on every two yards. No other linoleum bears such a turdy, confident pledge of service and satisfaction.

Gold-Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold-Seal* Cork Carpet. Springy, yielding and comfortable underfoot, this floor-covering is as restfully silent as the deepest velvet carpet. It can be easily cleaned with soap and water.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—6 pleasing shades in all. Satisfactory service and wear guaranteed—by the Gold-Seal Guarantee.

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B. F. Keith's Fordham Theatre Opens with $12,150 Projection Room

Model for Vaudeville House Picture Equipment

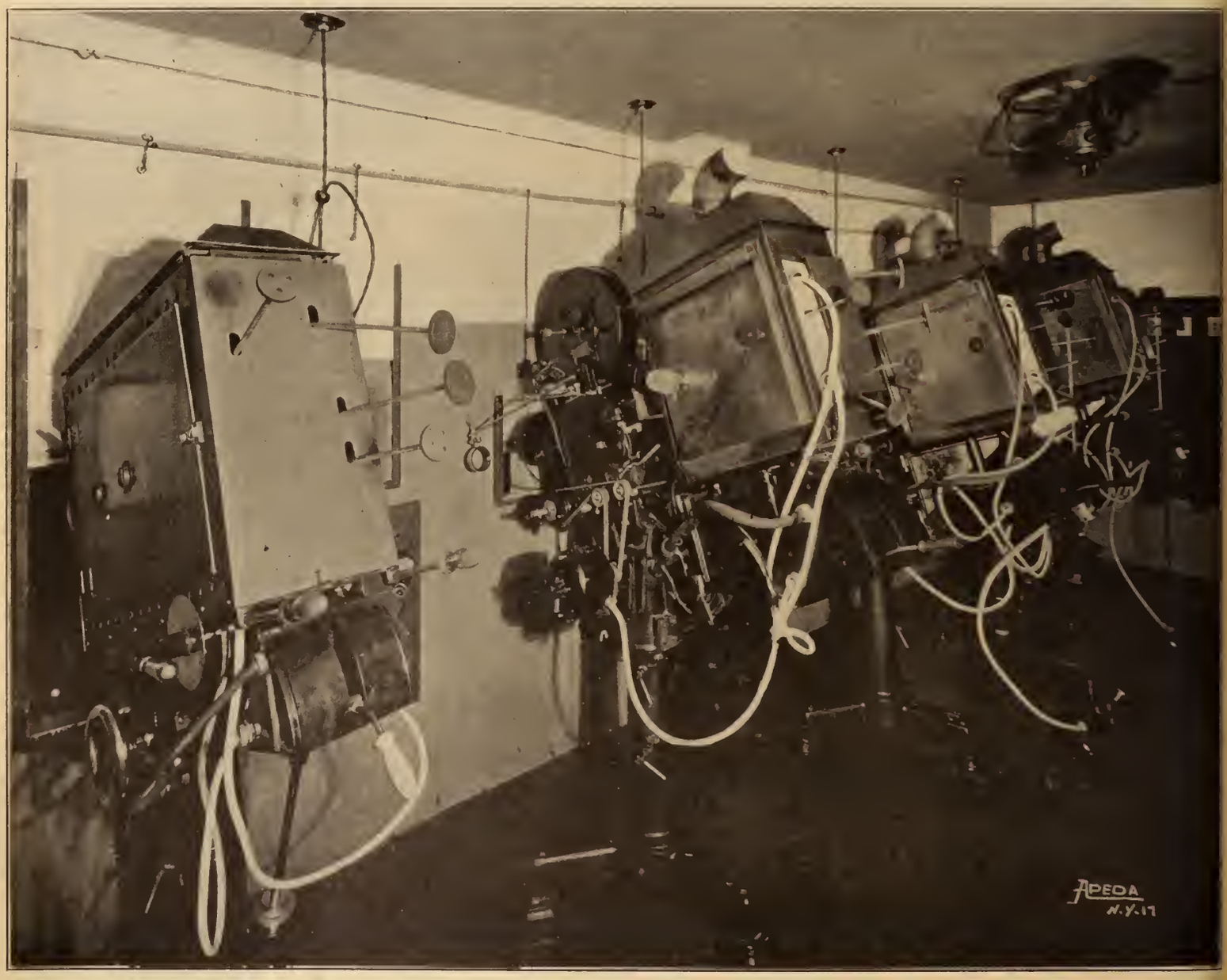
THERE was a time, not so long ago, when if one chanced to attend a vaudeville performance, as a means of spending a pleasant evening, that the motion pictures shown in the theatre, were employed as "fillers in" or still worse, as "chasers" to make room for many impatient patrons clamoring for admission at the box office.

This condition did not only prevail during the infancy of motion pictures, when productions were crude and uninteresting, but they actually continued almost up to the present day.

The motion picture in the vaudeville house was unfortunately considered second-rate entertainment, and was forced to remain in an inconspicuous position on the program.

But now, there comes a marked change in the policy of the leading vaudeville theatres and the motion pictures are allowed to play a conspicuous part in the performance. In fact, they are in many cases, made the leading attractions, and command choice positions.

(Continued on page 3728)



Simplex battery of projectors in Keith Fordham theatre

Announcement!

The cost of genuine brass has not fluctuated to any great extent during the past four years, but our operating costs have been somewhat reduced. As usual we are giving owners the benefit of all possible reductions in the prices for NEWMAN FIXTURES.

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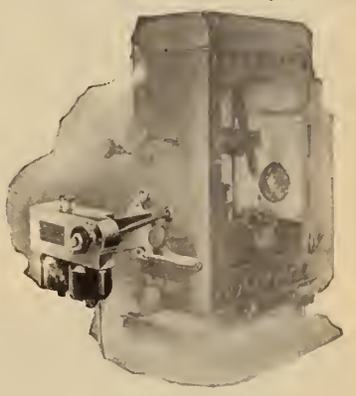
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We have completed arrangements with the Nicholas Power Company to distribute Power's Projectors in Illinois, Indiana, Eastern Missouri and Kentucky, beginning July 1, 1921.

Service will be our motto and to insure satisfaction to exhibitors using Power's Projectors at present or installing them in the future, we will maintain a projection engineering department composed of experts prepared to give service throughout the territory.

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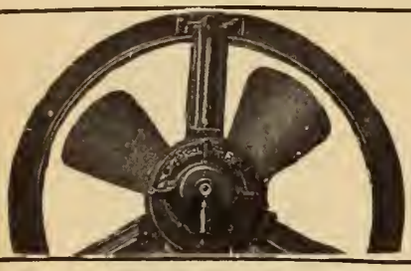
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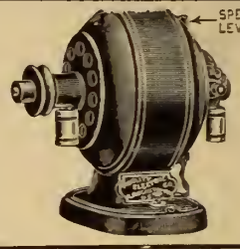


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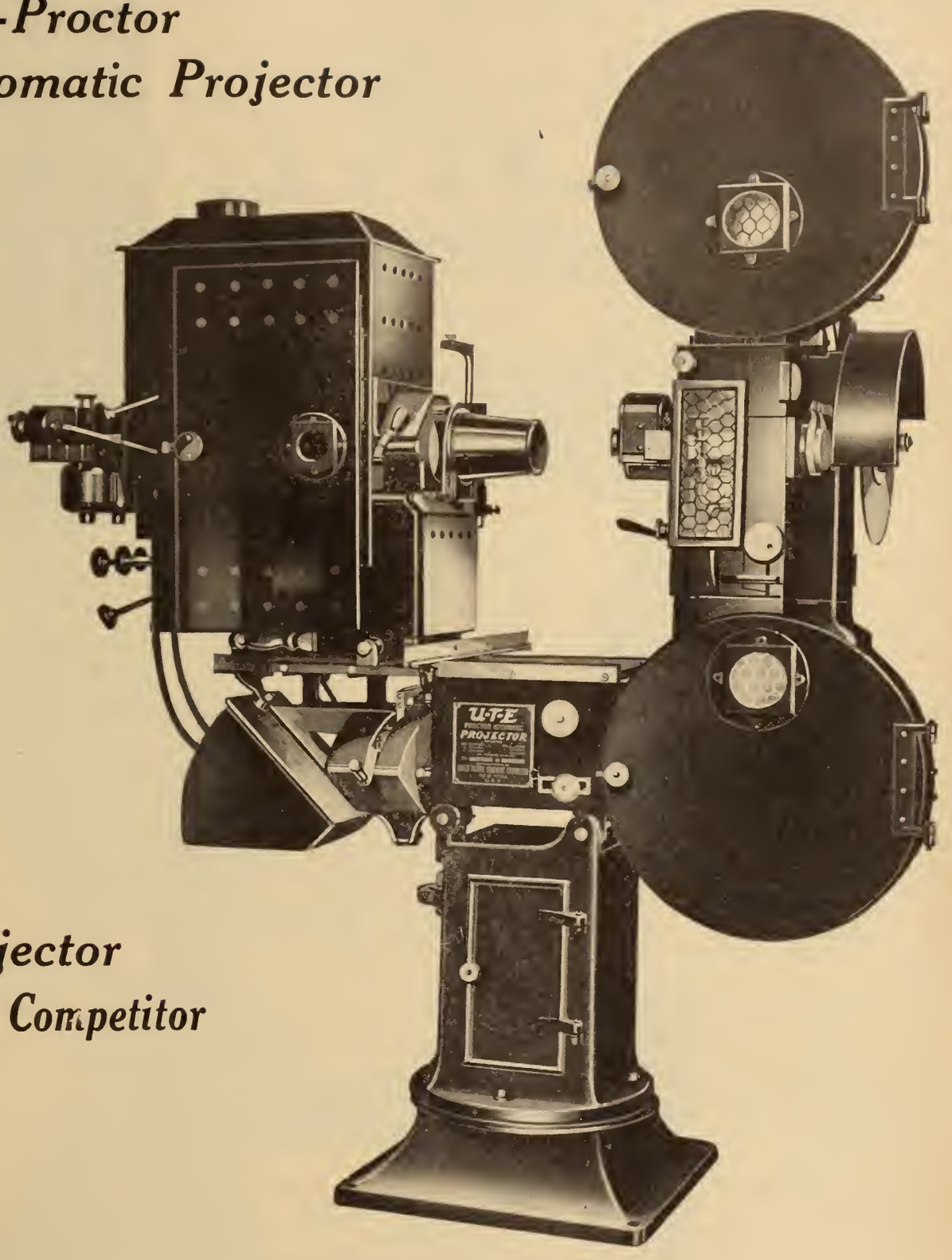
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Branch Stores in Principal Cities

(Continued from page 3724)

In keeping with this new policy, the vaudeville houses throughout the country are gradually realizing the necessity of acquiring efficient projection equipment with which to present their feature pictures. The ever increasing quality of the present day productions demand that they be properly projected, if they are to be presented effectively, and the new B. F. Keith Fordham Theatre, which opened its doors to the public in New York, last April 14th, is a splendid example of the present nation-wide campaign to improve the quality of projection in vaudeville theatres.

The New Fordham is primarily a vaudeville theatre, but nevertheless, it has reason to boast of its $12,150 Simplex equipped projection room. The theatre itself is one of the most beautiful of the entire Keith circuit, representing the latest and highest improvements and innovations in modern theatre building.

Its projection room is decidedly unique and interesting and was designed and equipped by B. F. Porter, the Greater New York Distributor of the Simplex Projector. It is divided into three rooms, one of which houses the rheostats, the next the main projection room, and the third, the rewind room. The walls are painted gray, while the ceiling is white and the floors are a battleship gray. This makes an ideal combination, keeping, as it does, the reflective properties of the walls, ceiling and floors at a sufficient minimum so as not to dazzle the eyes of the projectionist, and thus hinder him from properly viewing his screen, but still providing ample light in the projection room itself.

Leading up to the booth is a special passageway with actual stairs, instead of the usual iron ladder.

In each of the three rooms is installed a large exhaust fan, assuring the projectionists of continual, efficient ventilation.

Three of the latest Simplex, Type "S" motor-driven projectors with special carbon jaws, arc periscopes, enabling the projectionist to throw a perfect image of the arc on the ceiling, walls, floors or any other desired point, and special pedestal adjustment screws, special half-size lenses and arc controls are part of the equipment. A special Simplex spot light and a Kliegl spot light are also important projection room accessories here.

Five Robin-controlled panels, with three Robin speed indicators attached to each of the projectors, enable the management of the house to perfectly synchronize the picture with the orchestra and organ.

In the rheostat room are five multiple-unit rheostats equipped with a remote control system, while a special dead-face switchboard designed by J. E. Robin, with a plugging system which makes it possible to throw over to any rheostat in case of an emergency by merely plugging in another cut-out, are other features of the projection room. By means of a six station Robin's single telegraph system, the projectionist is instantly acquainted with any message which the house or stage managers might have occasion to send, and he is not compelled to leave the side of the machine to answer a 'phone, as a glance at the dial on the face of the Robin instrument tells instantly and exactly just what is wanted from headquarters.

Two special Martin motor generators, each with a capacity of 225 amperes, furnish the current supply of the booth, and are so arranged that they can be alternated and used separately, or, if desired, used together.

Two main feed lines run into the theatre from the street. These two lines are fed from two separate services, and in this way a temporary disablement of either service will not necessitate the shutting down of the motion picture part of the performances.

The screens used in the Fordham are two special white International screens, one setting in No. 1, and the other in No. 3 positions respectively on the stage. Each screen has a special set designed for it, and the throw from the projection booth is 135 feet and 138 feet respectively. The angle of projection is 21.32 degrees, 19.36 degrees respectively.

There are no conduits or wires exposed in the booth, and it can be safely said that with the equipment as described, the Fordham booth can well take its place as the leader in vaudeville house projection equipment.

Going Strong

The Cincinnati Branch of United Theatre Equipment Corporation has completed the equipment of a first class modern motion picture theatre for Mr. M. D. Pettibone in Ludlow, Kentucky. The equipment covered everything, including the seats, projectors, and Hallberg motor generator, arc controller, and speed indicator.

Another installation also made through this United Theatre Equipment Corporation, Cincinnati branch, is one for a new and magnificent theatre in Aurora, Ind., owned by Dr. Charles Mablin. Mr. Mablin's motion picture theatre is one of the finest in Indiana. It is completely equipped with the latest model projectors, Hallberg motor generator, as well as comfortable chairs, and the decorations are tasteful and beautiful. This theatre was designed and constructed with a view to giving the patrons every comfort which money could obtain, and the ladies' lounging room off the lobby is one of the much appreciated features of this theatre.

It is interesting to note how the smaller theatres are taking advantage of the modern devices which can now be obtained to improve the projection, and to increase the comfort of the patrons.



Mr. Robert E. Hastings, who returned recently from Europe with an exclusive contract to handle DeBrie products in the United States

Open New Texas Theatre

Manager John C. Lamenettin opened his new Queen theatre at Breckenridge, Texas last week to pleased capacity business—The Capital is housed in a two-story white structure, especially designed to give the patrons of Breckendridge a luxurious place of amusement.

The seating capacity is 527, including the balcony. A modern stage is a feature and road shows will be one of the occasional attractions. But the principal attractions will be high-class feature films.

The operating booth is equipped with a Motiograph, connecting the projector with a Gardiner screen.

"Nuff Sed"

BLUE SEAL PRODUCTS CO., INC.
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27 Lafayette Ave.
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Motion Picture News,
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We thought you might be interested to learn that as a result of the excellent write-up you gave our Film Mending Shears in your March 5 issue, we have received hundreds of inquiries and orders from all parts of the world, including such places as Johannesburg, South Africa, Bombay, India, Osaka, Japan, Manila, Philippine Islands, Haiti Island, Porto Rico, and Lima, Peru. We have also had almost innumerable inquiries from places all over the United States, and they are still coming.

Almost invariably correspondents mention the NEWS, so that we know we are making no mistake in attributing this increased business to the publicity of your magazine.

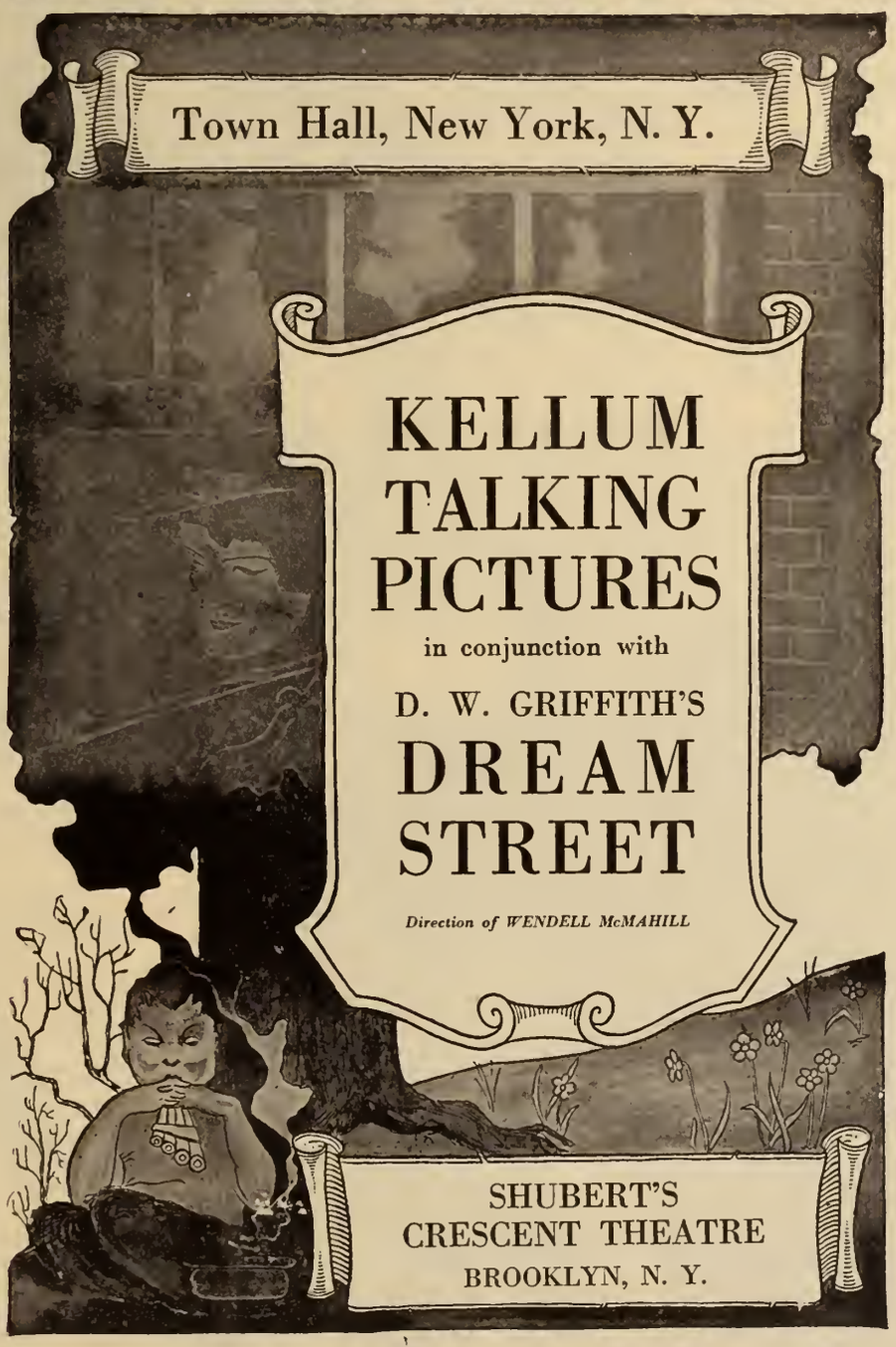
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An Explanation of the Principle of the One and a Half to One Shutter

Well Known Projector Designer and Manufacturer Makes It Clear

By ROBERT J. EMORY, President, Baird Motion Picture Machine Co., Newark, N. J.

The 1½ to 1 shutter is so called because it makes one and one-half revolutions of the shutter to each picture as compared to one revolution of the shutter to each picture. When the 1½ to 1 principle is employed a two blade shutter is used, the blades being of equal width. This gives the effect on the screen of a three blade shutter (1½ x 2 = 3), which means that for each picture the light ray is cut three times by equal blades which running at this increased speed, of course, entirely eliminates all flicker though the picture is being run at normal speed.

This principle can be very easily demonstrated by revolving any wheel with spokes in it; turn it slowly and the object on the other side of it will be blurred because the eye retains the vision of the spokes; turn it sufficiently fast and the object is clear, the wheel is being revolved faster than the eye can make a picture of the spokes. The same effect takes place on the screen by running the shutter faster than the eye can retain it, yet run the picture at normal speed.

When using the 1½ to 1 shutter it is customary to have a much faster intermittent movement than is employed in the one to one shutter. By this I mean the proportion between star and cam is such as to move the picture in a very short space of time, thereby giving a longer time of rest for each picture on the screen which is coming nearer to the ideal condition.

There is an optical effect produced on the screen not usually taken into consideration when discussing mathematically the relative merits of the 1½ to 1 movement, and that is by entirely eliminating flicker a clearer picture with more depth and better definition is produced because the veil caused by a slight flicker has been removed. While this slight flicker might not be noticed as a flicker while the picture is on the screen, especially if the picture is of dark or interior scenery, it can plainly be seen if the projecting machine be run and the light projected on a clear screen.

Owing to the fact that a more rapid intermittent movement is used in connection with the 1½ to 1 shutter, about the same amount of light mathematically reaches the screen as with the one to one shutter, depending of course upon what shutter is used on the one to one, but optically the same amount of light produces a brighter screen because the flicker veil has been removed.



Robert J. Emory



New Mueller Theatre in Omaha

New House Opened in Omaha

Replete with modern equipment that vies with the high-class motion picture theatres of California, the Mueller theatre, a suburban house in Omaha, was opened last month at 1607 Vinton street.

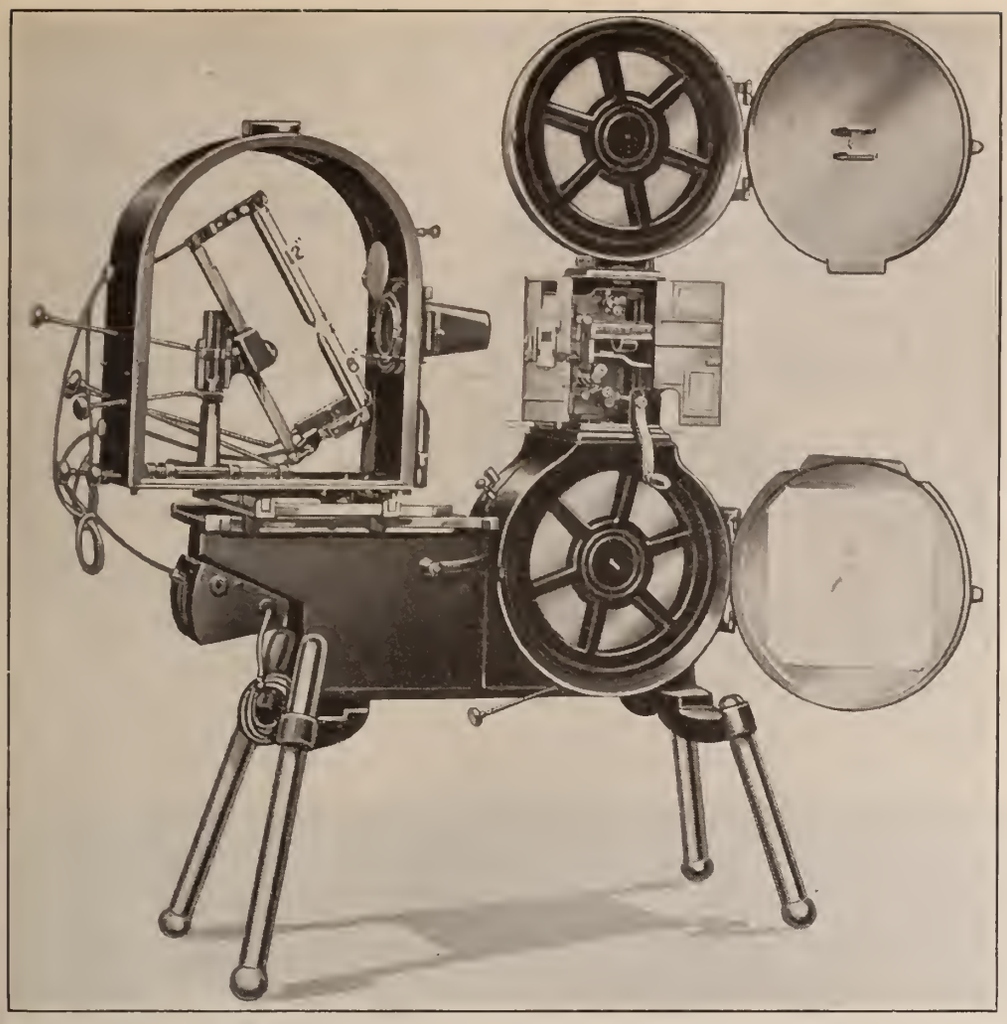
E. A. Harms, a well known motion picture theatre manager throughout the Middle West, is manager.

The Mueller seats 600. Beautiful mural decorations, a lounge room, inviting foyer and a spacious lobby add to the features of the place.

A Bartola pipe organ offers musical entertainment for Mueller patrons. A Blizzard cooling system has been installed for the comfort of the patrons in summer.—KENNEBECK.

Plans Improvements

C. A. Roberts, an experienced theatrical man, has purchased the Queen theatre at Frederick, Okla., from J. W. Morgan, and will make many new improvements, both inside and out.—NOBLE.



Good News to the Exhibitor

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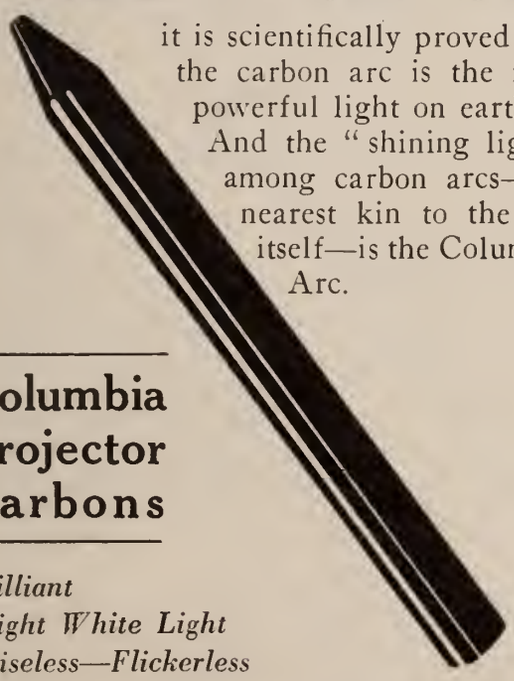
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Louis B. Mayer Productions Have Two Portable Outfits

Lighting on outside locations is one of the most important factors in good photography and in the recent overhauling of the Louis B. Mayer studios the alteration construction of a portable set which now provides the company with the opportunity of using lighting effects almost anywhere nearly as good as that they can get in the studio itself which is provided with the largest generator set ever constructed for motion picture use. The portable set is used extensively and has proved its worth to the extent so that it is seldom used now that any exterior sets are constructed in the studio itself for use in the productions of Anita Stewart, John M. Stahl, Mr. and Mrs. Carter De Haven and the Oliver Morosco productions, all for release through Associated First National Pictures, Inc.

Los Angeles abounds in locations of every sort, and the nearby country supplies the remainder of nearly every kind

(Continued on page 3736)



Here is the portable outfit for lights when on outside location used by the Louis B. Mayer Productions. The outfit is Westinghouse equipped

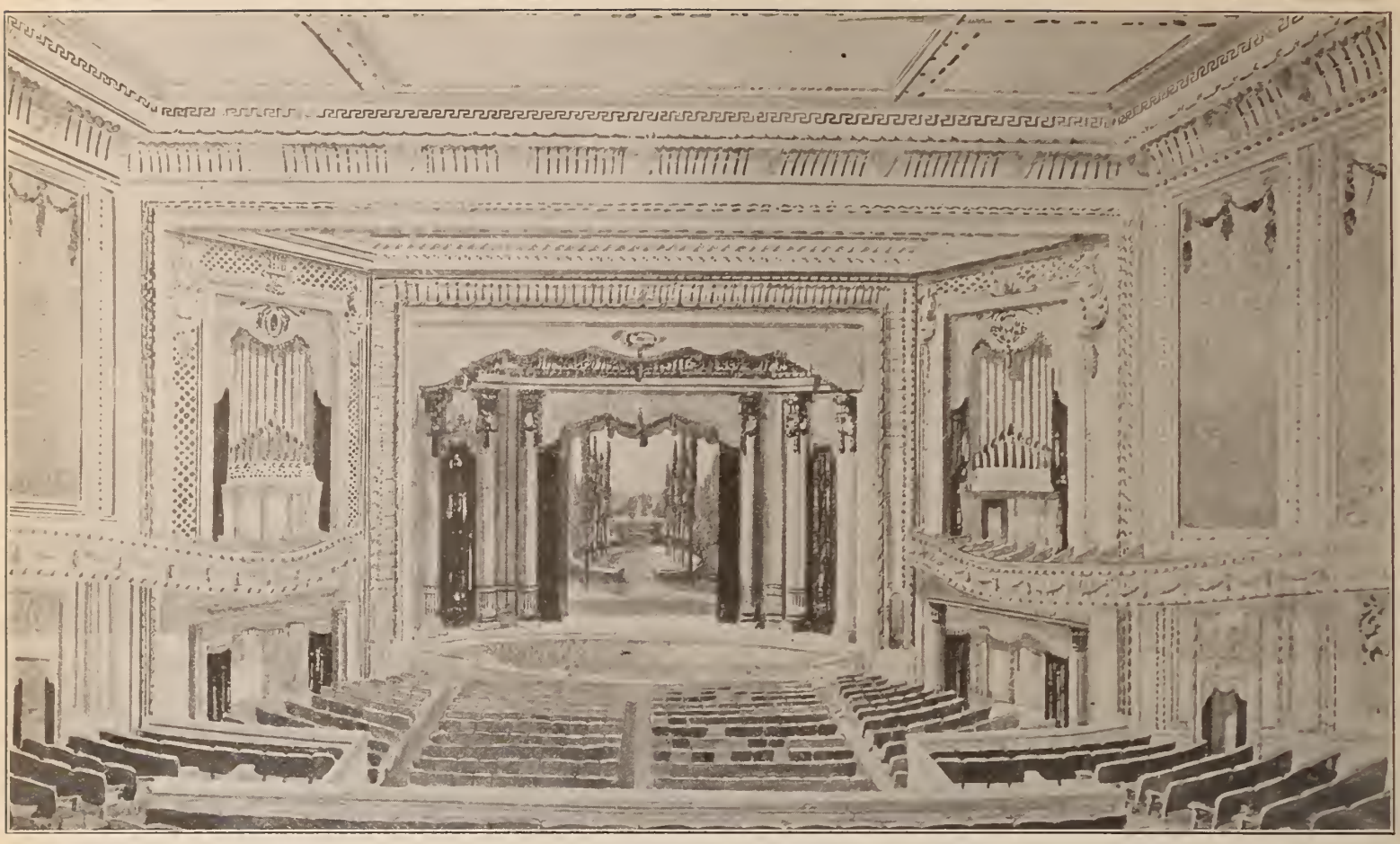
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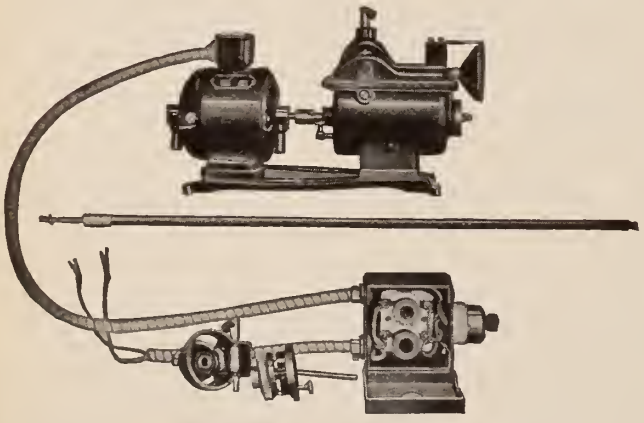
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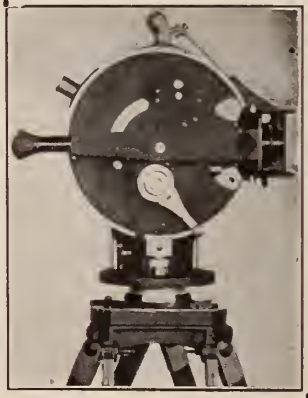
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Write us for our catalogue giving the others.

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Music Article

(Continued from page 3544)

headlines. "No expense is entailed by clubs entering the contest and the only requirement is that the programs be submitted to the theatre management at least two weeks before the Sunday on which they will be played.

"The Liberty theatre has devised this method of determining just what type of music the city of Portland actually wants. It also hopes that through interest in the contest Portlanders will become better acquainted with the skill and musical genius of Henri Keates, Liberty master organist."

Such was the information disseminated to the 285,000 inhabitants of the city—by means of newspaper space that comes without charge and cannot be purchased. The information went out in the form of news stories and was accompanied by cuts of the $500 check, of the Liberty organ and of Mr. Keates and the organist. For by inviting every civic organization of Portland the contest had become a civic proposition and was entitled to news space.

Twenty civic organizations have entered the Liberty theatre contest, many of them in quest of the $500, and many of them from the purely altruistic reason of which to demonstrate that Portland's musical taste is more classical or more jazzy than theatre men believe. The names of the contestants demonsrate the extent of the undertaking: Press Club, Women's Ad Club, Oregon Civic League, Portland Police Beneficiary Society, Portland Drama League, American Legion, Elks, Canadian Veterans' Association Disabled Veterans, Society of Oregon Composers, Musicians Club, Spanish War Veterans and Community Service.

Membership of these organizations aggregate approximately 10,000 men and women. They represent the best class of people usually seen in the first class motion picture houses. Each of these 10,000 has an active interest in at least one Sunday concert when their organization is sponsoring a program. Each person will tell and bring his friends to that concert. Therefore each person becomes an advertising medium for the Liberty concerts and for Mr. Keates, Liberty master organist. Publicity in news columns is continuing throughout the entire contest, which will not end until July, because each organization has the same right as others to make demands on city editors. Committees from the organizations are handling their own publicity, so that theatre press agents are not wearing out their welcome in getting write-ups. Last, but not least, Mr. Keates is getting acquainted with the musical tastes of this particular community, is "becoming acquainted with the skill and musical genius of Mr. Keates, the Liberty master organist."

The $500 music contest is bringing to attention unusual talent which it would have been difficult for the theatre to discover by other methods. When the Women's Ad Club took over the program they put on their own octette, a chorus of women's trained voices. So fine was the octette that the theatre employed them as an extra feature for the entire week.

When the Community Service took over the program they chose May 8, Mothers' Day. Whistler's famous painting, "My Mother," was reproduced in tableau form during the singing of Kipling's "Mother o' Mine," by George Hotchkiss Street, a local baritone whose services could not have been purchased at any price by the theatre management. The fact that Mr. Street was to sing for the Community Service attracted in itself great attention. Community Service girls spent the week preceding Mothers' Day in making red carnations. The regular Liberty Sunday ads then carried the assertion that to every person bringing to the concert either their own or some one else's mother, a carnation would be presented. Aged women in charitable institutions of the city were invited as special guests by Community Service girls and brought to the theatre to substitute for their mothers, many of whom were dead and many of whom were not able to attend. A huge bunch of carnations was presented by the Community Service to the oldest mother present.

This cooperation of the Community Service is typical of the attitude being taken by each entrant into the contest. The contest represents an opportunity for each club to give self expression and to obtain advertising for itself at minimum effort and practically no expense. The only paid advertising done by the theatre is that the Sunday ads in printing the noon concert programs tell by which organization the musical selections were made.—LIBERTY THEATRE, PORTLAND, ORE.

MUSICAL DIRECTOR (Violinist)

wishes engagement where music is featured and synchronized with the picture. Years of experience handling orchestras in picture theatres and would like to get in touch with managers with progressive ideas who want the latest methods. Address

"Progressive Musical Director"
c/o Motion Picture News
New York City

New Film Music

A new set of concert orchestral compositions by J. S. Zamecnik is in preparation. Zamecnik's concert numbers show him at his best in the realm of pure musical composition. In his Loose Leaf Collection of Photoplay Music, his talent for the dramatic is given a free rein. These agitatos, furiosos, dramatic tensions and hurries are all veritable musical compositions, not fragments pieced together. As a composer of music for the better class of films, Mr. J. S. Zamecnik stands high. In addition to the large number of compositions issued under his own name there are many others under a half dozen or more noms de plume. But with Zamecnik instead of "a place for everything and everything in its place," it is "a time for everything and everything in its time." Wherever you may wander the tuneful melody of this composer greets your ear.

Mr. Zamecnik is a native of Ohio. He received his musical education in this State and under Anton Dvorak at the Prague Conservatory in Czecho-Slovakia. He was a member of the Pittsburgh Symphony orchestra under Victor Herbert. He later became a theatre orchestra leader. In the latter capacity he soon learned to apply his thorough knowledge of music to the needs of the dramatic stage.

In the orchestral field and within the limits which he has set for himself, Zamecnik is a master. His music is never too difficult nor too easy. It contains an immense wealth of tone color, from the most delicate blending of reed, flute and string to the nobility of the full power of the orchestra. A Zamecnik orchestration is built up, so to speak. In small combinations there is no suspicion of missing parts. With each additional instrument there is a perceptible increase in the richness of counter-melody and obligato. The music for each instrument is always suited to the character of that instrument. There is a virile individuality stamped on all his work.

Mr. Zamecnik's publishers are the Sam Fox Publishing Company of New York and Cleveland.

Matilda Locus to Play at the Capitol

The real artists of national reputation continue to follow the early predictions made concerning their ultimate appearance in the picture theatres. First came Percy Grainger, then Sascha Jacobsen, and after several others, announcement is made of the appearance of little Mathilde Locus, the thirteen year old pianist who was the sensation of the year as soloist with the National Symphony Orchestra.

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(Realart)

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Jazz Theme: "Hindoo Hop" (Fox Trot Oddity), Levy
Love Theme: "Lovelette" (Allegrotto Grazioso), Levy

1—"Jazz Theme" (1 minute), until—S: At Screening.
2—"Fragrance of Spring" (Melodious moderate reverie), by Saunders (2 minutes and 50 seconds), until—T: "In a small town cottage."
3—"Violet Days" (Moderato romance), by Liaurance (4 minutes), until—T: "At the bright end of the."
4—"Jazz Theme" (3 minutes and 15 seconds), until—T: "Like an obedient wife."
5—"Laughing Beauties" (Allegretto), by Berge (4 minutes and 35 seconds), until—T: "I'm going to take a nap."
6—"Twilight Reverie" (Melodious moderato), by Berge (2 minutes and 15 seconds), until—T: "The contrast between the."
7—"Love Theme" (1 minute), until—T: "Wrong—I'm wrong, you're."
8—"Caprice Joyeaux" (Melodious allegretto), by Seeligson (5 minutes and 5 seconds), until—T: "The start of a new regime."
9—"L'Adieu" (12/8 dramatic), by Favarger (3 minutes and 30 seconds), until—T: "Where's your backbone?"
10—"Paradise Is Mine" (Sentimental ballad), by Baron (1 minute and 30 seconds), until—S: Close-up of Cora on floor.
11—"Love Theme" (3 minutes and 25 seconds), until—T: "In the lonely weeks that."
12—"Jazz Theme" (3 minutes and 30 seconds), until—T: "Then fate laughed."
13—"Drinking Theme," by Roberts (50 seconds), until—T: "Mrs. Rodham has gone."
14—"May Dreams" (And. con moto), by Borch (3 minutes and 10 seconds), until—T: "The morning after."
15—"Roses That Die Bloom Again" (Ballad sentimentale), by Levy (4 minutes and 15 seconds), until—T: "Cora reading letter."
16—"Chant Erotique" (Dramatic), by Berge (3 minutes and 10 seconds), until—T: "My dear, I just dropped in."
17—"Mysterious Nights" (Valse dramatique), by Berg (2 minutes and 50 seconds), until—T: "The arrival of the guests."
18—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 25 seconds), until—T: "Breakfast proves a."
19—"Capricietta," by Varlay (1 minute and 35 seconds), until—T: "Breakfast for the gentleman."
20—"Love Theme" (1 minute and 30 seconds), until—T: "Did you notice how slender?"
21—Continue to action (20 seconds), until—T: "Please get the car for me."
22—"Jazz Theme" (1 minute and 40 seconds), until—T: "At the house party."
23—"Moonlight Shadows" (Moderate caprice), by Baron (2 minutes and 15 seconds), until—T: "Excuse me, I'm going out."
24—"Love Theme" ff (3 minutes and 20 seconds), until—T: "The lodge party was a."

THE END

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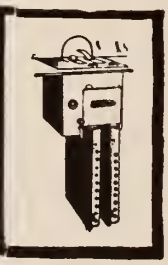
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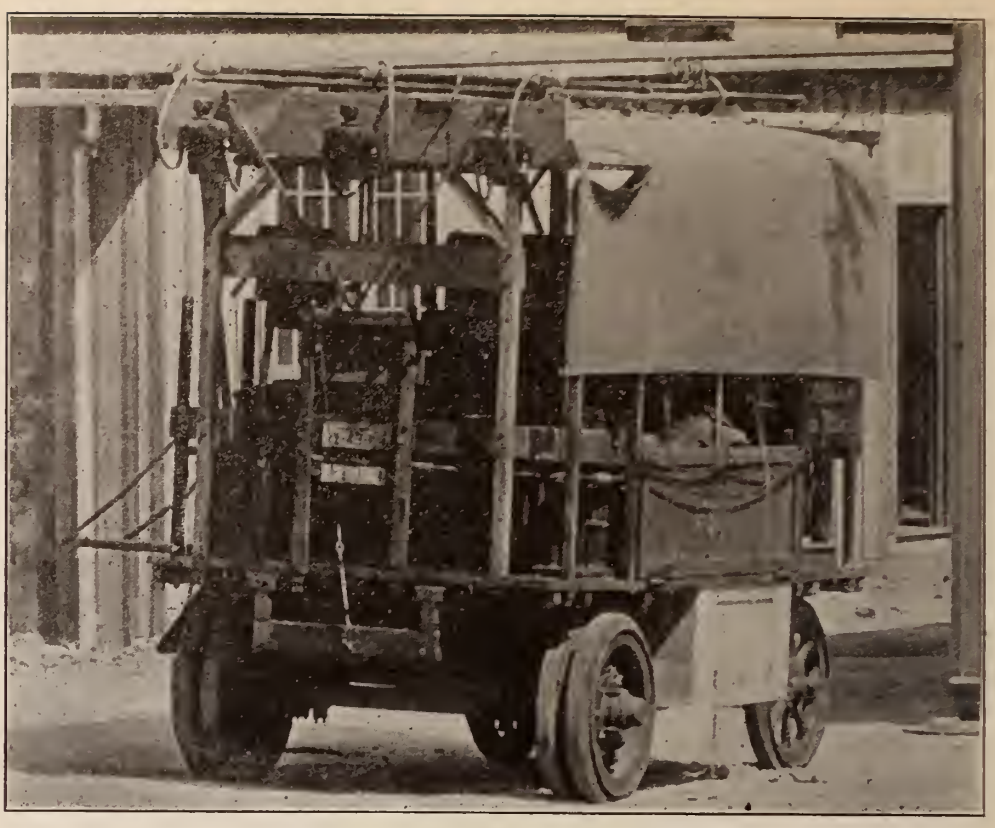
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Another view of the portable lighting outfit

Lighting On Location

(*Continued from page 3732*)

question of lighting has harred the use of many of these locations, hut with the portahle set as now availahle for the companies working in the Mayer studio, they can he utilized to the full.

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This arrangement also makes it possible to use A. C. or D. C. equipment on locations. It also gives the advantage of starring the high side and deltaing the low side of our transformers when on the end of long lines with low voltage. Or it is possible to kick out one transformer for lighting or other effects without interferring with the D. C. capacity.

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"Three Good Pals"

(Wm. Fox Sunshine Comedy—Two Reels)

THIS opens with a view of a three-story frame house. The door opens and out tumbles—a duck. At first the impression is that the duck is of mammoth size, for there is no background with which to form a perspective. But when the ducks—there are three of them—begin to waddle about, the spectator realizes that they are real and that the house is in miniature. The ducks last about half-a-reel. It appears that all three have been drinking too heavily. Now a duck naturally waddles somewhat like a drunken man, and as they amble along a miniature fence to a miniature home, opening their mouths (in the picture) to call each other (in the titles) "Al" and "George," it is novel and good comedy. "George" goes home. There is another duck in a miniature bed with a miniature rolling pin at her side. A number of little ducks are in a miniature cradle. The fight is shown by silhouettes. "George" comes out on his ear. "Oh, Al!" he cries, "she let me out."

This novelty naturally cannot last long. A cute youngster is introduced, and the latter part of the picture is acted entirely by children. A monkey and the duck (who is still searching for "Al") help out. There are appealing types among the children, but because of their crude acting they cannot register good comedy. The picture ends with a dog race, a youngster riding each dog. This is well made and mildly exciting.

This comedy is well worth booking for the novel duck sequence. Ducks are really more funny than one would think, especially when the sub-titles can make them talk like drunks.—*MATTHEW A. TAYLOR.*

"The Runaway Train"

(One Reel Novelty from the Famous Howe Program. Released by Educational)

LYMAN H. LOWE'S famous film novelty "The Runaway Train" a picture that became as well known over the circuit of the Howe shows as "Uncle Tom's Cabin" and which has recently played a return engagement at the New York Capitol theatre, is now to be released to the picture houses, where no doubt it will prove the same sensation that it always has been where ever shown.

The reel is a rare combination of a thriller and a comedy. It gets its thrills from the fact that the spectator in viewing the picture virtually takes a ride on a fast moving train that plunges down steep grades and swings around short curves in a most realistic way. The comedy element is injected by clever although simple camera work in which the tipping of the machine while the operator was grinding produces topsy-turvey results.

The fact that the Howe companies played the number over and over again on each year's bill and that it proved the greatest drawing card on a show that was in a class by itself is sufficient proof of its audience appeal. As a short subject it is sure fire whether or not the audience has ever seen it previously.—*J. S. DICKERSON.*

"Man vs. Woman"

(Christie Comedy — Educational — Two Reels)

THIS Christie is based upon the tried and true cave-man formula with Neal Burns as the sponsor of the ancient tactics and Dorothy Devore as the woman lugged home by the hair. There is a week-end party and Neal is represented as unduly timid. His girl friends tell him that he is pursuing the wrong policy—that he might better adopt the ancient and ultra modern idea of "get 'em young, treat 'em rough and tell 'em nothing." So he bedecks himself in whiskers, etc. A wedding ceremony is at hand and he is kidnaped at the last minute by some well meaning friends. They put him into a convict's suit and in making his escape he runs into a party of real prison pals. The mistaken identity angle, coupled with the grand chase enliven what is otherwise a rather dull picture.—*LAURENCE REID.*

"Edgar the Detective"

("Edgar" Comedy-Tarkington-Goldwyn —Two Reels)

THE spark of humor is not so vital in this Edgar comedy featuring Johnny Jones. While Booth Tarkington has kept his boyish figures in character, the substance of the plot is mostly devoid of incident. The comedy takes a long time arriving anywhere and the spectator may be excused in finding the high lights in the atmosphere. A rural home and farm detail invite the most attention. The Jones youngster and his pal are vacationing in the country and become amateur detectives. They follow a stoic Swede about—a farm-hand incidentally, mistrusting that he is up to murder. But he is only an innocent would-be benedict. A few points are put over, but for the most part the effort is exceedingly mild.—*LAURENCE REID.*

"Take Your Time"

(Vanity Comedy-Educational)

In the absence of a good story the actors in this comedy resort to the oldtime habit of emphasizing the action. The result shows the usual rushing and tearing about, with no let-up until the reel is finished.

The idea of putting plenty of "pep" into a farce comedy is all right, but "pep" alone is not the only angle in developing a farce. And so it is that "Take Your Time" loses many of its points for the reason that the tempo seldom varies.

Earle Rodney, who plays the leading male role, is a very capable player in his line of work, but he is given at times to stressing his points to such a degree that they are entirely lost in the scrimmage. And the same faults apply to Irene Dalton, the feminine lead. However, this may be the result of bad direction.

The story tells the tale of a young married couple who are about to leave on a trip, but so great is their hurry to be on time that things become confused to the extent that their baby is left behind.

After many trips from the dock to the house, in which everything and everybody becomes jumbled and the story runs wild, the baby is recovered and the trip about to commence, when the excited couple learn that the boat does not sail for a few days.—*FRANK LEONARD.*

"She Sighed by the Seaside"

(Two-Reel Mack Sennett Comedy Released by Associated Producers)

THIS slapstick with most of the well-known Sennett crowd having parts but starring Ben Turpin is an ingenious and interesting concoction of bathing beach stunts, none particularly new but all given enough of a new twist to make a very commendable short reel offering, suitable for almost any house.

There is less vulgarity and more real comedy in this than some of the recent Sennett productions. In fact it will be a fastidious audience that doesn't find amusement in the antics of the handsome B. T. and his supporting cast. Like most slapstick pictures the story is noticeable by its absence.—*J. S. DICKERSON.*

"Officer Cupid"

(Two-Reel Mack Sennett Comedy, With Joe Moore—Released by Famous Players-Lasky)

"OFFICER CUPID" doesn't earn many laughs. In fact when we saw it there wasn't a gigggle from one of some five thousand people, which is an indication that as a comedy something is wrong. The trouble seems to be that it is neither slap sticks or refined comedy. A usual "trying to marry the girl" story is told, but there are no complications in the plot development and no "hokum" gags of any originality.

Joe Moore is a policeman with a horse that does a few tricks. He hires a friend to play burglar so he can be a hero but a real burglar shows up. The picture ends abruptly with no point being registered worth calling a climax. —*J. S. DICKERSON.*

Advance Information on All Film Releases

(Continued from page 3714)

The Human Voice....1
The Riveter....1

GOLDWYN-INTERNATIONAL COMICS

Jan. 30—The Chicken Thief....1
Jan. 23—Fatherly Love....1
Jan. 16—Too Much Pep....1
Jan. 9—Oil....1
Jan. 2—Yes, Dear....1

HERALD PRODUCTIONS, INC.

MACK SWAIN COMEDIES

Moonlight Knight....2
Full of Spirit....2
See America First....2

HODKINSON CORP., W. W.

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BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Spenders (Special Cast)....6
The Dwelling-Place of Light (Winston Churchill)....
The Sagebrusher (Emerson Hough's)....
The Westerners (Stewart Edward White's)....

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....7
The Lone Wolf's Daughter (Louise Glaum)....7
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon)....6

ARTCO PRODUCTIONS

Cynthia of the Minnte (Leah Baird)....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan)....5
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling)....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Bntt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast)....6
Partners of the Tide (Special Cast)....6150

HUGO BALLIN PRODS.

East Lynne (Special Cast)....7
Pagan Love (Special Cast)....6

J. L. FROTHINGHAM PRODS.

The Breaking Point (Bessie Barriscale)....6
The Other Woman (Special Cast)....6
The Broken Gate (Bessie Barriscale)....7

ROCKETT FILM PRODUCTIONS

The Truant Husband (Special Cast)....5

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The Silent Barrier....5
Bearcat....6
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The Gift Supreme....6
Whispering Devils....5
The Victim....5
The Transgressor....5
The Burning Question....5
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES

Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

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Outlawed....5
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KREMER FILM FEATURES, VICT.

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Voices (Diana Allen)....5
Mad Love (Lina Cavalieri)....5
Wending Trail (Buck Manning)....5
Skinner's Dress Suit....5

WESTERN

Handicap....6

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Why Tell (Henry Miller)....6

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The Champion....2
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Uncharted Seas (Alice Lake).... 5,803

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Mar. 14—The Little Fool (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 21—The Haunted Honse....2
Jan. 3—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing Bnt Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing Bnt the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS

Feb. 28—Temple Dusk (Special Cast)....6
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast)....6

ROWLAND, WEST PRODUCTIONS

Jan. 3—The Silver Lining (Jewel Carmen)....6

MISCELLANEOUS

East Lynne (Tarzan Film Co.)....
Dollars and Destiny (Paul Capellani) Joe Horwitz Prods....
Hearts O' the Range (Forward Film Distributors, Inc.)....
The Cowboy Ace (Westart Prods., Inc.)....
The Killer (Westart Prods., Inc.)....
The Guiding Spirit (Burroughs Photoplay Corp.)....
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....

COMEDIES

Geo. Ovey (Series of one-reel comedies) Pacific Film Co....
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Fnnful Films)....1

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Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PACIFIC FILM CO.

At State Rights Exchanges

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The Call From the Wild (Wharton James)....5
Adventure Scenics (Twice Monthly)....
Irene Hunt Newspaper Stories (Twice Monthly)....2
White Cap Comedies (Geo. Ovey) Twice Monthly....2
One Reel Comedies (Newman Dent) Twice Monthly.

PATHE EXCHANGES

June 5—The Heart Line (Leah Baird)....6
May 15—The Lure of Egypt (Adams-Gantvoort-Dowling)....6
Feb. 6—The Devil (George Arliss)....6
Jan. 30—The Killer....6
Jan. 23—The Sage Hen (Special Cast)....6
Jan. 16—When We Were Twenty-one (H. B. Warner)....5

THE YELLOW ARM

(Starring Warner Oland, Juanita Hansen and Marguerite Courtot)

June 19—First, House of Alarms....3

THE SKY RANGER

Starring Geo. B. Seitz and June Caprice.

June 19—Eighth, Dropped from the Clouds....2
June 12—Seventh, Danger's Doorway....2
June 5—Sixth, The Crystal Prism....2
May 29—Fifth, Mid Air....2
May 22—Fourth, Desert Law....2
May 15—Third, In Hostile Hands....2
May 8—Second, The Sinister Signal....2
May 1—Out of the Clouds....3

BILL AND BOB SERIES

May 29—Outwitting the Timber Wolf....1
May 1—Catching a Coon....1
Apr. 3—Trailing the Coyote....1
Mar. 6—Trapping the Bobcat....1

TOM SANTSCHI DRAMAS

May 1—The Sheriff of Mojave....2
Apr. 17—The Sagebrush Musketeers....2
Apr. 3—LaRue of Phantom Valley....2
Mar. 20—The Desert Wolf....2
Mar. 6—The Tempest....2
The Death Trap....2

THE AVENGING ARROW

(Starring Ruth Roland)

June 19—Fifteenth, The Toll of the Desert....2
June 12—Fourteenth, Shifting Sands....2
June 5—Thirteenth, On Perilous Grounds....2
May 29—Twelfth, The House of Treachery....2
May 22—Eleventh, Dangerous Waters....2
May 15—Tenth, Outwitted....2
May 8—Ninth, The Auction Block....2
May 1—Eighth, The Strange Pact....2
Apr. 24—Seventh, The Double Game....2
Apri. 17—The Midnight Attack....2
Apr. 10—Fifth, The Message Stone....2
Apr. 3—Fourth, A Life in Jeopardy....2

DOUBLE ADVENTURE

(Fifteen two-reel episodes starring Charles Hutchinson)

May 1—Fifteenth, The Wages of Crime....2
Apr. 24—Fourteenth, The House in the Canyon....2
Apr. 17—Thirteenth, By Air and Sea....2
Apr. 10—Twelfth, Hazardous Heights....2
Apr. 3—Eleventh, The Danger Ledge....2
Mar. 27—Tenth, A Devil's Bargain....2
Mar. 20—Ninth, The Black Whirlpool....2
Mar. 13—Eighth, The Grill of Fate....2
Mar. 6—War in the Oil Fields....2

EDGAR JONES PRODUCTIONS

Apr. 24—The Law of the Woods....2
Apr. 10—A Forest Samson....2
Mar. 27—The Timber Wolves....2
Feb. 13—The Two-Fisted Judge....2
Lochinvar o' the Line....2

Release Information continued on page 3740

"TOO MUCH SPEED"
(Paramount)

Wallace Reid Has Another Entertaining Auto Story Here

WALLACE REID'S racing stories are coming out on schedule. "Two Much Speed" is based upon the same formula as "The Roaring Road," "Excuse My Dust," and "What's Your Hurry?" since all of them have been written by the same author, Byron Morgan. The spectator who has paid attention to these plots and characters will remember that they are all alike. One sees the youthful racing driver, who nonchalantly takes to the road or romance; the stern magnate who is either the employer of the aforementioned young scapegrace or the manufacturer of a rival car, and his daughter who is entered in the matrimonial stakes.

There is only a slight variation to this pattern here. Every scene is worked out accordingly, although it must be said that the director has provided some rattling good incident, which furnishes thrills and laughter—the thrills being taken care of by the star and the humor by the incomparable Theodore Roberts. This actor is an excellent foil. He knows just when to score his points and when to use repression. There is no better character player on screen and stage. The picture is always interesting because there is something doing most every minute. One anticipates a rich climax and it arrives bringing with it a fine flavor of suspense.

The racing youth promised to give up the road and the wheel because it brought consent from the magnate to marry his daughter. But the girl puts one over on her father by buying his racing car and placing the hero in the race. The old man attends and wishes that he had an entry, partly because of his sporting blood which continues to pulsate, and partly to win the account of a rich buyer. He is surprised to find Wally at the wheel—surprised, angry and happy by turn. But when the hero forges to the front in a thrilling race and gives up his seat to his mechanician so that the latter may square accounts for being unfairly beaten in a previous race, the act is so magnaminous that the magnate is charitable in his attitude. The far-famed hero willingly gives up more notoriety and success to help his friend. And when he returns to the grandstand he puts over the deal with the South American buyer.

The surprise of giving up the wheel when the race is nearly finished offers a pleasant twist. The picture scintillates with plenty of dash and humor and is on a par with Reid's other successes. This star is certainly lucky with his assignments. All of his features have been screen knock-outs. Agnes Ayres makes a charming heroine. Get this quick and cash in.—Length, 5 Reels.—*Laurence Reid.*

THE CAST

Dusty Rhoades	Wallace Reid
Virginia MacMurran	Agnes Ayres
Pat MacMurran	Theodore Roberts
Tyler Hellis	Jack Richardson
Jimmy Rodman	Lucien Littlefield
"Howdy" Zeeker	Guy Oliver
Billy Dawson	Henry Johnson
Hawks	Jack Herbert

By Byron Morgan.
Directed by Frank Urson.
Photographed by C. E. Schoenbaum.

PRESS NOTICE—STORY

The popular Paramount star, Wallace Reid, is coming to the ———— theatre next ———— in "Two Much Speed," from the pen of Byron Morgan, whose previous stories of automobiles and race-tracks were made into clever attractions by the star. The dashing Reid has the role of a speed demon, full of pep and as nervy as they make 'em. He is seen as Dusty Rhoades, a racing driver who gives up the game to win old Pat MacMurran's consent to marry his daughter, Virginia.

Father and prospective son-in-law quarrel, however, and Dusty determines to enter the forthcoming race. He secretly buys one of Pat's racing cars, which has been idle for two years, and enters the race, to the amazement of the father, who is powerless to prevent him. Dusty wins the race and wins a big contract for old Pat, as well as a bride. The picture is crammed with adventure and thrills and is charmingly told. In the cast are the beautiful Agnes Ayres and the capable Theodore Roberts, who again gives one of his clever portrayals.

PROGRAM READER

"Too Much Speed" is coming. One of the cleverest pictures of the season. Wallace Reid is the star of this offering—which is a fitting sequel to "What's Your Hurry?" and "Excuse My Dust," and "The Roaring Road," all written by the same author. It is a thrilling photoplay—a photoplay which carries a generous assortment of amusing moments as well—moments well taken care of by the incomparable Theodore Roberts. It is a story which will rouse the enthusiasm of every auto devotee and every one who loves excitement. Agnes Ayres is the leading woman. Come to the ———— theatre next ———— and see the popular Wallace Reid in "Too Much Speed." A picture with a punch.

SUGGESTIONS

Tell them that this is a fitting sequel to "Excuse My Dust," "The Roaring Road," and "What's Your Hurry?" Tell them that the picture is written by Byron Morgan, the same author responsible for the others mentioned above. Tell them that the picture is an auto story—a racing story—a story of romance and adventure. Tell them that it is crammed with thrills and adventure and excitement. Play up Reid and tell that he is one of the most popular actors on the screen. Link up with garages and auto shops. If you can get hold of some good short subjects featuring auto races it would help out your program. Advertise the picture as a sensation. Play it up big.

CATCH LINES

He entered the race against the old man's wishes. And won. Did he win the girl? See Wallace Reid in "Too Much Speed."

See "Too Much Speed," a picture starring Wallace Reid. A popular star, a racing story. Let's go.

"A VOICE IN THE DARK"
(Goldwyn)

This Is Not Good Screen Material

THE very title of this picture emphasizes its shortcomings as a medium for the screen. Adapted from a fairly successful play which held the audience tightly in its grasp because of strictly stage "business," the fact that the human voice is missing brings out its failure to get over the action and suspense. The two principal characters in this unique mystery melodrama are a blind old man and a deaf old woman whose testimony at the investigation of the crime bring light out of darkness. Upon a darkened stage with the voices penetrating the auditorium the effect may well be imagined. Upon the screen this must necessarily be told through the captions. Consequently the punch is missing.

It was a play which depended entirely upon tricks of voice and gesture. Imagine the absence of these in the adaptation. And while the climax came in the original at the finish it is exposed in the silent version long before the conclusion is reached. The deaf woman testified what she had seen; the blind man what he had heard and the investigation reached the height of suspense. Upon the screen this scene loses its force entirely. Yet there are millions who never saw the stage version and they will probably find moments of interest in the photoplay. Certainly it has the element of novelty in its characterization, although its general outline of plot is more or less familiar.

When the deaf woman's sharp voice is silenced and the blind man is unable to tell what he overheard the shortcomings may well be appreciated. Captions are woefully inadequate to do justice to it. A doctor connected with a sanatorium is murdered by a discarded sweetheart. Guilt seems to rest upon the sister of the victim's latest fiancee. The deaf woman tells what she has seen which substantiates the evidence against the suspected woman. But the blind man furnishes testimony which lifts the suspicion and places it upon the guilty parties.

The picture furnishes proof that every stage success is not adaptable for the screen. The players fit their parts adequately although they are limited in expression. Too much of the action is detailed through the subtitles—a course which is fatal for mystery melodrama. There are some good individual scenes which the director has put over in a capable manner. But he fails to show the inspiration characteristic of him because there is nothing to make it a moving drama. The cast includes Irene Rich, Alec Francis, Alan Hale, Ora Carew, Alice Hollister, Gertrude Norman and others.—Length, 5 Reels.—*Laurence Reid.*

THE CAST

Harland Day	Ramsey Wallace
Blanche Warren	Irene Rich
Joseph Crampton	Alec Francis
Hugh Sainsbury	Alan Hale
Adele Warren	Ora Carew
Chester Thomas	William Scott
Lieut. Cloyd	Richard Tucker
Amelia	Alice Hollister
Mrs. Lydriad	Gertrude Norman
Superintendent	James Neill

By Ralph E. Dyar.
Directed by Frank Lloyd.

PRESS NOTICE—STORY

A unique mystery melodrama is "A Voice in the Dark," which comes to the ———— theatre next ———— as the chief attraction. This is a Goldwyn production, adapted from the successful Broadway play which mystified theatregoers a season ago. It comes to the screen sponsored by Frank Lloyd with a cast that includes Ramsey Wallace, Irene Rich, Alec Francis, Ora Carew, William Scott, Alice Hollister, James Neill and others equally prominent.

The play has to do with the murder of a young doctor associated with a sanatorium. There are two witnesses to the crime—one a deaf woman who sees the parties in an argument, with the subsequent fall of the victim—the other, a blind man who overheard the evidence when those connected with the crime were stationed beneath his window. It is his accusations which clear up the mystery. His keen sense of hearing enables him to identify the real criminal. The picture is charged with clever action and suspense and is balanced with an appealing romance. It is also well acted and directed.

PROGRAM READER

There were two patients in the sanatorium—one, a woman who could see, but was unable to hear—the other, a man who could hear, but whose sight was destroyed. A crime was committed. The woman saw evidences of the struggle, but she failed to catch the angry words or hear the report of the gun. The man did not see the crime, but he overheard conversation which eventually brought the criminal to justice. Upon this premise is founded a clever mystery photoplay—something original and unique. The title of this picture is "A Voice in the Dark," and it comes to the ———— theatre next ———— as a Goldwyn-Frank Lloyd production with an eminent cast. The picture is rich in its suspense and startling situations. Don't miss it.

SUGGESTIONS

This being an adaptation of a successful Broadway play, it would be a good angle to exploit it along this plan. Make out that the picture carries the same quota of action and suspense that the original play afforded. Bring forth that as a play it held New York in its grasp for a whole season. Bring out that it is away from the beaten track. You might state that two witnesses are involved with the murder—one a deaf woman, the other a man who is blind. This is unusual. Play up its mystery element. Don't give it away. The title is a good one and should come in for some exploitation. Mention the players. from the successful play. At the ———— theatre next ————

Advance Information on All Film Releases

(Continued from page 3738)

VANITY FAIR MAIDS COMEDIES
Mar. 20—Running Wild....1
Mar. 6—Paint and Powder....1
Feb. 6—Oh Promise Me....1

ROLIN COMEDIES
June 12—Where's the Fire (Pollard)....1
Own Your Home (Pollard)....1
June 5—Blue Sunday (Pollard)....1
May 22—Big Game....1
May 15—A Straight Crook....1
May 8—No Children (Snub Pollard)....1
May 1—Hurry West (Eddie Boland)....1
Apr. 24—Bubbling Over (Pollard)....1
Apr. 17—Hobgoblins (Eddie Boland)....1
Apr. 10—Push Orders (Pollard)....1

NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS
The Bride....1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter....1

PINNACLE PRODUCTIONS
Mar. 15—God's Gold....5
Jan. 1—Danger Valley....5
Nov. 15—Skyfire....5
Oct. 1—Hell's Oasis....5

PINNACLE COMEDIES
Why Change Your Mother-in-Law....
Shimmy Isle....
The Ting Tong Man....
Absent Without Leave....
Betwixt and Between....

ARTHUR GOODEN PRODUCTIONS
Go Get 'Em....
Crooked Trails....
Guardians of the North....

TATTENHAM PRODUCTIONS, INC.
The Long, Long Trail....

PIONEER FILM CORPORATION
A Good Woman (Gail Kane and J. Herbert Frank).5500
Stolen Moments (Marguerite Namara)....6000
The Barbarian (Monroe Salisbury)....6000
Idle Hands (Gail Kane-Thurston Hall)....6000
Empty Arms (Gail Kane-Thurston Hall)....6000
His Brother's Keeper (Martha Mansfield)....6000
Finders, Keepers (Violet Mersereau)....6000
Out of the Depths (Violet Mersereau)....5500
Thoughtless Women (Alma Rubens)....6000
Indiscretion (Florence Reed)....6000
A Man There Was (Victor Seastrom)....6000
What Women Want (Louise Huff)....6000
Place of Honeymoons (Emily Stevens)....5500
Where Is My Husband (Jose Collins)....5500
Beyond the Crossroads (Ora Carew)....6000
Crimson Cross (Special Cast)....6000
In Society (Edith Roberts)....6000

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes)....5
Power (Holbrook Blinn)....5
Your Daughter and Mine (Special Cast)....5

PRIZMA, INC.
Where Poppies Bloom....½
If....½
On the Trek....½
Poor Butterfly....½
Trouville....½
The Message of a Flower....½
Victory Parade....½
Comedy Review....½
Danse Du Ventre....½
The Sweetest Story Ever Told....½
(Also Prizma Prologues in Color)
Heidi (C. B. Film Sales—Distribution)....2

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom)....

REALART PICTURES CORP.
SPECIAL FEATURES
The Furnace (Wm. D. Taylor's)....6882
The Soul of Yonth (Taylor)....5995
The Deep Purple (Raoul A. Walsh's)....6705
The Law of the Yukon (Charles Miller's)....5614
The Luck of the Irish (Dwan's)....6607
Soldiers of Fortune (Allan Dwan's)....5911

STAR PRODUCTIONS
The Magic Cup (Constance Binney)....
Out of the Chorus (Alice Brady)....4888
The Plaything of Broadway (Justine Johnstone)....
All Soul's Eve (Mary Miles Minter)....5778
The Snob (Wanda Hawley)....4015
She Couldn't Help (Bebe Daniels)....4423
Something Different (Constance Binney)....4840
Blackbirds (Justine Johnstone)....4979
The New York Idea (Alice Brady)....6181
Oh Lady, Lady (Bebe Daniels)....4214
You Never Can Tell (Bebe Daniels)....5302
Her First Elopement (Wanda Hawley)....4212
Her Beloved Villain (Wanda Hawley)....4646

REELCRAFT PICTURES CORP.
ALLADIN COMEDIES
Tuning Up....1
Headwaiter's Heart....1

BILLY WEST COMEDIES
The Dreamer....2
Hands Up....2

BUD AND HIS BUDDIES
Mixed Twixt Wives....1
Flirty Hubby....1
Winning Winnie....1
Poor Fiddler....1

TEXAS GUINAN WESTERNS
The Desert Vulture....2
Girl of the Rancho....2

SUN-LITE COMEDIES
Baby I Baby II....2

ALICE HOWELL COMEDIES
Lunatics in Politics....2
Good Night Nurse....2

WILLIAM FRANEY COMEDIES
The Sleuth....1
The Chiropodist....1
The Chef....1
In the Trenches....1

PARAGON COMEDIES
Tacks and Taxes....1
Artist's Muddle....1
Goof....1
Lady Bug....1

BURRUD (SUNSET) SCENICS
The Mountain That Was God....1
Wind Goddess....1

MIRTH COMEDIES
Here He Is....2
Oh! Daddy....2

ROBERTSON-COLE PRODS.
Live and Let Live (William Christy Cabanne)....6
Salvage (Pauline Frederick)....6
Cold Steel....6
Black Roses (Sessue Hayakawa)....6
Beach of Dreams....5
If Women Only Knew (Special Cast)....6
Nobody's Kid (Mae Marsh)....5
Good Women (Gasnier)....6
What's a Wife Worth (Wm. Christy Cabanne)....6
See My Lawyer (Special Cast)....6
The Mistress of Shenstone (Pauline Frederick)....6
One Man in a Million (Geo. Beban)....6
Seven Years Bad Luck (Max Linder)....5
The First Born (Sessue Hayakawa)....6
Little 'Fraid Lady (Mae Marsh)....6
Kismet (Otis Skinner)....9
813 (Arsene Lupin Story)....6

SPECIALS
Aug. 15—Arabian Knight (Sessue Hayakawa)....5
Aug. 1—Life's Twist (Bessie Barriscale)....6

SUPERIOR PICTURES
Moon Madness (Special Cast)....6
Li Ting Lang (Sessue Hayakawa)....5
Heart of Twenty (Zasu Pitts)....5
Bright Skies (Brentwood)....5
The Devil's Claim (Sessue Hayakawa)....5
The Notorious Mrs. Sands (Bessie Barriscale)....5
The Brand of Lopez (Sessue Hayakawa)....5
The Woman Who Understood (Bessie Barriscale)....

SUPREME COMEDIES
June 6—Becky Strikes Out....1
May 30—Letty's Lost Legacy....1
Mixed Husbands....1
The Taylor Made Wife....1
Downstairs and Up....1
Why Be Jealous?....1
Her Beloved Burglar....1

ADVENTURE SCENICS
The Lone Trapper....1
Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

RUSSELL-GREIVER-RUSSELL
Releasing Through Capitol Film Co.

AL JENNINGS SERIES
Fate's Frame-Up....2
Fate's Mockery....2
Fate's Double Cross....2
Long Riders....2

HELEN GIBSON SERIES
Trail of the Rails....2
Daring Danger....2
Flirting with Terror....2
Broken Trestle....2

TUSUN COMEDIES
New Ralgia....1
A Slick Detective....1
Buried Alive....1
From Kitchen to Throne....1
Wild Women....1
Giving and Taking....1
Pa Takes a Tramp....1
Splashing to Safety....1
Cabareting Under Difficulties....1
Stranded....1

LESTER CUNEO PRODUCTIONS
Lone Hand Wilson....5
The Ranger and the Law....5
Pat O' Paradise....5
Blue Blazes....5

GASOLINE ALLEY
Leave It to "Walt"....

FRITZI RIDGEWAY SERIES
Bandit of Hell's Gap....2
A Traitor's Vengeance....2
A Girl from the West....2
Almost an Outlaw....2
The Avenging Trail....2
Western Rays....2
Shadows of the Past....2
A Fight to a Finish....2
Trail of the Buzzard....2

SPECIALS
Witch's Lure....5
A Profligate Woman....5

NEAL HART SERIES
Knight of Western Land....2
Dead Line....2
Square Shooter....2
Out of the West....2

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble....5
Fickle Women....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason)....
Cowboy Jazz....2

TWO REEL COMEDIES
Beach Birds and Bombs....2
Hashers and Mashers....2
Waffles and Wallops....2

MIDGET COMEDIES
(*Starring Eddie Frank and Jimmie Roson*)
Beach, Birds and Bombs....2
Waffles and Wallops....2
Hashers and Mashers....2
Oh, What a Circus....2
Movies and Maniacs....2
A Tenderfoot Romeo....2

SELZNICK (LEWIS J.) ENT.
ELAINE HAMMERSTEIN STAR SERIES
The Girl from Nowhere....5,000
The Miracle of Manhattan....5,000
Poor Dear Margaret Kirby....5,500

EUGENE O'BRIEN STAR SERIES
The Last Door....5,000
Gilded Lies....5,000
Worlds Apart....5,980

OWEN MOORE STAR SERIES
A Divorce of Convenience....5,000
The Chicken in the Case....5,261

CONWAY TEARLE STAR SERIES
The Fighter....5,000
Bucking the Tiger....5,000

MARTHA MANSFIELD STAR SERIES
The Fourth Sin....5,000

SPECIAL PRODUCTIONS
The Greatest Love (Vera Gordon)....5,520
You Can't Kill Love (All Star)....5,500
The Highest Law (Ralph Ince)....5,500
The Road of Ambition (Conway Tearle)....5,500
The Sin that Was His (Wm. Faversham)....5,600
Red Foam (Ralph Ince Special)....5,500

Release Information continued on page 3742

"THE FIGHTING LOVER"
(Universal)

Frank Mayo Stars in Fair Mystery Picture

UNIVERSAL has taken Frank Mayo away from the frozen North and has placed him in a society setting. The star, who is an able exponent of the big outdoors, puts aside his leggings, boots, woolens and furs, and adorns himself with evening clothes and summer lightweights so that he may give expression to one of Ben Ames Williams' mystery stories. The picture is rather confusing in its development, the continuity of scenes being arranged in a more or less haphazard manner. The introductory sequences are based upon a romantic element which has to do with a wager that a certain young man will fall in love with one of three girls in a stipulated time. The house party is arranged, the girls are chosen from an enthusiastic crowd, and the stage is set for the climax.

At this point the love interest becomes secondary to the mystery element which concerns a murder and the theft of a huge diamond. It is the purpose of the director to keep the spectator guessing by suspecting first one girl, then the other, with the butler and other guests coming in for a little suspicion. A guest has followed the heroine out of doors and when he returns is murdered by a gang of thieves. There is a mysterious line of action which presents various servants and guests walking in and out of doors and up and down a staircase. Meanwhile the favored girl seems to fall under the suspicion of the man who loves her at every occasion, though he is firm in his belief that she is innocent.

The picture develops this contrary angle for two reels and loses some of its sting because there is nothing substantial offered after the crime. The thieves come back for some unexplained purpose and the ultimate climax presents a fight between them and the hero—which indicates the title. A Mayo picture would be incomplete without a battle royal. The action does not strain credulity in a majority of scenes. When it comes out in the open one can appreciate, however, that the mystery has been provided by the employment of unexplained pedestrianism—a sure-fire trick and always effective. The heroine chases the shadows hovering over her, the real accomplice is caught and the romantic interest is renewed for the final clutch. The butler tells the story and uncovers some of the mysterious scenes, but there is much that is left to the imagination. The offering is fair entertainment—of the average program variety. Mayo lends vigor to the role and his support includes the pretty Jacqueline Logan, who has, in this case, overcome an eagerness to emote like a tragedienne.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Andrew Forsdale ..... Frank Mayo
Mrs. Lydia Graham ..... Elinor Hancock
Jean Forsdale ..... Gertrude Olmsted
Ned Randolph ..... Jackson Read
Vic Ragner ..... Colin Kenny
Helen Leigh ..... Jacqueline Logan
Quig Munday ..... Joe Singleton
Barclay ..... Gordon Sackville
Julia Gunther ..... Jean Galhoun
Anna Hughes ..... Ruth Ashby
Dr. Munro ..... Fred G. Becker
Valet ..... Robert Bolder

By Ben Ames Williams.
Scenario by Harvey Gates.
Directed by Fred Leroy Granville.
Photographed by L. L. Lancaster.

PRESS NOTICE—STORY

A society melodrama with the mystery element dominant—a mystery balanced with a satirical vein of romance—that is "The Fighting Lover," adapted to the screen from Ben Ames Williams' story. The picture appears at the ———— theatre the latter half of ———— week with Frank Mayo as the star. Patrons are certain of good entertainment here, not only because the star provides a full hour of interesting incident, but because the author has concocted a story which is filled with happy surprises and clever twists.

The tale deals with a wager entered into by two young men, one of whom is to furnish three girls, the other to fall in love with one of them within thirty days or forfeit the bet. The girls are advertised for but the hero falls in love with the most charming of the group. The party journeys for a week-end at the hero's estate at which place one of the guests is mysteriously murdered, while a valuable diamond is stolen. Suspicion falls upon the girls and the servants. The mystery is cleared up in a most surprising fashion.

PROGRAM READER

He placed a wager with his friend that the latter would fall in love with one of three girls chosen or forfeit the bet. The girls were assembled, but he found himself falling in love with the most charming member of the group. This gave his friend only two to select from. They all journeyed up to a country home for a week-end party. And much mystery developed. A murder followed. Also the theft of a valuable diamond. Was the pretty heroine guilty? Was one of the girls an accomplice to the crime? What of the servants? Did the hero lose faith in the girls? See "The Fighting Lover" and enjoy one of the best romances—one of the finest mystery pictures of the season. Frank Mayo is the star. Enough said. Watch for the date.

SUGGESTIONS

This picture Frank Mayo has gotten away from the frozen North and you might start off by telling that he is placed in a modern society setting here—though he is, himself, in all his vigorousness. Bring out the value of the author's name—an author who has contributed a score of clever stories to the screen. Play up the cast which includes Jacqueline Logan, one of the newcomers to the screen and a very talented and charming girl. Bill the picture as a mystery romance which carries a full line of teeming action and clever suspense. Play it up in teaser questions asking your patrons if they can solve the mystery through the pointers which you give them.

"HOME STUFF"
(Metro)

Even Hokum Cannot Make This a Good One

IT is a cause for wonderment how this story ever appealed to its sponsors, considering its spineless plot, its antiquated hokum, its array of colorless characters and the lack of any shading or variety in its scenes. Perhaps it was chosen to permit Viola Dana to flash some versatility, since she has interpreted most every imaginable heroine except the tank-town trouper who gives up the footlights for the farm. At best it only carries merit as a two-reel slapstick, and it should have been treated as such.

The director, realizing its frothiness, has applied the hokum paintbrush early in the action. He opens with a burlesque scene of a small troupe trying to put over "Way Down East" before some country yokels. He burlesques it so much that the spectator is forced to accept it lightly throughout. The stage properties cannot behave, the confetti snow is tossed about in foolish fashion, and when the ghost fails to walk the star of the troupe calmly retires from the stage scene. Her place is taken by a stage-struck girl, who turns out to be the very daughter of the stern farmer who gave shelter to the queen of the "mellers." The latter takes to the road, climbs aboard a hay-wagon, heavily loaded with the alfalfa, surprises the youthful driver, causing his team to run away, and is taken into the home as a forlorn waif. There she is content and happy—what with the chores to do and helping the hands about the farm—and making love to the boy.

The picture sags throughout its footage, especially during the middle. Rural hokum is supplied, but this fails to get over because it has been done so much better in regulation two-reel comedies. When the feature is nearly over, the runaway daughter returns home repentant and finds forgiveness. No more trouping for her. Of course the real actress's identity is established. She has effected a reconciliation between the hard-hearted farmer and his erring daughter by threatening to elope with the son. So she leaves and becomes a Broadway sensation, though this is never explained and must be accepted as arbitrary. The subsequent scene shows her accepting the attentions of the youth who has written a play for her.

The titles are a cross between Broadway patter and rural wheezes. Many are too sophisticated as uttered by the pretty thespian. And it is certain that the yokel would not understand her. The picture is so weak that the actors never have a chance to display any character ability. A faint human note is its one redeeming feature.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Madge Joy ..... Viola Dana
Robert Deep ..... Tom Gallery
"Ma" Deep ..... Josephine Crowell
"Pa" Deep ..... Nelson McDowell
Susan Deep ..... Priscilla Bonner
Mr. "Pat" ..... Robert Chandler
Mrs. "Pat" ..... Aileen Manning
Jim Sackett ..... Phillip Sleeman

By Frank Dazey and Agnes Johnston.
Directed by Albert J. Kelley.
Photography by John Arnold.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is Viola Dana in her newest picture entitled "Home Stuff," written by Frank Dazey and Agnes Johnston. The star is said to live up to her reputation already earned for brilliant impersonation in her portrayal of Madge Joy, leading lady of a cheap road show. The attraction comes to a standstill in a little town for want of funds. Chance puts in her way both the refuge of a cozy farm, where she comes to live as one of the family, and the love of a young farmer.

Then fate enters by bringing into the peaceful household Madge's past in the form of old stage associates and especially of Susan Deep, a stage-struck girl who had left the very home Madge was adopted into, and later returns penitent. The complications and thrills and humorous scenes are abundant throughout the picture which carries plenty of charm, freshness and appeal. Miss Dana is supported by a competent cast that includes Tom Gallery, Josephine Crowell, Priscilla Bonner and others. Albert J. Kelley directed.

PROGRAM READER

Viola Dana is coming to the ———— theatre next ———— and ———— in a delightful play of home life entitled, "Home Stuff." It is the story of what happens to a little actress stranded in an out-of-the-way American village. It is a love story of unusual charm—one possessing a refreshing romance. The actress suddenly decides to let the flashy footlights alone, and turn to the farm. But something turns up to disturb the even tenor of her way. What is it? See the piquant star, Viola Dana, in one of the most appealing pictures of the season. The offering flashes some real humor, some genuine rustic touches and interests throughout its many scenes. In the supporting cast are Tom Gallery and Josephine Crowell.

SUGGESTIONS

The title is a good angle to exploit here, not only through a circular campaign, but in applying it to anything connected with the home. Tie-ups with merchants on household stuff; with real estate men in home-building projects and partial payment schemes for selling houses—these would be effective in putting it over. Of course, play up the star's past pictures and tell them that she has a still different role here—one which flashes a new style of talent. Teaser paragraphs would help a great deal too. The fact that the title features the home can be brought home to your patrons in various ways. Atmosphere for your lobby could be made over after a representation of an old-fashioned home.

CATCH LINES

She was stranded in a little town and turned to the nearest farmhouse for shelter. What happened? See Viola Dana in "Home Stuff."

Advance Information on All Film Releases

(Continued from page 3740)

SELECT PICTURES

Mothers of Men (Claire Whitney)..... 5,000
Mountain Madness..... 6,000
The Great Shadow (Tyrone Power)..... 6,000
Seeds of Vengeance (Bernard Durning)..... 5,000
Man's Plaything (Grace Davidson)..... 5,000
The Servant Question (William Collier)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Who Am I? (Special Cast)..... 5,000
Just a Wife (Special Cast)..... 5,000
Blind Youth (Special Cast)..... 5,000
The Invisible Divorce (Special Cast)..... 5,000
The Road to Ambition (Conway Tearle)..... 5,500
The Chicken in the Case (Owen Moore)..... 5,500
The Highest Law (Ralph Ince Prod.)..... 5,500

SPECIAL PICTURES CORP.

COMICCLASSICS

Up in Betty's Bedroom....2
A Pajama Marriage....2
A Seminary Scandal....2
Watch Your Husband....2
Twelve P. M....2
Ballroom Romeo....2
Too Many Husbands....2
Caught in a Cafe....2

CHESTER CONKLIN COMEDIES

Home Rule....2
A Soft Boiled Yegg....2
His Model Day....2

COMEDYART

Uneasy Feet....2
Ima Vamp....2
An Uneven Match....2
Mother's Angel....2
Henpecked & Pecked Hens....2
Friends & Enemies....2
Prince of Daffydil....2
Shorty's Long Suit....2
Sweet Dynamite....2
Rocked to Sleep....2
Open the Bars....2
Hay Fever....2

MORANTI COMEDIES

Why Worry....1
Almost....1
Guilty....1
Kids....1
Twins....1
Bliss....1

CLAYPLAY COMEDIES

Edenville....1
The First Zoo....1
Observations of a Park Statue....1
Virgin of Hamboul....1
Up on the Farm....1
Dreams....1

SUNSET BURRED SCENICS

Birthplace of the West....1
Land of Sky Blue Blue Waters....1
Land of Living Color....1
Path of '49....1
Highway Through Wonderland....1
Going North....1
Dawnland....1
Totemland....1
The First People....1
Gate of the Mountain....1
High Hills and Low Heels....1

TRI-STAR PICTURES

Fruits of Passion (Mann-Hall)....5000
Water Lily (Mann-Hall)....5000
Dazzling Miss Davidson (Marjorie Rambeau)....5000
How a Woman Loves (Marjorie Rambeau)....5000
She Paid (Marjorie Rambeau)....5000
Mrs. Balfame (Nance O'Neil)....5000

STOLL FILM CORPORATION

The Flame....5
The Branded Soul (Special Cast)....5
The Tidal Wave (Special Cast)....5
Bars of Iron (Special Cast)....5
The Hundredth Chance (Special Cast)....6
Mr. Wu (Matheson Lang)....4650
The Lure of Crooning Water (Ivy Duke-Guy Newell)....6
Guy Newell)....6
Squandered Lives (Ivy Duke-Guy Newall)....6
The Tavern Knight....

TARZAN FILM CO.

East Lynne....

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

May 17—Through the Back Door (Mary Pickford)....7000
Apr. 25—Dream Street (D. W. Griffith)....9
Mar. 6—The Nut (Douglas Fairbanks)....6
Jan. 9—The Love Light (Mary Pickford)....8,000
Dec. 5—The Mark of Zarro (Douglas Fairbanks)....8
Sept. 5—The Love Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Desperate Trails (Harry Carey)....5
Thunder Island (Edith Roberts)....5
The Fighting Lover (Frank Mayo)....5
The Beautiful Gambler (Special Cast)....5
The Man Tamer (Gladys Walton)....5
Cheated Love (Carmel Myers)....5
Wolves of the North....5
The Blazing Trail (Frank Mayo)....5
The Wallop (Harry Carey)....5
Desperate Youth (Gladys Walton)....5
The Big Adventure (Breezy Easu)....5
The Dangerous Moment (Carmel Myers)....5

DO OR DIE

(Eighteen Episode serial featuring Eddie Polo)

Fifth, The Bandit's Victim....2
Fourth, Hidden Danger....2
Third, The Secret of the Sea....2
Second, The Hornet's Nest....2
First, The Buccaneer's Bride....2

JEWEL PRODUCTIONS, INC.

Reputation (Priscilla Dean)....
Outside the Law (Priscilla Dean)....
Once to Every Woman (Dorothy Phillips)....6

JEWEL COMEDIES

Roman Romeos (Lyons-Moran)....2
Blue Sunday (Lyons and Moran)....2
A Monkey Hero (Joe Martin)....2
A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

THE WHITE HORSEMAN

(Featuring Art Accord.)

Fourteenth, A Jest of Fate....2
Thirteenth, The Hill of Horror....2
Twelfth, The Train of Fear....2
Eleventh, A Race with Death....2
Tenth, In the Enemies' Hands....2
Ninth, The Opal Bracelet....2
Eighth, The Pit of Peril....2
Seventh, The Brink of Eternity....2
Sixth, The Furnace of Fear....2
Fifth, Trails of Treachery....2
Fourth, The Death Trap....2
Third, The Mummy Man....2
Second, White Spider's Web....2
First, In the Caves of Despair....2

THE DIAMOND QUEEN

(Eighteen Episode serial starring Eileen Sedgwick)

Eighteenth, The Hour of Reckoning....2
Seventeenth, The Hand of Fate....2
Sixteenth, The Dip of Death....2
Fifteenth, The Decoy....2
Fourteenth, The Plunge....2

CENTURY COMEDIES

Wood Simps (Century Lions)....2
Custard's Last Stand (Monty Lee)....2
Pals (Brownie)....2
For Sale....2
A Dollar's Worth (Harry Sweet)....2
Playmates (Brownie)....2
Dandy Lions (Century Lions)....2
The Country Heir (Harry Sweet)....2
The Kid's Pal (Brownie)....2
On With the Show (Century Lions)....2
Harem Skarem (Century Lions)....2
Tough Luck (Harry Sweet)....2
Seeing is Believing....2
A Bunch of Kisses (Dorety-Lorraine)....2

STAR COMEDIES

An Awful Bull (Billy Fletcher)....2
Babes and Boobs (Billy Fletcher)....1
Meet My Husband (Billy Fletcher)....1
Uneasy Money (Robert Anderson)....1
Hearts and Flour (Dorothy Wolbert)....1
Rubbing It In (Billy Fletcher)....1
A Chinese Romance (Billy Fletcher)....2
Zulu Love (Eddie Barry)....1
The Truck Horse Bandit (Billy Fletcher)....1
Oh, Tessie (Dorothy Wolbert)....1
Short and Sweet (Dorothy Wolbert)....1
Movie Struck (Billy Fletcher)....1
Who Kissed Me? (Dorothy Wolbert)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Girl in the Saddle (Eileen Sedgwick)....2
Bandits Beware (Hoot Gibson)....2
The Heart of Arizona (Eileen Sedgwick)....2
Stand Up and Fight (Jack Perrin)....2
The Wild Wild West (Hoot Gibson)....2
Fighting Blood (Jack Perrin)....2
Double Crossers....
The Winning Track (Hoot Gibson)....2
The Outlaw (Jack Perrin)....2
The Empty Gun (Lon Chaney)....2
Crossed Clues (Hoot Gibson)....2

NEWS AND MAGAZINE REELS

Tuesdays—International News....1
Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

VITAGRAPH EXCHANGES

VITAGRAPH SPECIALS

The Heart of Maryland....7
Black Beauty (Jean Paige)....
Dead Men Tell No Tales (Tom Terriss) Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

ALICE JOYCE PRODUCTIONS

Her Lord and Master....6
The Vice of Fools....5
The Prey....6
Cousin Kate....5
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

It Can Be Done....5
Diamonds Adrift....5
The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

What's Your Reputation Worth....
It Isn't Being Done This Season....5
The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

ANTONIO MORENO PRODUCTIONS

Three Sevens....5
Three Sevens....5

ALICE CALHOUN PRODUCTIONS

The Charming Deceiver....5
Princess Jones....5

LARRY SEMON COMEDIES

The Hick....2
The Sportsman....2
The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

JIMMY AUBREY COMEDIES

The Blizzard....2
The Mysterious Stranger....2
The Nuisance....2
The Back Yard....2

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

Fifteenth, Cleaning the Blot....2
Fourteenth, Thieves Fall Out....2
Thirteenth, Mystery Mountain....2
Twelfth, Indian Vengeance....2
Eleventh, A Choice of Death....2
Tenth, The Stolen Bride....2
Ninth, The Air Avenger....2
Eighth, The Treasure Hunt....2
Seventh, A Demon's Bluff....2
Sixth, The Crown Jewel Clue....2
Fifth, Double Crossed....2
Fourth, A Desperate Dilemma....2
Third, A Modern Daniel....2
Second, Playing the Game....2
First, A Borrowed Life....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan)

Fifteenth, Buried Alive....2
Fourteenth, The Frame-Up....2
Thirteenth, A Devil Fish Foe....2
Twelfth, The Infernal Machine....2
Eleventh, The Stolen Millions....2
Tenth, The Fire Curtain....2
Ninth, The Betrayal....2

"LESSONS IN LOVE"
(First National)

Only a Vehicle for the Star

ONCE again Constance Talmadge is presented in an adaptation of a stage play that at best is only a vehicle. It probably will meet with the approval of the star's personal admirers, who are satisfied with anything she does so long as it provides a flapper role, an opportunity for wearing nice clothes and shows her in nine tenths of the scenes looking pert and full of pep, but for the fan who doesn't worship at a stellar shrine and who likes a little action and incident in his photoplay fare, "Lessons in Love" is apt to be called dull and tiresome and possibly silly.

The fault to be found with the production lies entirely in the slender farce comedy story that so far as plot is concerned is just another of those match making concoctions where one of the pair in the proposed hitch-up pretents to be some one else until the other falls in love, and which in development furnishes no pleasing incident as it ambles along to its perfectly obvious finish.

It takes a lot of titles to explain the scenes, and many others are used, probably lines from the play, in an effort to furnish some laughs. Two or three of these score, but most of them fall rather flat.

Along toward the end they pull some half-hearted melodrama in the shape of a rescue of the heroine from a burning building. The supporting cast is good, being fine types and excellent players. The settings are first class, some being lavish and most tasteful. The exteriors were taken in Florida.

George Fawcett and Flora Finch try hard to squeeze some laughs out of their respective roles, but don't have much luck, which is an indication of what kind of material has been provided. Constance is her own animated good looking self. The hero is Kenneth Harlan and James Harrison plays the juvenile role. All the parts are orthodox stage comedy conceptions and no one is provided with any real opportunity for either drama or comedy. The photography is extra good, with very satisfactory camera work and lightings.—Length. 5 reels.—*J. S. Dickerson.*

THE CAST

Leila Calthorpe ..... Constance Talmadge
Agatha Calthorpe ..... Flora Finch
John Warren ..... Kenneth Harlan
Ruth Warren (John's sister) ..... Florence Short
Robert (Leila's cousin) ..... James Harrison
Priestly (a lawyer) ..... George Fawcett
Henry Winkley (Leila's guardian) ..... Frank Webster
Martha (a maid) ..... Louise Lee

Adapted from the stage play "The Man from Toronto." Directed by Chet Withey. Presented by Joseph Schenck.

PRESS NOTICE—STORY

Everybody's picture favorite Constance Talmadge in her latest starring vehicle "Lessons in Love" will be the feature photoplay attraction at the ———— theatre for a ———— days showing beginning.

Miss Talmadge's latest production is a peppy farce comedy presenting the star in a light and pleasing role that of a flapper who chosses to be woed as a servant girl rather than as the blue blooded member of society, even though short on ready cash and long on mortgages for the family home. In support of the star is a flawless cast of well-known players that includes Flora Finch, George Fawcett, Kenneth Harlan and Jimmy Harrison. The picture was taken in Florida last winter and contains beautiful tropical scenic shots. The feature was directed by Chet Withey and is an adaptation of the stage comedy. "The Man From Toronto." It is screened in five reels.

PROGRAM READER

Pretty Constance Talmadge in her latest vehicle "Lessons in Love" will be the feature at the ———— for a ———days showing beginning ————. "Lessons in Love" is a typical vehicle for "Connie" a light comedy telling the story of a flapper who was wooed as a servant girl, but who had all sorts of trouble keeping her identity concealed until her western lover popped the question. The picture is an adaptation of the Broadway stage play "The Man from Toronto" and provides the star with a role of the sort that picture fans insist she shall have. The production is a First National attraction directed by Chet Withey. It has been lavishly produced with a splendid supporting cast that includes such well-known players as George Fawcett, Flora Finch, Kenneth Harlan and others. The exterior scenes were taken in Florida, showing some exceptional tropical shots.

SUGGESTIONS

The usual method of exploiting a Constance Talmadge picture is to be followed with "Lessons in Love," catchy newspaper ads devoted mostly to the star and the role she plays. It will be well also to give Flora Finch and George Fawcett some of the billing. Both have friends among the fans. Prologues should be musical with Southern melodies in a tropical setting. The New York Mark Strand theatre is using a ladies' quartette. For lobby display link up with the title with apt quotations as the "lessons" in love. Use stills of the star and which give the supporting cast some prominence.

CATCH LINES

Her guardian and the family attorney delivered an ultimatum. They said: "Either you must get a husband or a job." Connie agreed of two evils the husband was the lesser as the two old codgers started out as match makers. They did a bum job of it but finally Connie took matters in her own hands and—well of course the result was a wedding.

What would you do with a girl who when you told her that she had overdrawn at her bank answered that she would get another one?

When you informed her that the poor old estate was mortgaged beyond the hope of another plaster, countered by saying that she hadn't ever mortgaged it? Well that's Connie in this flapper story of two match-makers who didn't know how to match.

"MOTHER O' MINE"
(Thos. H. Ince-Associated Producers)

Sure Fire Audience Appeal in Spite of Formula Plot

FUNDAMENTALLY this is the same old story of the innocent young man convicted of murder and sentenced to die at dawn, with the last minute ride of the heroine to save him; but it has been so well produced and acted with so many unusual twists in plot development that as a whole it is sure fire audience stuff that ought to go over in any type of house. The last reel or so is undiluted melodrama building to a smashing climax that merits praise for director, scenarioist and camera man. Few pictures have been able to show as much action and gripping screen drama for a finish, and certainly no one has been able to deliver more from time worn materials than has Director Fred Niblo and continuity writer C. Gardner Sullivan. The picture is a fine example of what can be done with an ordinary story.

An exceptional cast has been secured for each principal part and no player has failed unless it be Lloyd Hughes, who plays the leading male role. Joseph Kilgour, Betty Blythe and Betty Ross Clark are especially deserving of praise.

The general production is exceptional even for an Ince picture. Some of the best "girl show" scenes ever staged are contained in the early reels and the whole production is lavish and correct in every detail.

As for the plot, it might be labeled unreal and theatrical, for it does stretch probabilities considerably. No sane man would let himself be railroaded to the electric chair to shield his mother's name of so small a stain. Also a successful defense in the trial would have been certain considering the loop holes in the prosecution's evidence. However all inconsistencies in story will be forgotten in the fine dramatic tempo of the last reel and all that will be remembered will be the splendid production, fine acting and masterly direction. The picture is a sure fire bet.—Length. 7 reels.—*J. S. Dickerson.*

THE CAST

Robert Sheldon ..... Lloyd Hughes
Dolly Wilson ..... Betty Ross Clark
Fan Baxter ..... Betty Blythe
Willard Thatcher ..... Joseph Kilgour
Mrs. Sheldon ..... Claire McDowell
District Attorney ..... Andrew Robson
Henry Godfrey ..... Andrew Arbuckle

Adapted by C. Gardner Sullivan from the story, "The Octopus," by Charles Belmont Davis. Directed by Fred Niblo. Supervised by Thomas H. Ince. Photographed by Henry Sharp.

PRESS NOTICE—STORY

Charles Belmont Davis's story "The Octopus" has been adapted to the photoplay under the title of "Mother O' Mine" and will be the principal feature picture at the ———— theatre for a ———— days' engagement beginning ————.

The production is from the Thomas H. Ince studios from a scenario by C. Gardner Sullivan and was directed by Fred Niblo under Mr. Ince's personal supervision. In the cast are such well known players as Lloyd Hughes, Joseph Kilgour, Betty Ross Clark and Betty Blythe.

The story told concerns the efforts of a mother to save her son falsely accused of murder. The plot has been developed with a wealth of original incident and many thrills and dramatic situations have been evolved. The production is released by Associated Producers and is in seven reels. It ranks as one of the biggest super-features of the season.

PROGRAM READER

"Mother O' Mine," an adaptation of Charles Belmont Davis's famous story, "The Octopus," by C. Gardner Sullivan and directed by Fred Niblo under the supervision of Thomas H. Ince is the feature picture at the ———— theatre for a ———— days' showing beginning ————.

"Mother O' Mine" is an all star picture with such well known players as Betty Blythe, Lloyd Hughes, Joseph Kilgour and Betty Ross Clark in principal roles. It has been elaborately produced and tells an interesting and strongly dramatic story of the young man who is unjustly accused of a crime, but who is saved by his mother and sweetheart. It has been produced with all the wealth of detail and realism for which the Thomas H. Ince studios are famous and ranks as one of the really big pictures of the year. The production is in seven reels, with a smashing melodramatic climax and a pretty romance.

SUGGESTIONS

The exploitation possibilities in this production are evenly balanced in the title, the fame of the original story and its author, the Ince production reputation, the unusual size of the feature from a production standpoint and the excellent cast. We would say little about the actual plot, but stress the various dramatic sequences and especially those scenes showing the roof garden scenes. It is a very good feature for the use of stills, as there is a big variety of action and plenty of interesting incident suggested. Lobby display possibilities are to be found in the electric chair scenes and in the "girl" show sequence. For a prologue the theme of mother love is best suited unless you care to stress the roof show stuff.

CATCH LINES

One of the greatest of Thomas H. Ince's all star productions, enacted by a flawless cast. A dramatic story with a thrill in its climax that will bring the most sophisticated from their seats.

Who is it that never will believe a boy is guilty no matter what the evidence? Mother. And it is a little mother in "Mother O' Mine" who snatches victory from defeat when the clumsy law fails to see that justice was done in the strange case of Robert Sheldon.

"ONE A MINUTE"
(Ince-Paramount)

Amusing Hokum Puts This One Over

THIS picture, taken in its raw state, analyzed and dissected, does not offer a great deal of entertainment. It is a picture, or rather a story, which needs plenty of dressing in the shape of incident. The director must have appreciated its frailties since he has kept it moving with interesting hokum—hokum which is well timed and placed so that the laughs come where they should, near the finish of a scene. "One a Minute" will be dismissed by many as frothy and unworthy of consideration. It may not be burdened with plot complications, but it is as refreshing as a cool breeze. In fact it is an excellent hot weather attraction. The theme is founded upon Barnum's ancient wheeze—that there is one born every minute.

It does not take much time in getting started. The opening sequence presents MacLean aboard an observation car, the train taking him to his home-town. A mild flirtation develops which carries a laugh when the hero in biding goodby to the girl forgets that the station is his own. So he jumps off the train and the hokum follows. A graduate of a law school, he has come home to manage his father's run-down drug store. Across the street a syndicate is opening an up-to-date store—a syndicate headed by the father of the girl of the train. The hero realizes that he is up against it unless he can put over some hokum. So he mixes up four ingredients and produces a patent medicine advertised to cure every ailment. The dope is bitter in taste which is the hero's fancy that bad medicine is more effective. He does a rushing business and when the syndicate fails in buying the formula, the girl's father has him arrested for violation of the pure food and drug act.

The subsequent trial is exaggerated hokum and while it is implausible nevertheless it packs a good laugh. The court-room is crowded, the judge wears a sour expression, the jury seems to be enjoying the case and the hero is defending himself. The big moment comes when the judge is striken and is given one of the druggist's powders. It works a miraculous cure and he asks for a dismissal of the case. The picture shows its hokum in the rapid recovery of the patients, the buying of the formula and the campaigning of the hero for the mayoralty. There is a surprise in the ingredients. Four of them contain Fuller's earth, pepsin, ginger and charcoal—the fifth is faith. The hero had played upon the idea of the fifth for success. Of course, the offering is padded and entirely obvious, but it spells a light and amusing hour. MacLean is first rate in his scenes except for an emphasis of expression.—Length, 5 Reels.—*Laurence Reid.*

THE CAST

Jimmy Knight ..... Douglas MacLean
Miriam Rogers ..... Marian DeBeck
Jingo Pitts ..... Victor Potel
Grandma Knight ..... Frances Raymond
Silas P. Rogers ..... Andrew Robson
Martin Duffey ..... Graham Pettie

By Fred Jackson.
Scenario by Joseph F. Poland.
Directed by Jack Nelson.
Photographed by Bert Cann.

PRESS NOTICE—STORY

When Barnum made the famous statement "There's a fool born every minute," he uttered one of the quaintest epigrams of all time. The famous showman, whose success was due to his uncanny understanding of human psychology, spoke what is true today. In his latest starring vehicle, "One a Minute," which will he the feature attraction at the ———— theatre next ————. Douglas MacLean has taken advantage of public gullibility as the theme for one of the most delightful and sparkling comedies of his career.

Jimmy Knight, the role assumed by the star, returns to his home town to run an old-fashioned drug store bequeathed to him by his father. Threatened with extinction by an up-to-date rival, Jimmy manufactures a panacea for all ills, supposedly discovered hy his father. The drug contains four ingredients and the rival concern analyzes it and has Jimmy prosecuted for violation of the food and drug act. Then follows incident after incident with Jimmy coming forth successful. The picture offers quaint comedy. In the cast are Marian DeBeck, Andrew Robson and Victor Potel.

PROGRAM READER

Are there sixty fools horn every hour? Barnum said so. Barnum was right. In "One a Minute" Douglas MacLean demonstrates that there are fools and more fools and they are born every minute. He was in love and in need of coin, and furthermore he wanted to show the girl that he had a big streak of courage in his make-up, so he set out to get the coin and the girl. Educated to be a lawyer, he sure did know how to make a great patent medicine. He put four—five ingredients into a formula and produced a panacea to cure all ills. Four ingredients were composed of tonics—the fifth of ————. But come to the ———— theatre next ————and see the quaintest comedy of the season.

SUGGESTIONS

You can make your copy breezy and snappy here much after the fashion of the theme. Put out stickers and advertise, advertise, advertise. Bill the comedy as a panacea for all mental ills.. Prescribe it as a laugh tonic for every man, woman and child. Play up Barnum's famous phrase. Ask if Barnum was right and follow up by advising your patrons to see MacLean in "One a Minute." Bill it as the happy tale of a quack who made a million because he made life easy to swallow. Tell that every person loves to he fooled. Tell that the power of faith is the strongest force in the world. Play it up as MacLean's best picture to date.

CATCH LINES

A bracing compound of love, finance, and business—a tonic guaranteed to make you laugh. Step up lively, folks. See Douglas MacLean in "One a Minute."

"A MESSAGE FROM MARS"
(Metro)

Lytell Acts Splendidly in Dull Morality Picture

BERT LYTELL has been given the difficult task of putting across a morality play. This screen adaption of a once popular stage play does not make a picture that moves swiftly enough to command audience attention. It drags along with lukewarm drama and lukewarm comedy and it has an ending as sweet as the final tableaux in a school-children's Santa Claus play, hut it does give Bert Lytell a chance to act. And act he does, playing the part of an egotistical, selfish Britisher with exquisite skill and the most delicate finesse.

It is wise to keep a player of such ability out of conventional movie hero roles where he could do nothing hut pose handsomely and wave his fists. The role of "Horace Parker," however, is not a character part. He is "the most selfish man on earth"; he is an egotist, he is super-blasè; he is an ass. Lytell makes him a most consummate snob, and yet sympathetic, for there is good heneath all his faults. It is the planting of this character in the earlier part of the picture that is the production's chief asset. Then comes the messenger from Mars—a truly martial individual with a scaley suit of armor. His mission is to show Parker how selfish and inhuman he is. Invisible they walk into homes and listen to others tell their opinions of the egotist. Parker hears the girl he loves an his aunt call him a snob. He listens to the learned men who have been flattering his knowledge of science to gain his patronage, speaks of him as a joke. The Martian transforms him into a tramp and brings him into homes of poverty, where he sees the sufferings of those he might have helped, hut did not. Finally the lesson is driven home to him, and he awakes once more in his study with the transparent guest departed. He hastens to the home of the poor and there is a typical movie climax in which he rescues a sick woman from a hurning building. He takes the homeless into his mansion, feeds and clothes them. His fiancee sees his change of character and returns to him. In the end he is buying toys and candy for a crowd of children.

As a morality picture, and such it is supposed to he, it is not convincing. The action takes place on Christmas Eve in London, and the story is a variation of Dickens' "Scrooge" story, without any of the Dickens' touches. If they can appreciate Lytell's acting, they may be satisfied. Numerous double exposure scenes are well done. Some comedy subtitles do not mix with the serious theme of the picture. Raye Dean is an exceptionally appealing leading lady.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Horace Parker ..... Bert Lytell
Minnie Talhot ..... Raye Dean
Martha Parker ..... Maud Milton
The Messenger ..... Alphonz Ethier
Arthur Dicey ..... Gordon Ash
Fred Jones ..... Leonard Mudie
Mrs. Jones ..... Mary Louise Beaton
Sir Edward ..... Frank Currier
The Butler ..... George Spink

By Richard Ganthoney.
Scenario by Arthur Zellner and Arthur Maude.
Directed by Maxwell Karger.

PRESS NOTICE—STORY

Local theatregoers will be glad to learn that the popular screen favorite, Bert Lytell, will soon be seen in his latest picture, "A Message From Mars," at the ———— theatre. This picture opens for a ——— day run on ————.

Bert Lytell is a screen favorite who has done much to elevate the art. He is more than a "type"; he is an accomplished and gifted actor, who has studied the art of pantomine until each screen performance is an example of the most perfect finesse. Few stars would dare to accept the variety of roles which have heen his in the past six months. In "A Message From Mars" he plays the part of a selfish, egotistical, British nobleman. Selfishness and conceit are his creed, and his acting here is among the best of his career.

"A Message From Mars" is adapted from a former stage success by Richard Ganthoney, and was adapted for the screen by Arthur Zellner and Arthur Maude. The direction was in the hands of Maxwell Karger. In the cast are Raye Dean, a new and exceedingly beautiful leading lady, Gordon Ash, Maud Milton, Alphonz Ethier, Leonard Mudie, Mary Louise Beaton, Frank Currier and George Spink.

PROGRAM READER

Do you consider it possible for any woman to love the most selfish man in the world? Horace Parker, a wealthy Britisher, played by Bert Lytell in "A Message From Mars," which will he the feature attraction at the ———— theatre on ————, earned this unwelcome reputation for himself. Conceit oozed out of him, selfishness enshrouded him, arrogance was in every word and every gesture. Bert Lytell, one of the most popular of all screen players, acts this difficult part with exceeding skill. The performance is one of the best ever given hy this accomplished young actor.

"A Message From Mars" is a screen adaption of a well-known stage play by the same name, which was written by Richard Ganthoney. It was adapted to the screen by Arthur Zellner and Arthur Maude. In the cast are Raye Dean, Gordon Ash and Maud Milton.

CATCH LINES

A picture starring the most versatile and accomplished actors of the screen in a story of a man who lived the doctrine of selfishness.

An intensely human tale of a man who lived for himself alone, hut who finally found his joy in giving to others.

Exhibitors Box Office Reports Will Appear Next Week

"WESTERN HEARTS"
(Associated Photo-Plays-State Rights)

Some Good Incident in Ordinary Western

IT is a very ordinary western that is offered in "Western Hearts," sponsored by Cliff Smith, an experienced man in subjects of this character. He knows his West and can put over a picture always rich in scenic investiture. But he has faltered here because he has fashioned a story which has seen service for many, many years. In fact it is very old, very orthodox and obvious. Except for the scenic backgrounds and some good samples of incident which are exploited through lifelike touches, "Western Hearts" does not have much to offer in the shape of interesting entertainment.

It is the ancient formula of the Eastern girl who, vacationing on a ranch, develops a love affair with the rugged foreman. There must needs be the villain who employs a jealous girl to intercept the letters after the heroine has returned to the East. Close-ups are offered of the disillusioned lovers suffering the pangs of disappointment. Unable to entertain the scenes of environment which brought romance to him, the cowboy leaves the ranch. The girl comes back the next summer, because her father has bought the place, and the villain is promoted to foreman. His dastardly work goes on apace. His next scheme is to rustle bis employer's cattle. Tbis is the beginning of the incident which carries the interesting feature. Smith has taken his shots on a genuine ranch, dotted with a large head of cattle and rich in atmospheric touches. The villain has married the jealous girl, though the heroine believes her to be the wife of the departed cowboy. The latter turns up again as a deputy marshal employed to hunt down the rustlers.

There are a number of scenes between the romancers, who continue to register sadness when a word or two of explanation would clarify matters. Tbe punch scene comes when the marshal discovers the rustlers in their retreat. He is caugbt and a merry fight follows. Meanwhile the riderless horse returns to the ranch and the alarm is given. The cowboys follow in pursuit and capture the villains after a healthy fight. With the complications straightened out, the girl realizes that the marshal is the same, constant lover of old. The acting is not of the best, the players seeming to interpret their parts in a strained fashion. Smith has picked some regular cowboys for the extras, and his leading man, Art Straton, is apparently a cow-puncher, judging from his personality. The picture should get over with state-righters. Certainly it carries genuine atmosphere and some good ridin' and shootin'.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jack Manning ..... Art Straton
Edith Caldwell ..... Josie Sedgwick
Robert Caldwell ..... Bert Wilson
Grace Adams ..... Hazel Hart
George Adams ..... Edward Montcrief

By Cliff Smith.
Scenario by Cliff Smith and Alvin J. Neitz.
Directed by Cliff Smith.

PRESS NOTICE—STORY

The chief attraction at the ———— theatre next ———— is "Western Hearts," a picture which according to its title is based upon life and experience in the boundless West—the 'West of the plains,' cattle and cowboys. Patrons of the ———— theatre are assured of clever entertainment because of the fact that it is a Cliff Smith attraction. Mr. Smith has had long and varied experience as an author and director of western features. He is a product of the West himself, having been a former rancher and cowboy.

It is said that "Western Hearts" is one of his finest stories—a story of a disillusioned couple, the man from the West, the girl from the effete East. Jealous interlopers bring disillusionment and the cowboy leaves the ranch, while the girl remains to give expression to her sorrow. The cow country, the plains—these are excellently brought forth here. In time the lovers are reunited and the interlopers are punished—all according to typical romantic style. The picture is marked for its scenery and clever acting.

PROGRAM READER

She came from the East and fell in love with the burly cowboy. He returned her affection. Their moments were wonderful—too wonderful to last. A time came when they were separated and the letters between them were intercepted by jealous interlopers. The girl returned to the West but found her cowboy gone. She was disillusioned. Then one day he returned and things he said helped to bear out her suspicions that he was not trustworthy. Did he regain her affection? See "Western Hearts," a picture of crisp action and suspense of the cow country—a picture of the plains of the ranches, of the glorious West. At the ———— theatre next ————.

SUGGESTIONS

Perhaps you can make good copy from the title of this picture. If Cliff Smith means anything to your patrons by all means play up his name. He is a well known director of Western features, having been associated with some of our best Western stars for many years. You might exploit a story telling that he was a former rancher and cowboy himself. Play up the picture as an exciting romance and adventure of life upon the cattle plains. Make your copy so that it smacks of vigor and virility. Play it up as a he-man, smashing, clashing, picture of cowboys and life upon the plains. Play up the cast. Surely Josie Sedgwick is known to your steady patrons. A cowboy quartette would help in a prologue.

CATCH LINES

She fell in love with a handsome cowboy. But when she failed to hear from him she became disillusioned. See "Western Hearts."

A picture of the cattle country—a picture of ranches and short-horns, of cowboys and rustlers. See "Western Hearts."

"THE MOTHER HEART"
(Fox)

Little Originality in Mechanical Shirley Mason Picture

THERE is not much that is original in "The Mother Heart," in story, direction or incident. It is drama of the heavy and artificial variety, dealing with poverty stricken families, deaths from broken hearts and long imprisonments for stealing groceries, which contains some opportunities for the star, Shirley Mason, to exercise her charm and dainty personality. It can be classed as average entertainment, but it has neither the fascination nor delicate romance of some of Fox's first Shirley Mason productions.

The story is one of those which creaks mechanically as it moves along. It opens with an unfortunate family on the verge of starvation. Father is jobless, the bahy is hungry and there is nothing in the cupboard. Shirley Mason plays of one of the elder daughters. The man steals a dollar's worth of food, for which offense he goes to jail for an impossibly long time. Mother dies of a broken heart and the two girls and the baby are sent to an institution. One is adopted by a society woman and the star is sent to work as housekeeper on a farm. Here she runs into a grouchy old man who objects to her diminutive size and the hahy. How she wins her way into his heart forms the best part of this picture. It gives Edwin Booth Tilton an opportunity to get in some fine comedy as the irrascible old man. In fact, he wins more interest in his scenes with the bahy than the star. Raymond McKee is the leading man, and he makes the boohish country lad so boobish that there is little sympathy for him. The romantic scenes are few and far between, which seems a pity, since this couple have in the past, demonstrated that they can create quite a little charm in their romancing. The story works up to a climax which involves the second sister more than the star, who finally comes to know that the man she is working for is responsible for her father's imprisonment. She threatens to leave, but is dissuaded and the employer seems to have no difficulty in having the father's sentence commuted. The villain, who has been pursuing the second sister, proves to be a crook and meets with his just punishment. The ending leaves everybody happy. The action bears evidence of having been changed in the cutting process. For instance, the grouchy old man, in order to keep the girl with him, evidently plans to hold the baby as a hostage, but nothing develops from the incident.

"Tbe Mother Heart" will get over with those who are satisfied with a conventional "sob" story, not overburdened with logical development, and who find the dainty and petite star's personality to their liking.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

May Howard ..... Shirley Mason
Billy Bender ..... Raymond McKee
George Stuart ..... Edwin Booth Tilton
John Howard ..... Cecil Van Auker
Clifford Hamilton ..... William Buckley
Ella Howard ..... Peggy Eleanor
Mrs. Howard ..... Mrs. Raymond Hatton
Mrs. Lincoln ..... Lillian Langdon

Story and direction by Howard M. Mitchell.
Photography by Clem McWilliams.

PRESS NOTICE—STORY

"The Mother Heart," starring dainty Shirley Mason, will be the feature attraction at the ———— theatre on ————, for a ————day run. The story is one of universal appeal, being based on the love of a young girl for a baby sister. It is a picture which admirably suits Miss Mason, who, in addition to being one of the youngest stars of the screen, is exceedingly petit and dainty. She has no equal as an interpreter of winsome young girl parts on the screen, for she has a distinctive personality and unusual charm of manner.

"The Mother Heart" is a story of a goung girl who with her two parents fights poverty. Her father is accused of stealing and circumstantial evidence sends him to jail. The mother's heart is broken and she dies, leaving her three children to face the world alone.

The young heroine is adopted by a stern and wealthy old man, who has asked the institution for a "big husky girl" to do the housework at his farm. When he sees a mere shadow of a girl, weighing less than one hundred pounds, he orders her off of the premises. But she can cook—and cook she does to the utmost of her ability. And a good dinner can soften many a man's heart.

"The Mother Heart" was written and directed by Howard M. Mitchell, who has directed many previous Shirley Mason pictures. Raymond McKee plays the leading male role in this delightful little romance, and a remarkable bit of character acting is done by Edwin Booth Tilson.

PROGRAM READER

How far can a dinner go in softening a man's heart? Old George Stuart was figidty, gouty, and grouchy, but the dainty little girl who prepared such a luscious meal for him found the opening wedge into his heart. The dainty little star is Shirley Mason and the picture is entitled "The Mother Heart," which will be the feature attraction at this theatre on ————.

"The Mother Heart" is a typical Shirley Mason picture, with the star as winsome and attractive as ever. Since elevated to stardom several months ago, Miss Mason has continually enlarged her circle of admirers. She is a star of whom one never grows tired of seeing, for there is a freshness and a piquancy in her acting which is ever a delight. In this picture she is supported by a capable cast, including Raymond McKee, Edwin Booth Tilton, Cecil Van Uaker, William Buckley, and Peggy Eleanor.

CATCH LINES

A story of a young girl who won her way into the heart of the grouchiest, goutiest, crankiest millionaire alive. Shirley Mason is the star—as dainty as ever. See "The Mother Heart" at the ———— theatre on ————.

Watch for "The Mother Heart" at the ———— theatre on ————. An appealing romance starring the dainty William Fox star, Shirley Mason.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

DETROIT

Joe Elshefsky, has purchased the Luna theatre. He at one time operated the East End.

The Broadway Strand theatre has reduced its prices for the summer to 25 and 30 cents in the afternoon and 20, 35 and 50 cents at night. The Orpheum theatre has discontinued vaudeville and is now offering a program of two features, a comedy and news weekly with all seats at 20 cents afternoon and night. The Colonial closes as a vaudeville house next Sunday night and will play pictures.

William Fox was a Detroit visitor last week.

Cracksmen opened the safe of the Dawn theatre Thursday morning and escaped with $180.

TAMPA, FLA

The Consolidated Amusement Co., of Tampa, Fla., now controls all of the six downtown theatres for the houses of the Strand Amusement Co. and the S. A. Lynch Enterprises have been consolidated.

C. D. Cooley, the general manager of the Strand Amusement Co., who operated the three largest downtown theatres, the Victory, Strand and Bonita, is now at the head of all of the theatres. The Alcazar, Grand and Prince were the theatres turned in by the Lynch Enterprises, and under the new arrangement the Alcazar will be closed for the summer.

The Casino theatre of Ybor City, Fla., is being remodeled and will open about July 1st. Mr. Ashford, who has been assisting Mr. Walton in the operation of his three Ybor City houses, will be in charge of the Casino when it opens.

Texas Jack Sullivan has been at work on a five reel production called The Greatest Game, in Tampa, Fla., for the past three months. It was made within twenty miles of the City, and all of the developing and printing was done in the Juanita Studio here.

New Port Richey, Fla., is the latest town to "bust" into the movie game. Mr. Snell, who owns the Opera House there, is equipping it for motion pictures, and another firm is at work building an Airdome.

CONNECTICUT

Henry P. Menges, for a number of years manager of the Hyperion theatre at New Haven, (Ct), is acting as manager of Poli's Palace theatre at Hartford, Ct., during the absence of Manager Fred Valles, who is on an extended vacation trip through England, France and Italy.

Lucius L. Raymond, manager of the Colonel theatre at Pittsfield, Mass., and Miss Ethel Sunderman of that city were recently married by Rev. Franklin J. Kennedy at Pittsfield.

John DeHaven formerly identified with the theatrical business in various parts of the country, and for a time with the Herbert Opera Company of Chicago, is associated this season with the Ingersol Engineering Construction Corporation, which is operating the newly opened Pleasure Beach at Bridgeport, Ct.

INDIANAPOLIS

An opening for a new movie house in Valparaiso, Ind., has been provided by announcement that the Federal Board for Vocational Education is sending 500 disabled war veterans to Valparaiso University. Until a new theatre is put up on College hill near the campus pictures are being screened in the Lightcap building, formerly occupied by a restaurant.

W. H. Hufford, Henry Read and J. S. Boonshot are directors of the newly incorporated Petersburg Amusement Company which will operate photoplay houses at Petersburg, Ind.

"Deception" stayed over at Loew's State for its second seven day run this week. The newspapers discussed the film's German origin as vigorously as they did that of "Passion" which was at the Circle a few weeks ago.

KANSAS CITY MO.

Miss Emma Viets of Topeka, Kan., has been selected by Governor Allen as a special motion-picture inspector for the state of Kansas. Miss Viets will have direct charge of watching the "pirate" pictures sent into Kansas by exhibitors and producers who either neglect to have the pictures censored or who fail to remove the section of films ordered cut out by the state censor board.

Julius Brenheim, manager of the short subjects department of the Kansas City Universal branch, left last week for Universal City, Calif., where he will occupy the post of assistant director with the same company. A farewell dinner was given Saturday night in his honor by the sales force of the Kansas City branch.

A few additions have been made to the Pathe News force in Kansas City during the past few weeks. R. C. Abbey has resigned as manager of Associated Exhibitors and accepted a position as short subject salesman for Pathe, while Richard Case has been appointed Associated Exhibitors sales manager in the Pathe office. Sam Stoll, former assistant manager with Fox, and salesman for Federated, is now a salesman for Associated Exhibitors.

H. L. Craig, former Universal sales manager in Kansas City, and recently manager of Universal's St. John, Canada, branch, is back in Kansas City "to stay," he says.

N. J. Flynn, president of the Richards & Flynn Film Company, Kansas City, returned to Kansas City last week from Minneapolis, Minn., where he has been on a business trip.

WESTERN NEW YORK

Tom Brady has resigned as manager of the Buffalo A. P. office. He will take over the new Warren exchange in this city.

J. G. Fater, formerly with Hodkinson in Washington and Charlotte, N. C., has been appointed manager of the Buffalo Hodkinson office. Marion Gueth, who has been in charge of the office, will continue her duties.

William West has resigned as manager of the Circle theatre, one of the General theatres' corporation chain of houses in Buffalo.

Frank S. Hopkins is now special representative with Universal. Frank has been at Saranac Lake for over a year for his health. He will soon be renewing acquaintance with western New York exhibitors.

J. J. Rotchford, assistant general manager for Select spent a few days in Buffalo last week. He is making a tour of exchanges.

M. Slotkin who is building the new Lafayette Square theatre in Buffalo and who has been identified with the Olympic and Lyric for many years is seriously ill in the hospital.

Pop Petroski has sold the Venus theatre in Buffalo. J. Pferd has closed the Pastime theatre in the same city for the summer.

Harry Dixon, manager of the Star theatre on William Street, Buffalo, has returned from a motor trip to New York City.

C. G. Gates has bought the Lyric theatre in the town of Holly, N. Y.

The big benefit staged by the Buffalo Theatre Managers' Association for the starving children of Ireland was a huge success. The all-star performance was put on in Elmwood Music hall, Saturday evening, June 4.

Harold B. Franklin brought Creatore to Buffalo this week as visiting conductor at Shea's Hippodrome. The stunt was a big hit. Creatore conducted the big symphony orchestra in "The Poet and the Peasant," and "The Dance of the Hours."

Bill Callahan of the Regent, Rochester, has signed up the Pathe "Aesop's Fables Modernized," for exclusive first run in his town.

The Exhibitors Supply and Sign Company has opened a store at 217 Franklin Street, Buffalo, selling posters, papers, slides, etc.

Clayton M. Sheehan, district manager for Fox, will attend the annual convention of the company in New York the week of June 22 when it is expected a new Buffalo manager will be appointed.

CANADA

A. L. Schaer, of Montreal, formerly of the Majestic theatre, has taken over the Rex theatre. Harry Heller has succeeded Schaer as manager of the Majestic.

Rev. C. W. Gordon, of Winnipeg, Manitoba, who is otherwise known as "Ralph Connor," the novelist, was the recipient of unusual honors, during the week of May 30. One distinction came in the presentation of his story, "The Sky Pilot," as a feature picture at the Allen theatre, Winnipeg, before packed houses. Rev. Mr. Gordon made several personal appearances at the Allen theatre, Winnipeg, and was enthusiastically greeted. "The Sky Pilot" was produced in the Manitoba Capital.

The New Grand theatre, Montreal, has booked "Mickey" for the week of June 26, this being the fourth engagement of this feature for the theatre. The Province theatre, Winnipeg, played "Mickey" for the third time during the week of May 30.

An indication of the limit to which an unchecked moral reformer will aim is seen in the demand of Rev. J. G. Shearer, of Toronto, prominent as a social service worker, made in an address at Brockville, Ontario, on May 29 when he urged that the Canadian Government should own and control all moving pictures. Dr. Shearer declared that 90 per cent of all pictures exhibited in Canada were controlled by a small group of multi-millionaires in New York whose sole interest in the pictures was to make money.

Dr. Shearer announced that conferences had been arranged with the various moving picture censor boards for the Canadian Provinces by the Social Service Council with a view to securing a common set of standards.

Incidentally, the reformer told of a recent session of the Quebec Board of Censors which he had attended. He expressed delight over the manner in which the Quebec censors made extensive deletions in the films which were being examined.

J. L. Hunter, general manager of Associated Producers, Limited, with headquarters in Toronto, has announced that new offices of the company are being opened at Calgary, Alberta, Vancouver, B. C., and St. John, N. D., so that six branches will shortly be in operation in Canada.

Announcement is made that Mr. Piton is still the manager of the Globe theatre, Toronto, which is owned by Harry Cohen, of Regal Films, Limited. It was recently reported that Mr. Piton had been replaced after having been in charge of the house for several years.

CLEVELAND

Elyria, O., is facing a ministerial movement to have picture houses closed on Sundays. One of the most effective impediments in the way of the reformers is the refusal of Prosecuting Attorney Webber to interfere unless citizens who object to Sunday movies swear to affidavits and cause arrests, in which case his office will act. Unless such procedure is followed, Mr. Webber has informed the ministers, he believes it is not up to his office to move against the Sunday showing of pictures.

David Davidson, erstwhile manager of the local Pioneer office, is back in Cleveland after a prolonged visit to California, and is in charge of the city sales for the Fox Film Corporation. A. C. Hoague, former assistant manager for Robertson-Cole, is also on the Fox sales force, covering the northern part of Ohio.

Fox film exchange got into the band wagon this week, and is now with all the other film exchanges in the new Film Building, Payne avenue at East 21st street. Now they're all at the Film Building with the exception of Paramount and the Standard Film Service, both of which are putting up their own office buildings in the vicinity of the Film Building.

BALTIMORE

In numerous instance Baltimore motion picure receipts have picked up again. However, some of the theatres still feel the decrease in attendance and the managements are blaming the drop on the opening of summer resorts. A revival, already noticed in the very elite houses, is anticipated in the near future.

The Independent Film and Supply Company, of which George C. Easter is vice-president and general manager, has taken over the production of Screenart Film Company for this territory.

G. Kingston Howard, president of the Motion Picture Operators' Local 181, has been elected financial secretary and treasurer of the Baltimore Federation of Labor.

Mr. and Mrs. Charles Grauling, recently married, will leave soon for a trip to Yellowstone Park. Mr. Grauling is projectionist at the Goodtime theatre and trustee of Motion Picture Operators' Local 181.

THE WILLIAMS PRINTING COMPANY, NEW YORK

DOWN / TOWN

Milwaukee

is 88% Simplex



Chicago	Uses ~~~	750	Simplexes
Philadelphia	Downtown	90 %	Simplex
Boston	Downtown	75 %	Simplex
Toledo	Entire City	78 %	Simplex
St. Louis	Downtown	75 %	Simplex
Minneapolis	Downtown	78 %	Simplex
Seattle	Downtown	100 %	Simplex
Buffalo	Entire City	70 %	Simplex
Dallas	Downtown	82 %	Simplex
" "	Entire City	76 %	Simplex
Portland	Entire City	85 %	Simplex

THE PRECISION MACHINE CO. INC.
317-321 East 34th St. New York

"The Higher the Brow the Less it Sweats!"



Charles Chaplin



Marshall Neilan



Louis B. Mayer



John M. Stahl



Charles Ray

It is a significant fact that the thinker who places his ***quality*** and ***service*** ahead of the "cheap" arguments in laboratory consideration, is cooler around the cranium than his extravagant brother.

Why have a damp forehead and inferior prints when you can comfortably enjoy the security of real ***quality*** and ***service.***

It is better to be safe than sorry. With the laboratory service we offer, you can blame yourself if you are sorry, for we guarantee to obtain screen brilliancy to the full extent of your negative values.

If you have not time to visit our laboratory studio this month, ask those who have seen our plant or prints. ***Ask any first class Exhibitor!***

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons— Come and see them.

Founded 1910
by
Watterson R. Rothacker

JUNE 25, 1921

Motion Picture News

Reg. U. S. Patent Office



The Big Week

Convention week is coming—the week for which the word is "Independence."

The advertising pages of next week's News should tell the story of the independent producer to the independent exhibitor.

What does the Fall schedule of the independent producer promise on the two essentials of Quantity and Quality of product?

The independent exhibitor wants to know. Tell him.

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GETTING THE AUDIENCE

A Photoplay made to please an audience, together with posters that were made to provide that audience is to be found in "The Call of the West." It is presented by DOMINANT PICTURES—and in it are featured Art Acord, Edythe Sterling, and Pete Morrison. The posters for this excellent production are likewise excellent—of necessity, for they are RITCHEY posters. The complete set is reproduced above.

RITCHEY LITHO. CORP.

406-426 W. 31st St. **Phone Chelsea 8388**

THE GREATEST ORGANIZATION OF POSTER ARTISTS AND POSTER PRINTERS IN THE WORLD

Ritchey



His Time Had Come

FOR years, bitterness eating out his heart, he had waited. For years he had nursed a blind and relentless hate.

And now——

"You killed my boy! And you'll never see your own kid again!"

That's the start. And what follows is the titanic tale of a big man's fight with conscience, and of a big heart so bruised by misery that it could at last feel for even an enemy.

A tale so big and overwhelming that it moved the Exhibitors' Trade Review to say:

"A picture of absorbing interest, surcharged with infinite pathos, intensely human, with swift action that never falters, and gripping emotional situations. Well worth the attention of every exhibitor."

Written and directed by Lambert Hillyer from the story by May Wilmoth and Olin Lyman. Photographed by Joe August, A. S. C. A William S. Hart Production.

William S. Hart in "The Whistle"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
"NEW YORK"



Jesse L. Lasky presents

ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

"Crazy to Marry"

TAKE laughing gas with Doctor "Fatty"!

See him as a famous surgeon in the greatest laugh picture of his career! See him cut the crime bump out of "Bull" Montana's skull! See him elope with Lila Lee!

See him do these and a hundred more funny stunts—and then share the fun with your patrons by booking it for a long run!

Because you'll think, and they'll think, that nothing quite so funny was ever filmed!

By Frank Condon
Scenario by
Walter Woods

Directed by
James Cruze

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK



Adolph Zukor presents

THOMAS MEIGHAN

in

"The Conquest of Canaan"

NO more suitable vehicle for the Good Luck Star could be imagined than this, Booth Tarkington's immortal masterpiece of American small town life.

Millions have read and loved it, and found joy and inspiration in its pages. Picturized with all its punch and power and vitality, it will be one of the season's real money-makers.

By Booth Tarkington
Scenario by Frank Tuttle

Directed by R. William Neill

Cast Includes Doris Kenyon

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION





A Great Year For Fighters; A Bad Year For Fools

The shrewdest exhibitor minds of this country are looking 'way beyond a period of summer depression, which is possibly just a little heavier than usual in certain sections of the country. These shrewder minds of the industry have the courage to believe that the season of 1921-1922 will be a great year for fighters—and a bad year for fools.

You do not find the abler, stronger exhibitors of this industry growing nervous and resorting to the makeshift remedy of reducing admission prices to attract patronage.

In the first place, except in certain large cities, if you put your prices down *you are not going to be able to put them back.*

In the second place, beginning in September and October, all lines of business in the United States will be booming. Over the summer wages in all lines are being stabilized. The country is already vigorously responding to commercial readjustments. Prices are settling down. Banking conditions are becoming normal. The great Federal Reserve banking system saved the country from a panic almost talked into existence by fools.

Labor is back on the job. The working muscles of America are again behind the job. It will be a fall and winter season of full working time or double shifts. All of this again means big patronage and profits for motion picture theatres. You cannot have those profits if you reduce your admissions.

Did you read "A Message for a Few Fools" which we published in the trade journals last week?

F. B. WARREN
CORPORATION
1540 Broadway New York City

Educational Pictures

"THE SPICE OF THE PROGRAM"

The Average Program Is 50 Percent Short Subjects

WHAT others mistook for by-products of the industry Educational has combined into a service, a force---a sound and solid new element of the motion picture business.

Educational was first to realize that quality short subjects would some day be fifty percent of the average program.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. HAMMONS, President

Everything but the Feature

Christie Comedies
Torchy Comedies
Mermaid Comedies
Vanity Comedies
Gayety Comedies
Special Comedies

Educational Animal Comedies
Kinograms—News
Robert C. Bruce Scenics Beautiful

Hudson's Bay Travel Series
World Wanderings
Chester Outings
Chester Screenics
Specials in Slow Speed
Miscellaneous Specials

LYMAN H. HOWE'S

FAMOUS

RIDE ON A RUNAWAY TRAIN

Such an absolutely unusual subject that it proves motion pictures are in their infancy. Animated titles tell the story. The realism of the train running away makes women shriek and men tremble.

TWO WEEKS AT CAPITOL, N. Y.

The world's premiere of this Educational one-reel ***special*** created such a sensation that for the first time in the history of the world's biggest theatre a short subject was held over. It is to be released in ***June!***

HELD OVER BY REQUEST

Such intense interest was aroused in Capitol audiences that Mr. Rothapfel inserted a title telling that he was holding the release over—at patrons' request.

FIRST TIME FOR A SHORT SUBJECT



"It is the only short subject we ever brought back."

CAPITOL THEATRE
NEW YORK CITY

"OUR TRUE INTENT IS ALL FOR YOUR DELIGHT" CAPITOL THEATRE
"LARGEST THEATRE IN THE WORLD"

CAPITOL THEATRE
MOREDALL REALTY CORPORATION - OWNER
MESSMORE KENDALL, PRESIDENT EDWARD J BOWES, VICE PRES & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H. DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

May 20, 1921.

Lyman H. Howe Film Co.,
Wilkes Barre, Pa.

Gentlemen:

In my opinion, the "Ride on a Runaway Train" is the best short subject I have ever seen. It is the only short subject which we ever brought back for a second presentation and on both occasions it created a sensation. I feel sure it will produce the same kind of furore wherever it is shown.

Yours very truly,

Another Special from

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc., E. W. HAMMONS, *President*

Thomas H. Ince

PRESENTS HIS DRAMA OF TODAY

"MOTHER O' MINE"



With a notable cast featuring-

Lloyd Hughes, Betty Blythe, Joseph Kilgour, Betty Ross Clark and Claire McDowell.

Adapted by C. Gardner Sullivan from "The Octopus" by Charles Belmont Davis.

Directed by Fred Niblo.

Supervised by Thos. H. Ince.

Available now

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Maurice Tourneur

presents

"The FOOLISH MATRONS"

From the Novel by Donn Byrne — With an An All-Star Cast

Directed by Maurice Tourneur and Clarence L. Brown

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY





A Cosmopolitan Production ~







The Wild Goose

from a Story by Gouverneur Morris
Scenario by Donnah Darrell

Directed by Albert Capellani
Scenes by the famous Cosmopolitan Scenic Staff
Under the Direction of Joseph Urban

Presented by Famous Players~Lasky Corporation

A Cosmopolitan Production ~

Side Step the Summer Let Down with this Big Money-Getting Heavily Advertised Divorce Problem Feature

When a feature makes box office records in the winter—the picture industry sits up and takes some notice. But when "The Wild Goose" opened on the hottest day New York has had this season and ran through a straight week of summer weather to a box office total of $24,961.20, the picture experts were absolutely flabbergasted.

Here is why "The Wild Goose" is a box office marvel—

First— It is a Cosmopolitan Production and one of the best super-features that ever carried the Cosmopolitan Production trademark.

Second— It is a timely picture—every one is looking for the answer to the divorce question. The newspapers are full of divorce news and divorce editorials. It is one of America's greatest problems. And this picture strikes at the very heart of it.

Thira— It is a story in a million from the pen of that gifted novelist, Gouverneur Morris, and a million readers of Hearst's Magazine have read it and are waiting to see it on the screen.

Fourth— It was directed by that internationally famous director, Albert Capellani, who is one of the four greatest directors in the motion picture industry.

Fifth— It ran up a box office record of $24,961.20 at the Rialto, New York, during a week of uninterrupted summer weather—a week when a lot of successful long-run shows "turned up their toes" and closed.

Sixth— "The Wild Goose" is being advertised with big space advertising in Hearst newspapers—the leading newspapers of the following cities:

Boston	*Chicago*	*Los Angeles*	*San Francisco*
Atlanta	*Milwaukee*	*Washington*	*New York*

The Sunday editions of the Hearst newspapers blanket America.

"The Wild Goose" has been booked by all New York Keith, Proctor and Moss high-priced reserved seat vaudeville and picture houses.

Sidestep the summer let-down. Don't play untested, unadvertised pictures. Play "The Wild Goose" and get the big, sure money.

It's A Paramount Picture

Presented by Famous Players-Lasky Corporation

A Cosmopolitan Production ~



"The Woman God Changed"

From a Story by **Donn Byrne**
Directed by **Robert G. Vignola**
Scenario by **Doty Hobart**

Scenes by the famous **Cosmopolitan Scenic Staff**
Under Direction of **Joseph Urban**



It's A Paramount Picture

Presented by Famous Players~Lasky Corporation

A Cosmopolitan Production ~

Right Now This Picture Will Attract Crowds Away from Outdoor Sports and Into Your Theatre

You have the keenest competition to contend with now—baseball, bathing, boating and every other outdoor sport.

Summer weather always has, and always will, hit box office receipts, but there is one way to beat the weather—to get the money in spite of season—that is to play hit pictures—hits so sure-fire that they will draw audiences irrespective of anything.

"The Woman God Changed" is that kind of a picture, and here's the absolute proof—

$39,079.25

in 14 days on Broadway—seven days in the Rivoli, seven in the Rialto. This amazing box office take was during two weeks of uninterrupted hot outdoor weather while a lot of "legitimate" stage successes were giving up the ghost and taking to the store house.

Now In Its Fourth Week on Broadway and Going Bigger Every Day

The B. S. Moss' Broadway, New York, ran this great money-getting picture last week. It drew so much money to the box office that it has been held over for a second week. No picture has ever been played two weeks at Moss' Broadway before.

This record money-making feature has been booked by all New York Keith, Proctor and Moss high-priced reserved seat vaudeville and picture houses.

Plays next week at Brooklyn's most wonderful house, the Mark Strand Theatre, Brooklyn.

Presented by Famous Players-Lasky Corporation



AMERICAN PRODUCERS

From Italy

SOCIETA ANONIMA ULTRA SALUTES YOU

and invites those of you who desire to make some of your productions in Italy, to come over and benefit by the massive, fully equipped and thoroughly modern studios of the NOVA and BERNINI companies, which are conveniently situated just outside the walls of Ancient Rome.

"DON CARLOS"

and

"THE SUNSET OF THE DORIAS"

have been made in these studios. "BEN HUR" is here in the making; the William Fox Company has contracted for a sufficient period of time to produce "NERO", and it is here where the American directors and artisans will work with the best we have to offer in the spirit of reciprocity.

New York Representative

Ernest Shipman

PHONE: VANDERBILT 7296 **17 W. 44th St., N. Y. C.** CABLE ADDRESS "ERNSHIP"



AMERICAN EXHIBITORS

Across the Seas from Sunny Italy for American Entertainment are coming

"THE NAKED TRUTH"

and

"THE DANGEROUS AGE"

Two of the greatest modern successes of the

Unione Cinematografica Italiana

STARRING ITALY'S LEADING ARTIST

PINA MENICHELLI

Now in the making
Zola's *"A Page of Love"* and Pinero's *"The Second Mrs. Tanqueray"*

FOUR DISTINCTIVE MASTERPIECES PER YEAR
CONTRACTED FOR A FIVE YEAR PERIOD

Guaranteeing to American audiences

TWENTY PINA MENICHELLI PRODUCTIONS IN ALL

Ernest Shipman

PHONE: VANDERBILT 7296 **17 W. 44th St., N. Y. C.** CABLE ADDRESS "ERNSHIP"

how we brought PUEBLO to your Screen

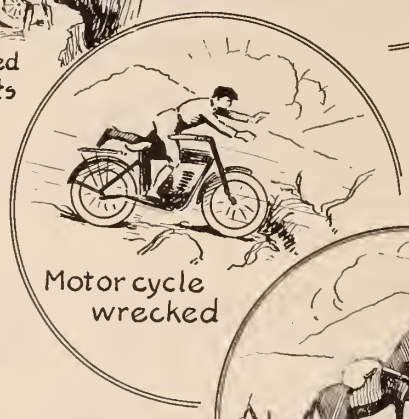




Aeroplane forced to land



Motor car stopped by wash-outs



Motor cycle wrecked



Pack-horse - success at last

EXACTLY one week after the terrible disaster at Pueblo, INTERNATIONAL flashed on the screens of the country pictures of this great catastrophe for your patrons to gape at.

How did we do it? Because, as always, we had a man on the job—and because, as always, the man made good.

Taking the pictures was easy—getting them to the laboratory was the hard job.

They started East first by aeroplane—but the aeroplane was forced down. Nothing daunted, INTERNATIONAL'S man jumped into a motor-car—only to be stopped by washouts. Stumped for a moment, he commandeered a motor-cycle and then struck a real stump and—wrecked the machine. What then? A pack-horse—and success at last.

We don't say this is a world's record in showing pictures of a great catastrophe. We simply give you the story to show you the lengths to which INTERNATIONAL goes in putting its news on your screen. We think that you'll agree with us that a NEWS SERVICE that regularly triumphs over every difficulty and turns up smiling at the end is the best one to serve you and your expectant patrons.

Sign that INTERNATIONAL contract today.

INTERNATIONAL NEWS released thru UNIVERSAL



"A PRIVATE SCANDAL"

Realart's Birthday Picture

May McAvoy—Star

May McAvoy!

Just one small body and one great spirit—but together they have endowed her with the power to move multitudes as they have seldom been moved before.

Youth and beauty as fresh as the morning—

That radiant sweetness that belongs to girlhood—

Poise that bears her triumphant through every dramatic moment—

A wistful whimsy that twines about your heart forever—

And a power of interpretation that is life itself.

But above all, her's is the ability to translate human emotions upon the screen.

Her's is the kind of acting that turns a shadow on celluloid into flesh and blood before your eyes—thrilling, vibrant, real!

Trade Mark Reg. U. S. Pat. Off.





A WEALTHY American family—a pretty wife who required much attention—a husband more interested in his race horses than his home—a baby girl. Add to these a "fine imitation of a family friend" with a fateful influence over the wife; little Jeanne, the loyal-hearted family ward; and Jerry, her hot-tempered lover!

This picture will hold you fascinated, tense with emotion, thrilled, oblivious to your surroundings, while genuine tears rush boldly, unashamed, down your cheeks



A Story With Every Appeal

"A PRIVATE SCANDAL" is from the pen of that gifted writer for the screen, Hector Turnbull. It is simply and powerfully told, and admirably adapted by Eve Unsell.

It carries the appeal of superb human drama—of youth and love—of life's inevitable struggle—of gripping suspense.

Here is a great audience picture, a box-office security, available to owners of the Realart Star Franchise at their contract price.







It's All Ready For You

A story that reveals the heart of an American home;

A flawless star in a dramatic portrayal of a gallant-hearted immigrant girl.

MAY McAVOY

in

"A PRIVATE SCANDAL"

Direction that causes you to forget you are gazing upon a screen, so faithfully and powerfully does it depict human forces and human characters—the work of Chester Franklin;

A continuity that sweeps you along, knitting the people of the story with your life forever;

A cast of players almost uncannily adapted to the characters of the picture.

Gripping drama!

A box-office Tidal Wave!



REALART
PICTURES CORPORATION
469 FIFTH AVENUE
NEW YORK



The Good Little Bad Girl

"Ask The Man Who Shows Them"

B383NY 52 COLLECT 4 EXTRA BLUE

DX TOLEDO O 333P 3

J S WOODY GENERAL MANAGER

REALART PICTURES CORPORATION

469 FIFTH AVENUE NEW YORK NY

BEBE DANIELS HITS TOP NOTCH IN TWO WEEKS WITH PAY STOP SHE IS NOW UNDOUBTEDLY TOLEDOS MOST POPULAR SCREEN COMEDIENNE STOP A PICTURE NO ONE CAN PAN STOP CREATES ITS OWN ADVERTISING STOP SURE FIRE FROM ALL VIEWPOINTS STOP GIVE US MORE PICTURES LIKE THIS AND WE CAN ALL FORGET THE HEAT

HAROLD F·WENDT PUBLICITY DIRECTOR RIVOLI THEATRE TOLEDO

REALART PICTURES CORPORATION
469 FIFTH AVENUE ~ NEW YORK

Great Box Office Values in Lavender and Old Lace



A HODKINSON RELEASE

Myrtle Reed brings a ready made audience to your theatre in the millions of people who know and love her novels of which Lavender and Old Lace is the most popular.

Millions have seen — know and have applauded in 50 or more great screen successes every member of the all star cast in Lavender and Old Lace.

And the picture itself is one "before which the sentimentalists will fall down and adore; and one that will stir up tender feelings in the breasts of even the most materialistic and matter of fact persons," says the Motion Picture News.

A sure fire patronage builder for any first run theatre.



LOUIS BENNISON



MARGUERITE SNOW



VICTOR POTEL



SEENA OWEN

RENCO FILM COMPANY
presents

"LAVENDER AND OLD LACE"

From the great story by
MYRTLE REED

With MARGUERITE SNOW-
LOUIS BENNISON
AND SEENA OWEN

Directed by LLOYD INGRAHAM

Distributed by
HODKINSON
thru PATHE EXCHANGE Inc.
WILLIAM M. VOGEL FOREIGN
130 WEST FORTY SIXTH ST. NEW YORK DISTRIBUTOR

SAM HARDING SAYS:



LIBERTY THEATRE
TEMPLE OF MOTION PICTURE
1104-6 MAIN ST.
KANSAS CITY, MO.

SAMUEL HARDING, MANAGING DIRECTOR
DAVE H HARDING, SEC'Y. & TREAS

May 26,1921.

Mr. T. Y. Henry,
United Artists Corporation,
7th Floor Film Bldg.,
CITY.

Dear Mr. Henry:--

I want to take this opportunity of expressing my satisfaction at the phenomenal business being done this week by Mary Pickford in "THROUGH THE BACK DOOR".

I personally recommended the picture to the public over my own signature, something that I very rarely do. I told my patrons that I consider it Mary Pickford's best pioture, and they believed me and came to see it. Then they went out and sent their friends. I haven't heard a single criticism among them. I believe that when I said it was her best, I was expressing the opinion of my patrons, for I have heard many of them say the same thing.

This week we have had the hottest weather of the year, but I am glad to say that our business, in spite of the intense heat, has far exceeded my expectations, and I am sure had the weather conditions been normal, we would have broken our house record.

Very sincerely yours,

Sam Harding



MARY PICKFORD'S

new picture
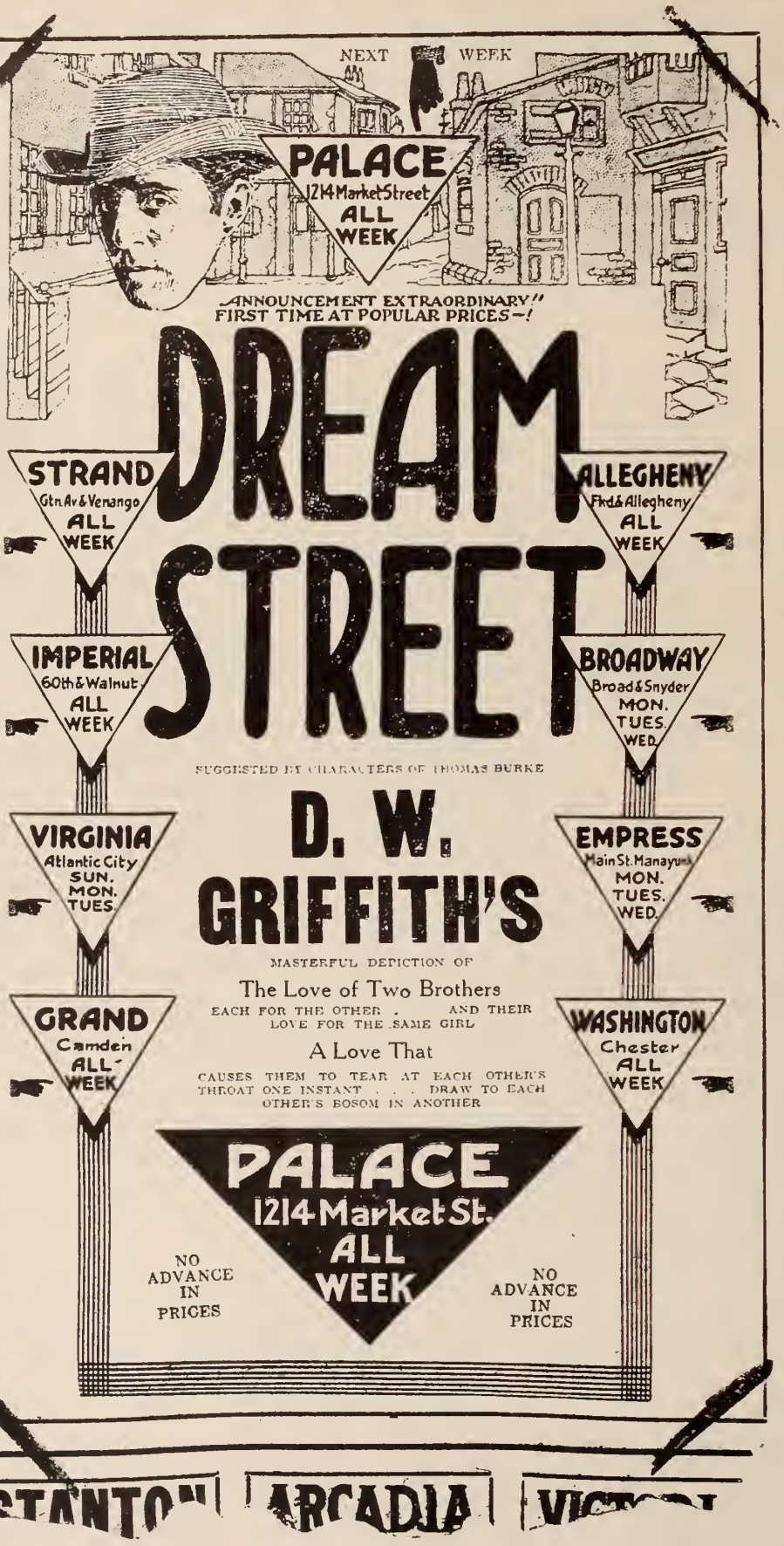
"THROUGH THE BACK DOOR"

Direction by Jack Pickford and Alfred E. Green
Scenario by Marion Fairfax · Photography by Charles Rosher

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS · PRESIDENT

An Exceptional Booking



THE STANLEY COMPANY OF PHILADELPHIA SETS ASIDE ITS USUAL POLICY AND PLAYS UNITED ARTISTS CORPORATION'S NEWEST D. W. GRIFFITH SUCCESS SIMULTANEOUSLY IN NINE OF ITS HOUSES IN AND AROUND PHILADELPHIA AS ANNOUNCED IN THIS ADVERTISEMENT CLIPPED FROM THE PHILA. *PUBLIC LEDGER* OF JUNE 11TH

"CARNIVAL"

with

MATHESON LANG

HARLEY KNOLES'

BIG PRODUCTION



WITH ITS TREMENDOUS MELODRAMA, ITS LIGHTS AND COLORS AND SWIFT MOVING ACTION, OFFERS AN IDEAL OPPORTUNITY FOR LIVE WIRE EXPLOITATION AND SALESMANSHIP. STIMULATE YOUR BUSINESS WITH THIS SENSATIONAL PICTURE.

UNITED ARTISTS CORPORATION

MARY PICKFORD — CHARLIE CHAPLIN
DOUGLAS FAIRBANKS — D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT





Arrow Film Corporation
Offers ~

The BLUE FOX

With ~

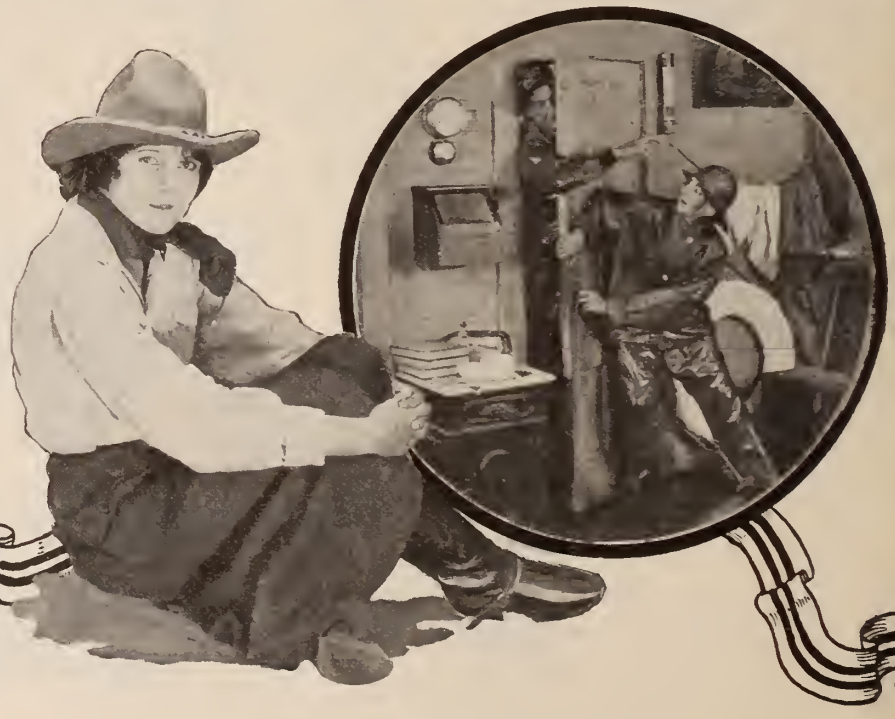
Ann Little

A BEN WILSON
SERIAL PRODUCTION













From WIDS:

"'The Blue Fox' is a swift moving serial cram-full of action and incident. The direction is good and the photography well done and even excellent in parts.

"Ann Little is the star and she steps her paces in a bright, active, and plucky manner. 'The Blue Fox' allows her plenty of scope for all kind of action * * *.

"The first episode is struck in the heart of Alaska. IN THE FIRST HUNDRED FEET OF FILM THE ACTION IS ALREADY WELL UNDER WAY AND ITS APPEAL GRIPPING. The snow fields are effectively photographed, and the attention held throughout * * * At the end of the first episode, a well staged and ably directed fight holds one almost breathless.

"If you go in for serials and your audiences enjoy rough stuff and fierce fights, they will not be disappointed if you run this on your screen * * *. 'The Blue Fox' is the last word in modern melodramatic athletic thrillers."



From Moving Picture World:

"There is enough action and thrills in 'The Blue Fox' serial to satisfy serial fans. * * *.

"The photography is unusually good, and the sets adequate. The picture is well produced throughout. The fifth and sixth episodes of this serial are as good and with as snappy action as the earlier two. In fact the sixth episode which takes place largely on a sailing vessel during a storm at sea is particularly well done."





Booking Through Your Leading Independent Exchange



SOME OF OUR BIG WINNERS AND MORE TO FOLLOW

Maclyn Arbuckle
in
"Squire Phin"
BY
HOLMAN DAY
FAMOUS STAR
FAMOUS STORY
FAMOUS AUTHOR
A Three-Ply Combination

Pictures with a Real Box Office Value —The Cream of the Big Features

"DIANE OF STAR HOLLOW"
SUCCESSOR TO
FAMOUS
"WHEN BEARCAT WENT DRY"
A MYSTERY PLAY OF THE BLACKHANDERS

IRVING CUMMINGS
SERIES OF ART-TABLOID SUPER FEATURES OF THE CANADIAN NORTHWEST
First Release:
"On the Trail"

These Offerings Spell Success in any Theatre. Live Exhibitors will Communicate at once

"WHEN DAWN CAME"
HUGH E. DIERKER'S MODERN MIRACLE PHOTO-DRAMA OF LOVE AND FAITH
A Film Revelation

COMING SOON—WATCH FOR THEM!

"THE RIGHT WAY" "THE SOUL OF MAN"
"WELCOME TO OUR CITY"

RELEASED THROUGH

PRODUCERS SECURITY CORPORATION

516-5th Avenue, New York

HAL ROACH
COMEDIES

one reel, every week

Produced by Rolin



HAL ROACH has been producing Pathe comedies for about seven years.

He didn't start with a reputation as a great comedy producer—he has *earned* one.

He found, developed and directs Harold Lloyd. He has developed Snub Pollard. He creates, originates. He is personally responsible for more laughing audiences than any man alive.

He is making the *best* one reel comedies today that can be found in the business. Count the laughs in a SNUB POLLARD or EDDIE BOLAND COMEDY, compare with those in any other comedy of the same length, and you'll get the proof.

Pathé
Distributors

Federal Photoplays of California

presents

"The LURE OF EGYPT"

from the novel

"There Was a King in Egypt"
by Norma Lorimer

Directed by Howard Hickman





A Great Chance for Exploitation

"The Lure of Egypt" is a picture that reeks of exploitation possibilities.

It is unique in story, different in locale.

It offers marvelous opportunities for ballyhoo in your lobby, on the street, in your presentation.

Arabian costumes, Eastern music, good tie-ups with merchants,—you can guess at the opportunities and the campaign book will tell you of dozens.

Get in touch with the nearest Pathe exchange and ask the boys to tell you all about it.

Pathé
Distributors







"UNDER TWO FLAGS"

From the famous book and play of the same name by Ouida, in five reels

You have read the book. Your children have read it. More than five million copies are now in circulation.

The play has successfully toured the country for years and every stock company has offered it repeatedly.

A picture that travels from the race tracks of England to the burning sands of the African Desert.

The first of six successful independent productions

This is the first of a series of six productions of equal merit which will be sold to the independent exchange and independent exhibitor on an equitable basis. ***Wire***

R & R Sales Corporation
Max Roth, Gen. Mgr.
117 W. 46th St., N. Y. C.

ALADDIN RUB



And the Wish of Musician

Better Music Means Better Shows and Bigger Crowds. These Mean More Money in the Cash Box and More Profits for YOU

Synchronized Scenario Music is arranged by the greatest recognized artists and fitted to all feature pictures. Correctly cued and timed for every action.

Every release, by all standard producing companies, has its music arranged and published by us—each instrumental part in separate binding.

No matter whether you employ one musician only (piano or organ), or an orchestra of 20 pieces—you will find synchronized music scores exactly meet your requirements.

As long as a film is in existence, our synchronized music will fit every scene—for a special patented arrangement provides for any and every "Cut" that may be made.

When you subscribe to SYNCHRONIZED SCENARIO SERVICE you are employing the actual personal talents of such artists as

CARL EDOUARDE
Nine years director of music, STRAND THEATRE, New York City, and still there.

ERNO RAPEE
Musical Director, Capitol Theatre, N. Y.

JAMES C. BRADFORD
Seven years director of music, BROADWAY THEATRE, New York City. Formerly writer of musical synopses for FAMOUS PLAYERS and now doing similar work for the FIRST NATIONAL Exhibitors Circuit.

JOSEPH CARL BREIL
composer of the music score of "THE BIRTH OF A NATION."

DR. HUGO REISENFELD
Musical Director of the RIALTO and RIVOLI theatres, New York.
These men are Directors on our Professional Staff and personally supervise all music issued by SYNCHRONIZED SCENARIO MUSIC SERVICE.



BED HIS LAMP

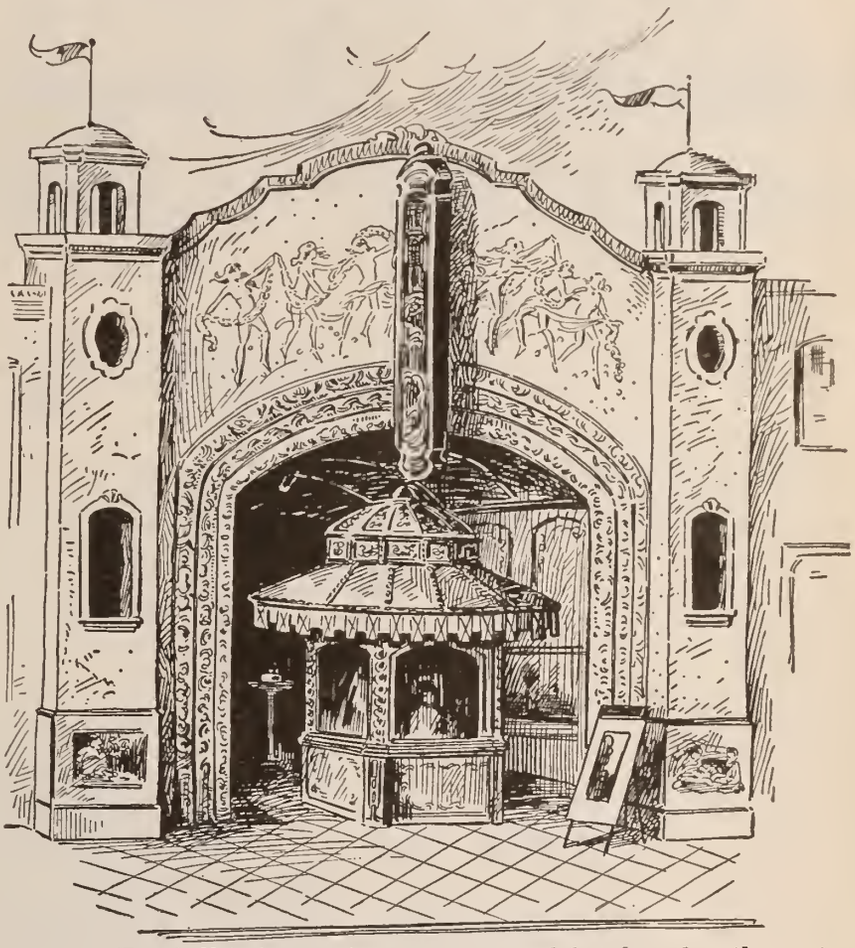
Every Movie Came True!

SYNCHRONIZED Scenario Music Solves Your Greatest Problem Costs but a Trifle, Yet as Important as the Picture

Let SYNCHRONIZED SCENARIO Music make your performance complete. Don't let your musicians wear out your audiences with the same old tunes week after week.

Besides being perfectly fitted to the pictures, SYNCHRONIZED SCENARIO Music brings you the very latest music from the popular musical plays as they are first produced in New York.

Ask any patron, the very first night you use SYNCHRONIZED SCENARIO SERVICE, and find what a difference was noticed in his enjoyment of the show.





For full information, terms, and further details, write to the Distributor nearest you.

Music Score Service Corporation,
1600 Broadway, New York City, N. Y.

Exhibitors Film & Service Co.,
565 So. Salina St., Syracuse, N. Y.

Synchronized Scenario Music Co. of New England,
142 Berkeley St., Boston, Mass.

Synchronized Scenario Music Co. of Philadelphia,
1333 Vine St., Philadelphia, Pa.

Synchronized Scenario Music Co. of Washington,
414 Mather Bldg., Washington, D. C.

American Film & Equipment Co.
170 Golden Gate Ave., San Francisco, California,

Theatre Service Company,
738 So. Olive St., Los Angeles, Calif.

Tri-State Distributors,
2003½ Main St., Dallas, Texas

H. A. Kyler Enterprise,
58 Exchange Place, Salt Lake City, Utah

Strand Features, Inc.,
201 Film Exchange Bldg., Detroit, Mich.

Will T. Richards,
700 Carondelet St., New Orleans, La.

H. A. Kyler Enterprises,
2014 Third Ave., Seattle, Wash.

Hostettler Amusement Co.,
900 First Nat'l Bank, Omaha, Nebr.

Sobelman, Mustard & Rowe,
711 Hennepin Ave., Minneapolis, Minn.

Sobelman, Mustard & Rowe,
Toy Bldg., Milwaukee, Wisc.

Synchronized Scenario Music Co. of St. Louis,
3317 Olive St., St. Louis, Mo.

Synchronized Scenario Music Co. of Kansas City,
Film Exchange Bldg., Kansas City, Mo.

Exhibitors Poster Service Co.,
Film Building, Cleveland, Ohio

Synchronized Scenario Music Co. of Chicago,
816 Lyon Healy Bldg., Chicago, Ill.

H. A. Kyler Enterprises,
919 Foster Building, Denver, Colo.

Apex Pictures, Inc.,
121 Fourth Ave., Pittsburgh, Pa.

Synchronized Scenario Music Co. of Atlanta,
801 Flat Iron Bldg., Atlanta, Ga.

SYNCHRONIZED SCENARIO MUSIC CO.

64 E. Jackson Blvd.
Chicago, Ill.

To the Advertising Manager—

THRIFT IN ADVERTISING

¶ Have you ever stopped to find the reason why the NEWS last year carried 607 more pages of advertising than any other paper?

Some of it was placed by the larger advertisers, who, after careful tests, decided to put *most or more* of their advertising in MOTION PICTURE NEWS.

Some of it was *exclusive* advertising.

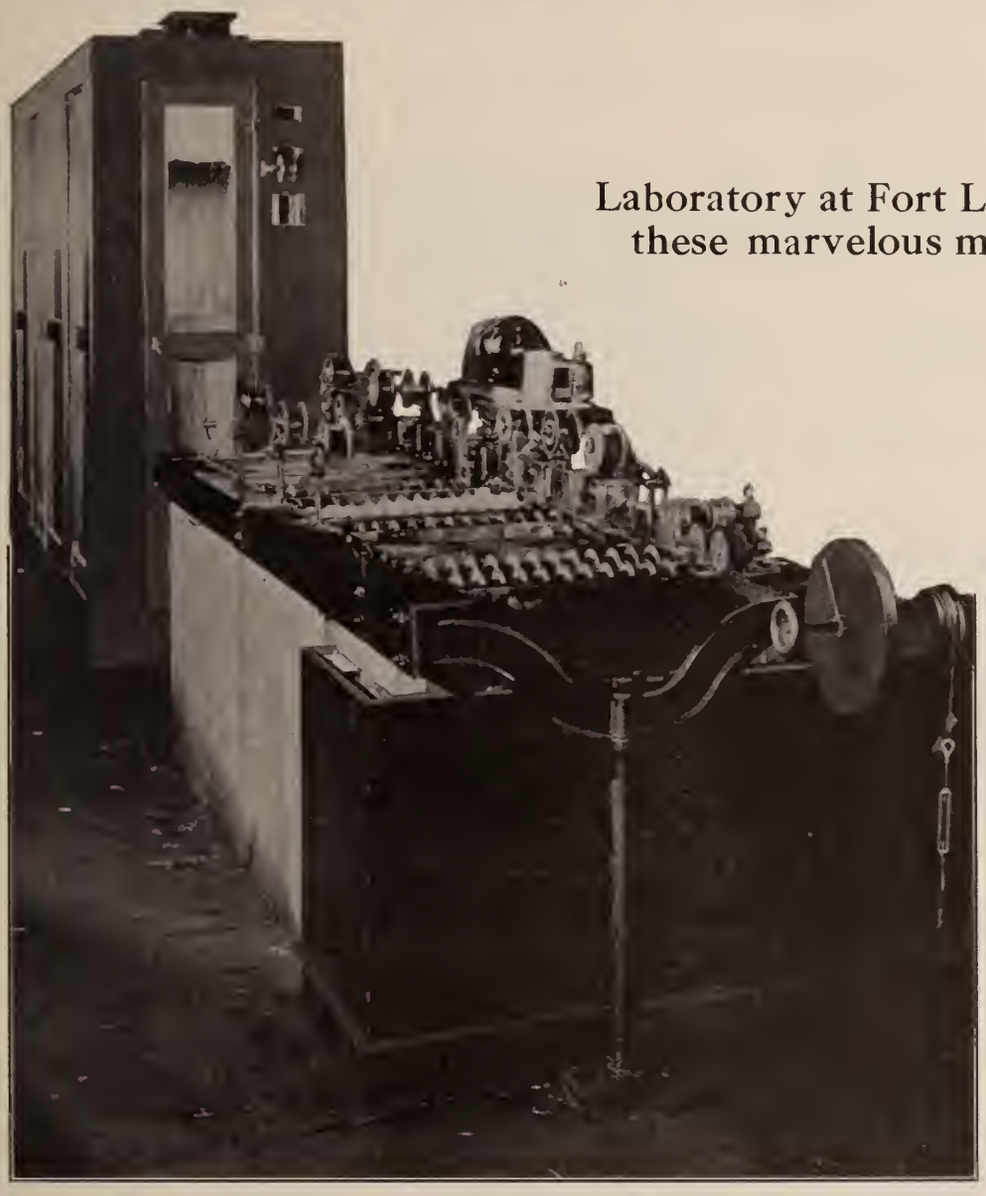
Some of it was accessory advertising of which the NEWS carries the largest amount, and for the very good reason that *the accessory advertiser can check his advertising returns.*

We predict that this supremacy in advertising pages will be doubled this year. Because the " News " has more than double the advertising value of any other publication, as every test proves.

That's *thrift* in advertising.—To make your advertising *effective* in the most effective medium.

The News Covers the Field

Universal Adopts Spoor-Thompson Developing Machines



Laboratory at Fort Lee being equipped with these marvelous mechanical developers

Saves Space Labor Raw Stock and guarantees 5,000 feet per hour

Savings in your plant will more than pay for their purchase

SPOOR-THOMPSON MACHINE COMPANY

George K. Spoor, President

Telephone Bryant 9764 Office, Room 508—110 West 40th Street, New York City

Factory—1333 Argyle St., Chicago

Figures that Spell

LEADERSHIP

From January 1, up to and including the issue of June 18, Motion Picture News carried 294½ more pages of ***paid*** advertising than its nearest competitor.

In the same period Motion Picture News carried 511¼ pages more than the lowest competitor.

From 294½ to 511¼ pages is the range of lead over all other trade magazines in the field.

WHY? Because—

The News COVERS the Field

E. Metzger, Strand Theatre, Creston, Ia.—"With a First National franchise I have made a success of my theatre where others failed." THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"One of the Best Dramatic Productions"



Read what the Exhibitors' Herald has to say of the play that made a tremendous hit at the Tivoli, Chicago.

"One of the best dramatic productions of recent date. The story is exceptionally well worked out and holds interest from the opening scene. A study of courage but in no sense a preachment. Excellently received at the Tivoli theatre, Chicago, and became the subject of much favorable discussion. The play should give satisfaction in every quarter. A powerful drama forcefully communicated. Dramatic points firmly recorded by capable players effectively directed. One of the best available dramatic attractions. Sam De Grasse gives a sterling performance and Naomi Childers wins new prestige. Brilliantly staged and directed. Great entertainment value."

Albert A. Kaufman's
presentation of a

Sydney A. Franklin Production

"COURAGE"

Adapted from Andrew Soutar's book
"Courage"

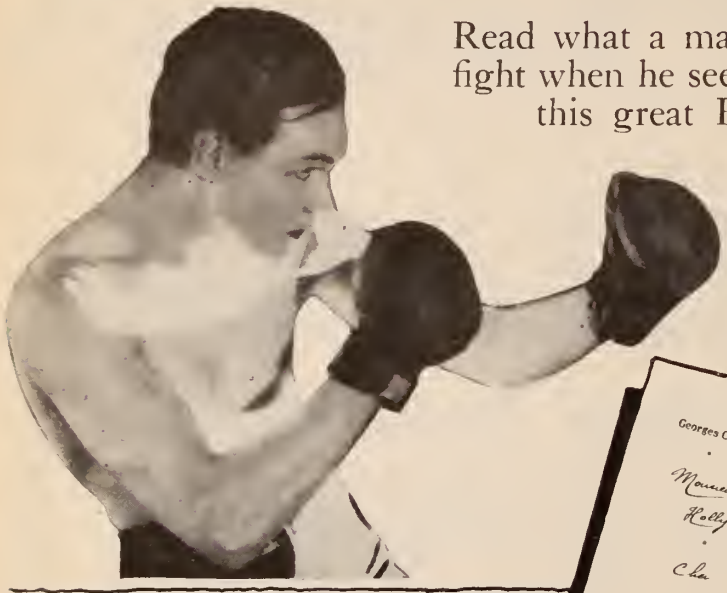
FIRST NATIONAL PICTURES

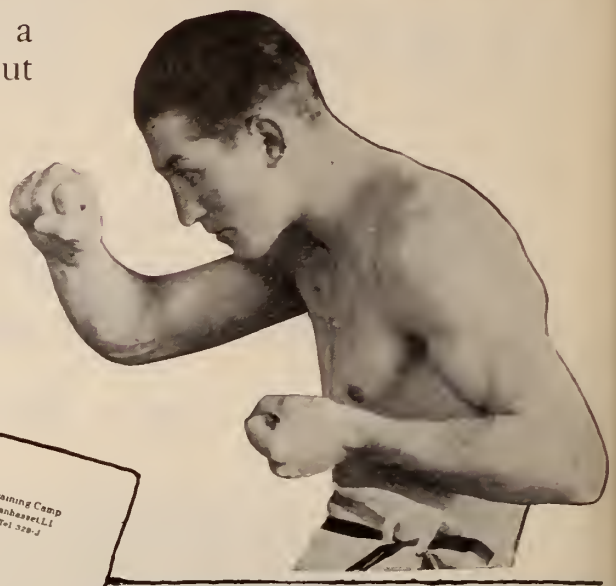
A First National Attraction

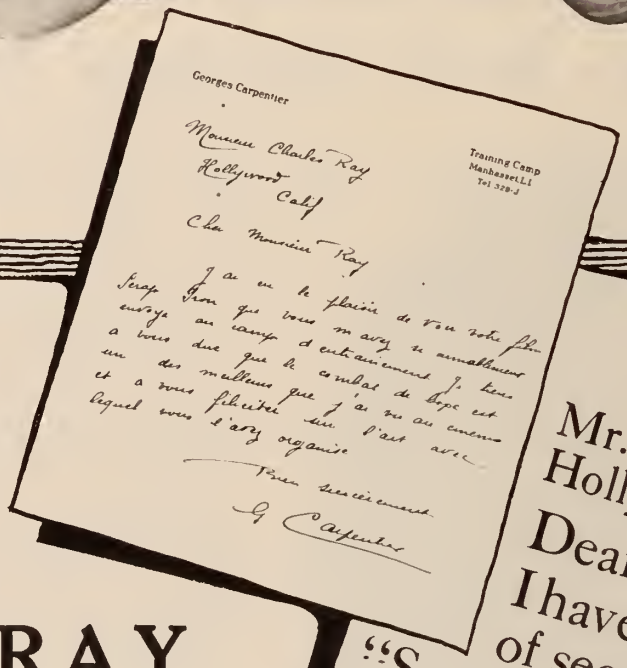
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Carpentier Calls "Scrap Iron" One of the Best Fight Pictures Ever Screened

Read what a man who knows a fight when he sees one says about this great Ring battle.







If one of the world's greatest battlers enthuses over this picture what will your patrons think of Arthur S. Kane's presentation of

Training Camp
Manhasset, L.I.

Mr. Charles Ray,
Hollywood, Calif.

Dear Mr. Ray,

I have had the pleasure of seeing your picture "Scrap Iron", which you were so kind as to have sent to the camp. I want to tell you that the fight in this picture is one of the very best that I have ever seen screened. Congratulations on the art with which you staged it.

Yours Sincerely,
(signed) Georges Carpentier

CHARLES RAY

in

"Scrap Iron"

Adapted from Charles E. Van Loan's Saturday Evening Post story, by Finis Fox

Directed by Charles Ray and produced by Charles Ray Productions, Inc.: photographed by George Rizard.

And the women will like it just as well as the men!

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION



Motion Picture News

VOL. XXIV JUNE 25, 1921 No. 1

The Broadway Ballyhoo

JUST what does the Broadway run amount to? We mean, of course, the Broadway run of a picture in a legitimate theatre at advanced top prices.

What does it mean to the producer? To the exhibitor?

The exhibitor takes the stand that the exceptionally good picture—no better however than the public has a right to demand today from the picture theatre—is withheld by the producer from his regular patrons until the cream has been thoroughly worked off in legitimate theatres in the big centres.

The producer claims that he can make more money in this way; that furthermore such an advertising introduction is necessary in order to make the exhibitor pay a worthy rental price.

We are thoroughly in sympathy with the producers' problems today. He needs as big an income as the picture deserves to pay.

But we can't agree with him that the Broadway showing is good advertising.

We have taken this stand with several producers only to be met with the reply: "Well, you don't know the show business."

Maybe not; but we do understand the business of advertising and merchandizing pretty well; and it only takes half an eye to see that the fourth manufacturing industry in this country is subject to sound advertising and merchandising rules and not merely to traditions of the show business—and to mere vanity.

Sometime ago a high class picture was given a Broadway showing. The loss taken was about seventy-five thousand dollars.

Was this good advertising?

Seventy-five thousand dollars spent in the daily newspapers of say twenty key centers would have given this picture a powerful bid for first runs and introduced it to some five millions of people.

Is the advertising value of a Broadway run, even a successful one, comparable to this—or to a campaign at half, or one-third the expense?

We are inclined to believe that when this business gets down to real, forceful advertising and merchanizing—to the sort of skill and resources put back of big distribution and selling campaigns on clothing, paints, shoes, flour, etc.—that Broadway runs will go into the discard.

And these campaigns are coming to the picture business—as sure as shootin'.

The Child and Censorship

WE publish in this issue a very important letter from E. R. Rogers, manager of the Signal Amusement Company of Tennessee.

It is important because it deals intelligently with the subject of children and the motion picture theatre; and this matter is of supreme importance because it goes to the root of the censorship and Blue Sunday agitation, and because it will always concern, in a large way, the status of the picture and the picture theatre.

We cannot make all pictures for children only; but we can and must take care of children in the motion picture theatre.

We advise that every exhibitor read and thoroughly consider this letter.

Here are a few of its high points:

Mr. Rogers has started special shows for children.

They are successful—in themselves.

They are building up a new and valuable good will for the theatre.

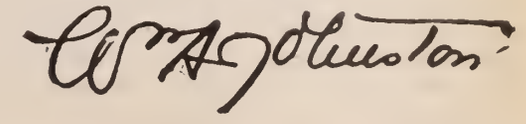
They are enlisting "The enthusiastic cooperation of ministers, educators and parents."

They have brought the picture theatre into active cooperation with the public schools and churches, with musical education.

All this is of the utmost importance.

We make without hesitation this sweeping statement: The motion picture will never be free from censorship or any other form of public persecution and criticism, and the motion picture theatre will never acquire its solid and rightful place in the community, until the problem of the child and the picture theatre has been successfully solved.

The Tivoli Theatre has done this.



First National Sifts "Control" Charge; Walker's Reply

THE following statement was issued last week by First National:

"In a letter to J. D. Williams, manager of Associated First National Pictures, Inc., Senator James J. Walker, national counsel for the Motion Picture Theatre Owners of America, has acknowledged that his statement that Adolph Zukor controlled 'five out of eight of First National's Board of Directors,' had no foundation except in hearsay, a fact which was not made clear in the printed accounts of the incident.

"Senator Walker made the allegation at the luncheon given at the Hotel Astor, June 1st, upon his return from a tour of the country in the interests of the Motion Picture Theatre Owners of America. It was published in the trade press and immediately brought forth a complete and explicit denial from Associated First National Pictures, in print, as well as by direct letter to Senator Walker.

"Associated First National, in its correspondence with the M. P. T. O. counsel, requested either specific proof of his charges and their foundation or an acknowledgement that such proof was an impossibility, and a retraction of the statement.

"Senator Walker's letter amounts to such an acknowledgement, when he admits that hearsay constituted the sole basis for the assertion of Zukor control in Associated First National's directorate.

"The letter in full is as follows:

June 14th, 1921.

My Dear Sir:

I have two letters from you, both dated June 3rd, which I have not answered heretofore only because of the multiplicity of official and professional obligations I found awaiting my return from the West.

While it was my early impression that one of your letters was dictated more for the purpose of publication and to become a selfserving declaration, I am inclined to dismiss that thought because up to the moment I have not heard of its publication.

During my visit to California last month, a man of recognized integrity with experience and standing in the motion picture industry, made the statement to me that five directors of Associated First National Pictures, Inc., were to some extent controlled by Adolph Zukor, and further, that evidence of this would be forthcoming in the near future. In passing this statement on, among other things, to the motion picture theatre owners at the Hotel Astor on June 1st, I did so with the explicit declaration that it was entirely hearsay so far as I knew (and so it was understood by all those present), but, however, of sufficient importance to the protection and welfare of the independent theatre owners to warrant investigation. With that always in mind, I knew that if upon investigation this statement proved to be unfounded, it would redound to the credit of First National, establish their independence and silence all further rumors to that effect, as well as relieve whatever doubt might exist in the independent exhibitor's mind. If on the contrary, facts should be produced substantiating the rumor, no injustice whatever would have been done the men concerned.

Notwithstanding how supersensitive we may be, I believe that an investigation would be more beneficial than a retraction without investigation.

I note in your other letter of the same date, what appeals to me as an absolute justification of my apprehension in the premises, because you say "*in reference to the carefully contemplated monopoly I am thoroughly in accord with your personal and official opinion, that no steps are too drastic and no extremes too great to stop its progress and throttle it for all time.*" Evidently, you have sources of information which convinces you of a "carefully contemplated monopoly" in the motion picture industry and nothing can be "too extreme to combat."

The fact that the motion picture beach is strewn with exhibitor wrecks—due to certain piratical practices in the industry plus the tendency of the average exhibitor to ignore danger signals until too late—moves me to take time by the forelock even as against my preference to be conservative.

Again in the same letter (in the one in which you do not demand a retraction) you say "the industry at large is entitled to independence as the only means for its endurance if nothing more, and none of us who regard its future as something greater than its past can afford to rest *idly in the present while the menace of monopoly exists.*"

Well said—it may be a means of gratification to you to know that we are determined not to rest idly, but I am also inclined to believe from your statement that there are some details in the effort for trustification with which we are not familiar and which, I respectfully submit, it is not only your duty but it may be to your interest to uncover.

Nowhere in my speech to which you refer, nor at any other time, have I ever stated that First National has several theatres in the City of Denver.

Very truly yours,

(signed) James J. Walker.

Congress Views Battle on Tariff for Raw Film Stock

House Committee Recommends Fifteen Per Cent Duty on Imports of Foreign-Made Raw Film

(Special Washington Correspondence)

CAPITOL HILL is once more viewing a struggle fraught with great importance to the motion picture industry. This time the tariff, football of American politics, takes on a significance to film men. And the results of the battle that for the first time bring the words "protection" and "free trade" to the ears of picture folks are destined to have an effect on every branch of the industry, producers, distributors and exhibitors.

On one side of the trench line is found the Eastman Kodak Company and other American manufacturers of raw stock, alarmed by the steadily growing strength of foreign invaders, and asking Congress for a protective tariff of at least thirty per cent ad valorem.

Lined up in opposition are the independent film laboratories, who see in foreign made raw stock an opportunity to produce a competitive market here. The National Association of the Motion Picture Industry, while its members may be said to be almost vitally interested in the outcome of the struggle, has thus far maintained a stand-off attitude on the raw stock question, the Producers' and Distributors' Division going on record for neutrality and the Executive Committee expressing a desire to see a competitive market.

Hearings on the subject have been held before the Ways and Means Committee of the House since the middle of February. Last week it was learned that the Committee would recommend a fifteen per cent duty on foreign stock. Most observers consider this decision as scoring first blood for the free trade advocates; but the latter declare they are going to battle on in the Senate hearings for complete freedom from duty. American manufacturers asked for a thirty per cent duty; and the opposition for no duty; so it might be better to label the struggle to date a "draw."

The usually dry-as-dust reprint of the hearings of the Ways and Means Committee take on a live interest when we read the sections devoted to the raw stock matter. Letting the personal appearances and briefs presented to the Committee to tell the story, we come first to a statement filed by George Eastman, president of the Eastman Kodak Company.

After outlining the commercial initiative and enterprise of his company in developing the manufacture of film to a point where America leads the world, Mr. Eastman takes up the tariff question. The Payne-Aldrich act of 1909 imposed a duty of twenty-five per cent. The Underwood-Simmons tariff placed it on the free list. This latter action, declares Mr. Eastman, had it not been for the coming of the war, would have resulted in flooding the market with foreign-made stock produced by labor cheaper than American, and offering a competition which he asserts the American manufacturer of stock could not meet.

Post-war labor conditions, combined with the exchange situation, make the condition even more critical now, the Eastman brief continues. This is responsible for the request that the duty be increased even over the high-protective Payne-Aldrich act from twenty-five per cent to thirty per cent.

Germany Gets Italy's Trade

Figures given are interesting. We read, "The selling price of Eastman Kodak Co. positive motion picture film is about two and a half cents per linear foot. In parts of Europe the price of foreign film is now about one and a half cents per foot. . . . Since the war Germany has captured the market in Italy, where, before the war, the Kodak Company had an extensive business. It has done this by reason of the fact that it can greatly undersell us. . . . Practically every foreign country that manufactures film has an import duty, while the United States has none. . . . Any of these foreign countries can import its film into the United States, pay a duty upon it of thirty per cent, sell it at ten to fifteen per cent below the prices at which prevail here, and still make a larger profit than it makes by selling the same film in European countries. In other words, the imposition of a tariff of thirty per cent would not be a prohibitive tariff, and probably would not curtail the importation of film into the United States."

Mr. Eastman also brings up the point that, without a duty, it would pay an American manufacturer of film to make his raw stock abroad under cheaper labor conditions and import it here.

Brulatour Is Heckled

Picture men who remember hearings of the past three and four years before the Ways and Means Committee were not surprised to find Congressman Henry T. Rainey, of Illinois, ready to bristle the Eastman fur on the slightest excuse. Congressman Rainey has for several years had to listen to the repeated declaration that "Any tax you place on the big fellows in the industry is passed right on down the line to the small exhibitors. So don't tax us, please! We little fellows are the ones who will suffer."

So when Jules E. Brulatour, sales agent for the Eastman Kodak Company, appeared Mr. Rainey sharpened up. Mr. Brulatour declared that he was present as an individual and not as a representative of the Eastman organization. "I am a distributor of motion picture film," he declared. "I am here to ask you gentlemen for a tariff amounting to at least thirty per cent. This tariff will help all American manufacturers beside the Kodak Company, and at present there are four, the Bay State of Boston, the Eagle Rock of New Jersey, the Powers' Company of Rochester, and the Ansco Company of Binghamton."

Congressman Rainey sparred around a bit, first over the question of whether there were any other American manufacturers of film, then to the point of how their output compared with that of Eastman. After a series of questions, he declared:

"The Eastman Company does not appeal to me as a company which needs any protection against anybody in the world. Every time we try to tax the Eastman Company they get away from us and hand it right on down to the little fellows. They get out from under every time."

"It is only fair that they should," replied Mr. Brulatour. "They are an American company, they employ an enormous amount of labor, they pay an enormous income tax, they do everything that American citizens are called upon to do. Last year they paid a five-million-dollar

(*Continued on page* 48)

Photoplay's Medal of Honor Novel Project

THE announcement by Photoplay Magazine of its intention to award a Medal of Honor annually for the best production of the year, as carred in last week's issue of Motion Picture News in a strikingly attractive insert, has been acclaimed by the industry far and near as tending to give country-wide impetus to the movement for production of films of the highest merit.

As stated in his insert, James R. Quirk, publisher and editor of Photoplay, sincerely believes that signal honor, in the form of the Medal proposed as an award, will tend to turn the efforts of producers into channels which must further prove America is making photoplays far and above the best screen works of any country.

A nation-wide ballot of two and a half millions of readers of Photoplay will be taken, and a verdict as to the most meritorious production so arrived at.

Thirteen Incorporations in New York State

Thirteen companies identified with the motion picture industry were incorporated in New York state the past week, with a total capitalization of $325,500. They were: The Mac Lar Co., Inc., $5,000, James McMahon, Margaret McMahon, E. J. Lauro, New York; Giglio Amusement Company, $100,000, Clemento Giglio, Julian DiBucci, Rafaelle Ferrindino, New York; The Associated Manufacturers of Safety Standard Films and Projectors, $500, W. L. McFarland, Charles P. Ramee, F. J. Glavin, New York; Williamsburg Havemeyer Amusement Company, $24,000, Solomon Emanuel, David Crespi, Benoit Valensi, Brooklyn; Movie Topics, Inc., $50,000, Charles and Edward Singer, Samuel Greenbaum, New York.

R. and L. Theatre Corporation, $30,000, Henry W. Pollock, H. L. Jacobson, S. M. Kronheimer, New York; Life's Mirror, $10,000, A. R. Hutty, Guido Zara, Angelo Giovanelli, New York; American Film Cleaning and Polishing Corporation, $50,000, George Strobl, N. L. Kane, Harry Brinck, New York; Sonora Film Corporation, $1,000, H. C. Lindgren, Anna Rosenthal, New York, Arthur Rosenbaum, Brooklyn; Carroll Theatres Amusement Company, Rome, $15,000, Antonio Greco, J. M. Schwartzwalder, Joseph S. Kallet, Auburn; Agfa Raw Film Corporation, $10,000, M. M. and M. R. Schlesinger, New Rochelle; C. E. Schlatter, Woodhaven; Prudential Theatres, $25,000, Emil Rosenbaum, Joseph and Isidor Seider, Brooklyn; Kelwyn Amusement Corporation $5,000, Samuel Market, S. G. Auerbach, J. J. Cohen, New York city.

Censor Appointment Raises Issue in Maryland

With exhibitors lined up on one side for recognition and advocates of strict censorship on another, Maryland is witnessing a battle over the appointment by Governor Albert C. Ritchie of the person who will serve on the State Censorship Board during the Governor's remaining two years in office.

The fight develops about the vacancy caused by the expiration of Charles F. Macklin's term. The Exhibitors' League, of which Eugene B. McCurdy is president and William F. Stumps, Jr., secretary, is pushing to the front Charles A. Hicks as its candidate. Hicks is owner of the Hampden Motion Picture theatre and is said to be well qualified to represent the motion picture men.

Opposing the Exhibitors' League is the Citizens' League for Better Motion Pictures. The citizens' organization, in its clamor for recognition, has passed a number of resolutions and forwarded them to the Governor. It claims a right in the naming of the new censor and wants a candidate meeting with its O. K. to go to the censorship board to give it all his time. A lengthy list of "high-type" persons has been sent by it to the Governor.

Can't Sell Sunday Tickets So He Asks Donations

J. C. ROBERTSON, manager of the A-Muse-U theatre at Hope, Ind., has the blue law cranks licked through a novel stunt. The Theatre was opened one Sunday evening but the ministers of the three churches, backed by their congregations forced it to close on threat of application of the Indiana Sunday closing law which provides a fine and imprisonment for any one operating an amusement on Sunday when admission is charged. The following Sabbath Robertson put a sign across the front of his theatre reading, "Please donate as we are selling no tickets."

Persons who wanted to see movies on Sunday donated liberally, while the reformers sat by with their hands crossed helplessly. The church folks have carried the fight to the town board.

Exhibitors' Chicago Branch Elects New Officers

An unusually large attendance marked the meeting of the Illinois Exhibitors' Alliance, Chicago Branch, held at the Vitagraph Projection Room on June 10 to elect officers, the commission form of government, which has been in operation for over two years, having been abolished by the members of the branch at a previous meeting.

The wage scale of the operators also was discussed and a committee appointed to take up the matter with the men.

A strong appeal to attend the national convention of The Motion Picture Theatre Owners of America at Minneapolis on June 27th, 28th, and 29th was made by W. D. Burford, secretary of the Illinois Exhibitors' Alliance.

The officers elected include: John Silha, president; H. Goldson, L. Siegel, J. B. Dibelka and George Bromley, vice-presidents; Julius Lamb, corresponding and recording secretary; Adolph Powell, financial secretary; H. Kahn, treasurer; Max Cooper, sergeant at arms. Members of the executive committee are as follows: Louis H. Frank, E. J. Haley, Joseph Hopp, J. Kallal, S. Selig, J. Cohen, R. Isrial and Paul Sittner.

Business Off Normal in Coast Theatres

Wire reports from the coast advise that patronage at Los Angeles theatres are from thirty to forty percent off normal with the depression still growing.

Business fell off slightly some two weeks ago, with last week as stated above. The lack of patronage extends to every house in the city and has affected every picture no matter how much of a box office attraction it was considered to be.

Undoubtedly however warm weather is having considerable to do with conditions, although the lack of employment among thousands of people who have been connected with the production of films is a big factor.

Canadian Exhibitors Start Organization Movement

A formal move has been made in Canada for the establishment of an exhibitors' organization, in which the managers of legitimate houses will also be eligible for membership, to seek remedy for existing conditions and, eventually, to bring about changes that will permit the reduction of admission prices at all theatres.

The step has been taken at Montreal, Quebec, where the Montreal Theatrical Managers' Protective Association has been organized. The avowed objects of the body are to create a better feeling among the different managers, to encourage co-operative measures and to present a united front to the theatrical employes' unions whose dictates have reached the limit, it is declared. The "grievances" against the labor unions are that the musicians, stage hands, electricians, operators and others have made exorbitant wage demands and have required vexatious and absurd working conditions.

Announcement has been made that the ultimate and chief aim of the new organization is to organize to reduce admission prices and not to raise them.

Officers have been elected as follows: President, Howard W. Conover, manager of the Imperial theatre, one of the large down-town theatres in which moving pictures are presented exclusively; vice-president, A. B. Wright, of the Princess, a vaudeville and moving picture house; secretary-treasurer, Fred Howarth, His Majesty's theatre.

Theatres represented at the organization meeting included practically all of the leading theatres in the Canadian Metropolis, such as the Capitol, Imperial, Allen, St. Denis, Loew's, Papineau, Strand, Regent, Princess, Gayety, Orpheum and His Majesty's.

N. Y. Press Club President Addresses A.M.P.A.

Percy Howard, president of the New York Press Club and editor in chief of the American Press Association, was the speaker at the A. M. P. A. dinner at the Cafe Boulevard, June 9. Mr. Howard delivered a plea for greater cooperation between newspaper publishers and motion picture producers, admitting that the publishers were equally at fault in the failure to establish relations mutually advantageous.

The A. M. P. A. adopted a resolution of thanks to Samuel Rothafel and H. Dowd of the Capitol theatre for their work in arranging the special presentation of the A. M. P. A. at the Harris theatre, June 5. Tentative plans were initiated for a big function for the A. M. P. A. in connection with the inauguration of new officers in the fall which will mark the fifth anniversary of the association's existence.

A Letter That Is Worth A Page of Space

SINCE children entertainments are now being experimented with by exhibitors and encouraged by trade publications, and inasmuch as we have established these special performances at our Tivoli theatre here with an attendance of between 1,600 and 2,000, I thought perhaps you would be interested in what has been accomplished in Chattanooga.

Censorship agitations and "Blue Sunday" propaganda, although allayed now, have done much in the past months to decrease the patronage of children. The growing tendency on the part of mothers to assume that the photoplay is not conducive to good morals, which took the form of almost a demand for children shows, coupled with the loss in patronage prompted us to delve into the possibilities of special performances designed to interest children between the ages of three to fifteen. After careful planning the children matinees on Saturday mornings were instituted, and have proved a success from the very start. Through them we are establishing a new kind of good will for the Tivoli. Those who have been more or less antagonistic toward theatre activities are now getting a new vision—learning that the theatre has become a potential factor for the promotion of art, music and literature in the community. The enthusiastic co-operation of ministers, educators and parents is indicative of this.

As much care and precision is exercised in the handling of these special shows as is given the regular performances. Officials and theatre attaches have at no time minimized the importance of conducting the matinees in the very best way possible. We believe that this has had much to do with the success of the venture.

In arranging the programs, the play hour feature is the first considered. Through the interest of local educators, the services of teachers trained in chorus work have been secured to lead the children in nursery and patriotic songs. So great has the interest of the school authorities become that the pictures exhibited are used as the topic of discussion in English classes on Monday mornings. The next period is given over to talks from ministers and educators who entertain with appropriate stories and sermonettes. The feature pictures are always carefully chosen and only such photoplays as the young people are capable of understanding shown.

The arrangement and rendition of musical programs is given particular attention, making the entertainment value of the play hour complete.

So great has been the attendance that an extra box office has been installed in the Tivoli lobby, and the use of four cashiers made necessary. Employees of the theatre from ushers to operators donate their time and enthusiastically assist in making the children safe and comfortable.

With two thousand children talking the photoplay in as many homes and with as many parents interested in our matinees, we believe we are building for the future, and enlisting staunch supporters of the cause of the industry. These gatherings are not only having a far-reaching effect upon the amusement public but are also having a tremendous influence upon those directly interested in the amusement business.

Very truly yours,

E. R. ROGERS.
Manager of Theatres,
SIGNAL AMUSEMENT CO.,
Chattanooga, Tenn.

Wisconsin Refuses to Repeal Blue Laws

The Wisconsin senate by a vote of 21 to 9 refused to pass the Czerwinski bill providing for the repeal of the state blue laws on June 11th.

Senator Henry Roethe, in objecting to the passage of the measure, presented 340 petitions from all over the state and a list of objecting churches. After a page carried the huge pile of petitions and letters to the clerk's desk the measure was defeated. No immediate change is expected because the blue laws have been a dead letter for a number of years. The senate's refusal to repeal them probably indicates that they do not dare risk political criticism.

Jury Trial Expensive, So Sunday Shows Continue

Otto J. Motry is manager of the Lyric theatre at Tiffin, Ohio. His job is to furnish motion picture entertainment for the people of Tiffin. The ministers of Tiffin have tried to interfere with his job of furnishing entertainment on Sunday. They had him arrested once for operating contrary to law. Manager Motry's motion picture house was closed. He demanded a jury trial. The jury disagreed and the case was dismissed. Soon after that, Motry was again arrested on a similar charge. Again he demanded a jury trial. Again the jury disagreed. And now the county commissioner refuses to O. K. any bills submitted to him by the county prosecutor, dealing with the Sunday motion picture show. Reason is that jury trials are expensive, and the county commission doesn't want to put up any more money for an unlimited succession of jury trials that are bound to result in a series of disagreements.

So, Manager Motry is once again running Sunday shows. The law says it is unlawful to show motion pictures on Sunday, which contains a story. So the program at the Lyric theatre on Sunday is made up of news reels, scenics and educationals and cartoons. Manager Motry reports that with this program he had as much business on Sunday as he has had on any other average Sunday.

All Would Be Well Were This Line Reversed

Charles E. Moyer, publicity manager of United Artists, submits the following telegram addressed to President Hiram Abrams of United Artists by Bennie Zeidman of Los Angeles, Cal.:

"A manager here who owns a theatre two blocks below the Mission theatre today started court action to keep the long lines waiting to see Mary Pickford in 'Through the Back Door' from blocking his entrance. This is our second week."

Kipling's Picture to Open at Capitol on June 19th

"WITHOUT Benefit of Clergy," the screen adaptation of Rudyard Kipling's famous story, will be given its premiere at the Capitol theatre, New York City, Sunday, June 19. Announcement to this effect has just been made by the Pathe home-office. It is also stated that Samuel Rothafel will give special attention to the musical setting of "Without Benefit of Clergy," and will introduce the picture with the presentation of a beautiful and appropriate prologue.

The picture was made by Robert Brunton on the West Coast for release by Pathe. James Young directed the production. Randolph Lewis, who went abroad to aid Mr. Kipling in the screen adaptation of his story, was "on location" during the filming of the picture and assisted in the incorporation into the picture of Mr. Kipling's ideas and suggestions.

Virginia Faire plays the part of the Hindu heroine, Ameera. Thomas Holding appears in the role of the British engineer, and Nigel de Broulier has a strong native part.

Has Sheet to Standardize Production Estimating

Evidence of another step to establish the work of film production on a strict business basis is seen in the "Producers' Estimate Sheet," being issued to independent producers and directors by the Tilford Cinema Studios of New York. The estimate sheet probably represents the most successful effort yet made to standardize estimating for production in a comprehensive and systematic budget manner. The sheet shows in the first column the main production departments connected with the making of a picture. In the second column, as sub-divisions of the departments mentioned in the first, are presented the persons and expense items normally involved in the production of a motion picture. In a third column, and in horizontal lines with the sub-divisions of the second column, are squares within which may be recorded in itemized fashion the "estimated" and "actual" costs entailed.

Vitagraph Branch Manager in Kansas City Resigns

F. F. Nine, branch manager of the Kansas City, Mo., office of Vitagraph, has resigned his position, effective June 11. Mr. Nine has served as branch manager for three years and six months and has been connected with the Kansas City office of Vitagraph for six years. He was previously branch manager of the old Eclectic Feature Film Co. at the Kansas City office.

Look for Renewal of R.-C. Production Shortly

A wire from the Coast advises that Robertson-Cole has sent out requests for stories for Pauline Frederick and Sessue Hayakawa, indicating that a renewal of production will be started shortly.

$100,000 Alterations in Cincinnati Lyric

Improvements approximating $100,000 are to be made in the Lyric theatre, Cincinnati, during the latter part of August, by McMahan and Jackson, the lessees, who also are interested in the ownership of the property.

Plans for the changes, which will give a total seating capacity of 2,000, are now being completed. The additional seats will be obtained through the elimination of the boxes and cutting off of part of the stage. New chairs are to be installed as well as lighting fixtures and a ticket booth. The interior of the theatre also will be redecorated. The program also includes a new marquette.

When the work is finished the management intends to inaugurate a new policy for operation of the theatre.

William H. Bell of Kansas City Commits Suicide

William Henry Bell, head of the Camp-Bell Projector Company in Kansas City and former principal owner of the Equitable Film Company, is reported to have committed suicide Tuesday morning at his home, 525 Knickerbocker Place, Kansas City, by shooting himself. Mr. Bell, who was 40 years old, suffered a nervous breakdown about two years ago, and has been in ill health since then. He was born in New York City and had lived in Kansas City the last five years. He organized the company, of which he was the head, about nine months ago.

Wm. Taylor Going Abroad to Study Film Situation

William D. Taylor left Los Angeles late last week bound on a mission in which the picture community, the American Legion Film Post, and Chamber of Commerce in Los Angeles are intensely interested. Mr. Taylor is scheduled to sail from New York on Thursday of this week for Europe. While abroad he will reconnoiter the European film situation, especially in Germany. Mr. Taylor's trip abroad is also in the nature of a vacation after a protracted period of hard work and a recent operation, but he plans to combine business with pleasure. Edward Knoblock has tendered his Piccadilly apartment to Mr. Taylor during his stay in London.

Theatres Help Defeat Daylight Saving in Denver

Daylight saving was defeated in Denver, Col., at the municipal elections held in that city on Tuesday, May 17th. The theatrical interests of the city as well as the railroad companies are credited principally for the defeat of the daylight saving ordinance, as both these industries waged a strong campaign against its adoption. The voting was approximately 2 to 1 against the ordinance.

Enthusiasm Marks Approach of Convention

Exhibitors' Meeting Will Keep Strictly to Business; Special Rail Rate Arranged

A LATE announcement from the headquarters of the Motion Picture Theatre Owners of America advises that reports from all parts of the country indicate that the national convention of the M. P. T. O. of A. at Minneapolis, June 27, 28 and 29, will be one of the largest attended meetings in the history of the industry. The sessions will be held at the West Hotel, beginning Monday morning and continue through to a late hour Wednesday night. A list of the delegates and alternates elected by the Motion Picture Theatre Owners of Illinois is submitted below as well as information on how those preparing to attend the convention may secure half-fare rate on the return trip from Minneapolis.

While the theatre owners attending the convention have declared their intention to make the convention predominantly a business one, yet an elaborate entertainment program, including tours, lake rides, and theatre parties, is being prepared for the wives and families of the attending exhibitors.

Some of the features of the convention schedule as reported by the M. P. T. O. of A. headquarters are:

Reports from the officers and committee of the organization, discussion of and course of action on producer-exhibitor affairs, action on the music royalty and five per cent film rental tax, report of the Washington executive committee regarding parcel post delivery of films, and protection of the independent theatre owners from attempted seizure of their theatres. One of the big events will be the banquet at which government officials, U. S. Senators and Congressmen, and several state governors are scheduled to speak.

A large number of delegates and alternates, elected by the Motion Picture Theatre Owners of Illinois, have signified their intention of being aboard the special train which will leave Chicago on the morning of June 26 at 10 a. m. over the Burlington Railroad, scheduled to reach Minneapolis, the M. P. T. O. of A. convention city, that evening.

The list of delegates and alternates include:

DELEGATES—Joseph Hopp, Chicago, delegate at large; W. D. Burford, Aurora, delegate at large; Dee Robinson, Peoria; Chas. Lamb, Rockford; Don Bestor, Kankakee; Charles Law, Pana; William Pearl, Highland Park; T. E. Yemm, Duquoin; W. W. Watts, Springfield; J. F. Dittman, Freeport; William Cadoret, Kankakee; Ralph Crocker, Elgin; B. F. Uran, Mattoon; John Miller, Woodstock; Ed. Nelson, Quincy; John Koletis, Rock Island; J. W. Edwards, Aledo; and for Chicago, Fred Hartmann, Henry Von Meeteren, John Silha, J. B. Dibelka, M. O. Wells, H. D. Koffman, George Bromley, K. S. Fitzpatrick, John Frundt, H. Goldson.

ALTERNATES—Paul Sittner, Chicago; J. J. Rubens, Aurora; O. Frederick, Pekin; Claude Rew, Harrisburg; J. J. Hoffer, Peotone; Gus Karasotas, Springfield; M. M. Rubens, Joliet; H. Tanner, Pana; Joe E. Tabor, Belvidere; Barney Grossman, Moline; Peter E. Pinkleman, Quincy; Rex Lawhead, Decatur; F. Fisher, Kewanee; and for Chicago, Louis Siegel; R. Von Meeteren, M. Miller, Joe Kallal, M. Ortenstein, W. Christy, E. J. Haley, Harry Kahn, P. Lautenschlager, Louis Frank, J. W. Landes, Louis Brumhild.

Important Notice to All Attending Convention

A reduction of one and one-half fare for the round trip on the "Certificate Plan" will apply for members (also dependent members of their families) attending the meeting of the the Motion Picture Theatre Owners of America to be held at Minneapolis, June 27, 28, 29.

The following directions are submitted:

"Tickets at the normal one-way tariff fare for the going journey may be bought on any of the following dates (but not on any other date) June 23rd to 29th inclusive.

"Be sure when purchasing your going ticket to ask the ticket agent for a certificate. Do not make the mistake of asking for a receipt. If, however, it is impossible to get a certificate from the local ticket agent, a receipt will be satisfactory and should be secured when ticket is purchased. See that the ticket reads to the point where the convention is to be held and no other. See that your certificate is stamped with the same date as your ticket. Sign your name to the certificate or receipt in ink. Show this to the ticket agent.

"Call at the railroad station for ticket and certificate at least 30 minutes before departure of train.

"Immediately on your arrival at the meeting, present your certificate to the endorsing office, Mr. Sidney Samuelson as the reduced fare for the return journey will not apply unless you are properly identified as provided for by the certificate."

The special rate privilege entitles the holder to a return ticket via the same route as the going journey at one-half of the normal one-way tariff fare from the place of meeting to point at which the helder's certificate was issued up to and including July 2, 1921.

Return tickets issued at the reduced fare will not be good on any limited train on which such reduced fare transportation is not honored.

Portland Seeks to End "Child Problem"

Jensen-Von Herberg Establish Information Service to Classify Features

IF the "children problem" were removed how much of the motion picture censorship trouble would remain? Portland, Ore., thinks it is in a fair way to eliminate the oft-heard argument—"it isn't for the adult that we must have protection but for youngsters not old enough to discriminate or judiciously assimilate." For at the request of approximately 200 members of the city federation of women's clubs, C. S. Jensen, of the Liberty, Columbia, Peoples, Majestic and Star theatre interests, has established an information bureau to be known as the Picture Guide.

The Picture Guide will classify each current attraction at a Jensen and Von Herberg theatre in respect to its suitability for exhibition to children. An exceedingly brief synopsis of the photoplays will be given and as well as the rating of the management of them as regards to children.

The idea is to leave the matter to the discrimination of the mother as far as possible and to take responsibility from the exhibitor. Wherever the picture is o. k. the girl who answers the Picture Guide telephone will preface the rating by the phrase, "Thought by the management." Always an "it is said," "it is thought," or "we consider" will be made in connection with an opinion issuing from the managers.

"The Home Stretch," the Douglas MacLean photoplay, when it showed recently in Portland, was not recommended as suitable for children because it was founded on horse racing and betting, but in making this statement the Picture Guide emphasized that while this was true, the picture was fundamentally a clean, wholesome picture.

"The Love Flower," D. W. Griffith's production, was another photoplay the Picture Guide declared to be entirely clean but not entirely suitable for children. While the Picture Guide did not give this fact to the public, its decision was based on the Motion Picture News review which stated that the cinema's theme seemed to be that "crimes attempted or committed in the name of love are justifiable." An adult, the Picture Guide pointed out, might not accept this philosophy but to a child anything printed or demonstrated on the screen is so without argument.

Children patronage is not solicited by Jensen and Von Herberg theatres, and as this statement has often been made during censorship arguments, the Portland public is inclined to accept the judgment of the Picture Guide as leaning toward a rather severe criticism of children's pictures rather than telling the mothers that every and any photoplay showing in its houses is suitable for all persons regardless of age.

The new policy of co-operating with would-be reformers and in turn having their co-operation is an outgrowth of a meeting of the city federation of women's clubs called to hear George Beban address it on "A Higher Standard for Motion Pictures." Mr. Beban urged the women to utter their protest against salacious films by creating a box office demand for pictures of a higher standard. Attendance at every wholesome picture is the only way to do this, he declared.

Film Tariff Hearing

(Continued from page 43)

income tax. Importers can sell the bulk of their output here and pay nothing.

"A duty of thirty per cent would not, according to my estimation, reduce the importations one dollar's worth, and I will tell you why, from actual experience. Before making my arrangements to distribute American made films I was exclusively an importer of foreign films. This was French film, and I paid a duty of twenty-five per cent *ad valorem* over the price on the other side and was still able to undersell the American manufacturer and leave myself a half a cent foot profit, which is enormous."

Paul Cromelin, president of the Inter-Ocean Film Corporation, and the Cromlow Laboratories, had evidently sat through the morning hearings with an irksome feeling. On short notice he secured an opportunity to appear before the committee in the afternoon, as he declared, "In opposition to the position taken by Mr. Brulatour, of the Eastman Kodak Company."

After pointing out the fact that the Eastman Company supplied at least ninety per cent of the film used in this country, Mr. Cromelin characterized as "audacity" the attempt of such an organization to secure protection. He brought out the interesting point that the Gevaert Company, with factories at Antwerp, Belgium, and the chief foreign competitor of Eastman at present, must purchase its celluloid base in this country from the Celluloid Company of America.

"The raw material, made in the United States, going across to Belgium, treated there and returned here, represents two-thirds of the cost of the finished product. The actual labor cost is insignificant."

Mr. Cromelin's time closed with questions from Nicholas Longworth, of Ohio, bringing out the point that if foreign film were completely barred the sole source of assured raw stock in quality and quantity would be the Eastman Company.

Following the hearings the "Motion Picture Film Laboratories," comprising the principal laboratories in the East under the chairmanship of Major Tom Evans, filed a memorandum with the committee. The brief goes far towards summing up the case for the advocates of a free trade in motion picture raw stock. Its principal sections are here reprinted:

The Laboratory Viewpoint

"The following reasons are respectfully submitted to the Ways and Means Committee of the House of Representatives why the proposed tariff of thirty per cent *ad valorem* on raw stock, now on the free list, should not be imposed and why this raw material should be continued on the free list.

I.

"Motion picture film, sensitized but not exposed or developed, is the basic material, known in the art as raw stock, on which motion pictures are produced.

"The raw stock serves no useful or commercial purpose other than as a base for the making of the motion picture known to commerce. It can be used for no other purpose and has no other market.

II.

"Raw stock is manufactured in the United States, almost exclusively, by one concern—the Eastman Kodak Company.

"This is confirmed by the statement of the Eastman Kodak Company, signed by George Eastman, President, sworn to on the 31st day of January, 1921, and appearing in Tariff Information, 1921, hearings before the Committee on Ways and Means, House of Representatives, on Schedule N, February 10th, 1921, Print No. 31, pages 3187, *et seq.*, in which Mr. Eastman swears to the following:

> In the year 1920 the Eastman Kodak Company's sales of motion picture film in the United States were over six times as large as they were in 1910.
>
> In the year 1920 the Eastman Kodak Company's output of motion picture film was over 800,000,000 linear feet. . . .
>
> The Eastman Kodak Company having practically created the business, has maintained its lead, solely by reason of the high quality and uniformity of its products.
>
> The field was open to competition and motion picture film has not been manufactured to any considerable extent in the United States by others simply because others have been unable to make a competing film. . . .

"The amount indicated by Mr. Eastman is practically the quantity of motion picture footage consumed in the United States during the year 1920, thus substantiating by his statements that the Eastman Kodak Company practically controls and has a monopoly upon the manufacture of this material in the United States.

"In the same report of hearings, February 10th, 1921, Mr. J. E. Brulatour, who is the exclusive distributor for use in the United States of Eastman raw stock, in also pleading for a duty of thirty per cent, complains about the increasing amount of importation from Belgium and France of this material and particularly of the importations for the year 1920. This is a plea for protection to the American manufacturer.

"The Eastman Company, now enjoying the monopoly and seeking the protection of a tariff of thirty per cent, paid over $8,000,000 in dividends in 1920 and had left over for the year a surplus of over $10,300,000. This company has, for the year 1920, again earned almost its entire capitalization.

"The report of the earnings of the Eastman Kodak Company, published in the New York Globe on May 20th, 1921, follows:

EASTMAN KODAK

The Eastman Kodak Company's annual report for the year ended Dec. 31, 1920, shows net profits after federal taxes of $18,566,211, equivalent after preferred dividends to $92.53 a share earned on the $19,664,600 common stock. This compares with net profits of $18,326,188, or $91.78 a share on the $19,503,400 outstanding stock in the previous year.

The income account for the year 1920 compares as follows:

	1920.	1919.
Net profits	$18,566,211	$18,326,188
Preferred dividends	369,942	369,942
Common dividends	7,865,840	7,819,110
Surplus	$10,330,429	$10,137,136

After federal taxes.

"The earnings for the year 1920 are said to be the largest in the history of the concern and yet were earned in a period of the largest foreign importations.

III.

"A tariff of thirty per cent upon foreign raw stock would not produce a revenue to the government of the United States. On the contrary, it would result in practically a prohibition of import.

"The best obtainable information covering the imported product indicates that the raw base, *i. e.*, celluloid, is imported to a very large extent from the United States, treated abroad, and returned to the United States as finished product. This base, celluloid material, an *American product*, constitutes more than two-thirds of the cost of the finished article: *the labor entering into the manufacture being the smallest item of expense.*

"(See statement of Paul H. Cromelin, President of the Inter Ocean Film Corporation, and communication from Louis Destenay, Vice-President of the Gevaert Company of America, Inc., in printed report, Tariff Information, 1921, hearings before the Committee on Ways and Means, House of Representatives, on Schedule N, February 12th, 1921, Print No. 33, pages 3635, particularly 3637.)

IV.

"A thirty per cent ad valorem tariff upon imported raw stock would make absolute the monopoly of a single American manufacturer.

"While the imposition of the thirty per cent tariff, sought by the Eastman Kodak Company, would prevent importation of foreign raw film, such tariff is pregnant with a much greater menace to the motion picture industry in the United States. While all picture producers not affiliated with the Eastman Company would be adversely affected, the very existence of the motion picture film laboratories is threatened.

"These laboratories receive from the producers of motion pictures the negatives from which are printed all the positive copies required for showing in the theatres. These copies are printed on raw stock. The laboratory, in order to proceed with its manufacture, depends absolutely on a steady supply of raw stock of a uniform grade and quality. To deprive the laboratories is to *forthwith* cancel their operations and put them out of business. *There are no substitutes.* To impose a duty of thirty per cent on imported raw material is to deprive them of the *only available competitive source of supply* and to subject them *without recourse* to the whims or mercy of the one manufacturer in the United States controlling this supply.

"This is no idle academic contention. For the past activities of the Eastman Kodak Company see page 3635 of Tariff Information, hearings before the Committee on Ways and Means, House of Representatives, February 12th, 1921, Print No. 33.

"The investments in the motion picture laboratories aggregate many millions of dollars.

"The motion picture laboratories give employment to thousands from coast to coast of the United States.

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Uniform Rental Contract Sent to Producers

FOLLOWING is a copy of the tentative contract drawn up by the Committee on Business Relations of the Motion Picture Theatre Owners of America, and presented to all the producers in the industry. This contract will also be submitted to the exhibitors at the convention in Minneapolis, June 27, 28 and 29.

The members of the Committee on Business Relations are: E. T. Peter, Dallas, Texas; H. H. Lustig, Cleveland, Ohio; W. D. Burford, Aurora, Illinois; John Evans, Philadelphia, Pa.; C. H. Burkey, Kansas City, Mo.; John Mannheimer, Brooklyn, N. Y.; M. Edelbertz, New York City, and S. Morass, New York City.

"THIS AGREEMENT, made the day of , 19 between hereinafter called the exhibitor and hereinafter called the distributor, WITNESSETH:

"1. The distributor agrees to let and the exhibitor agrees to hire the films hereinafter specified for the date hereinafter specified.
Name of Subject Date of Exhibition

"2. The exhibitor agrees to pay for each film as follows:

"3. The exhibitor agrees to exhibit said motion pictures only on the date or dates hereinbefore set forth.

"4. The distributor agrees that it will furnish the exhibitor with a copy of each film in time for exhibition at the theatre of the exhibitor on each of the dates above set forth.

"5. The exhibitor agrees that it will be responsible for the film. That if the film is lost, destroyed or damaged, the exhibitor will pay to the distributor therefor the sum of per lineal foot of film so destroyed or damaged in full settlement of all claims.

"6. If the distributor fails to deliver any one of the films above listed according to the terms of this contract, then and in that event, the exhibitor at his option may declare the entire contract void.

"7 During the life of this agreement, the distributor agrees that it shall not permit the exhibition of any film above specified in any other theatre until days after the final date of showing of such film as above set forth. The distributor and exhibitor, recognizing the impossibility of ascertaining the exact amount of damages that may be sustained by the distributor in the event of a breach by the distributor of any of the provisions of this paragraph, it is hereby agreed by both parties hereto that in the event of such a breach, the distributor will pay to the exhibitor as liquidated damages an amount equal to double the amount of the rental price paid or charged for such picture and in addition thereto any sum or sums charged by or paid to the distributor to or by any theatre or theatres where such picture may be shown, in breach of the provision of this paragraph.

"8. In the event that the distributor shall fail to provide the exhibitor with any of the above pictures at the time above specified, it is hereby agreed that the distributor will pay to the exhibitor as liquidated damages in accordance with the provision of the foregoing paragraph, an amount equal to double the rental value of the picture so failed to be delivered, except that if such failures occur on Saturdays, Sundays or holidays, the amount of liquidated damages to be paid by the distributor shall be treble the rental value. If, in such event, the distributor sends a substitute film for the one herein provided for, the exhibitor, if he accepts such substitute, shall not be obliged to pay any rental therefor. It is understood, however, that the payment of the liquidated damages as herein provided for, for such failure to deliver, shall not relieve the distributor from furnishing such a picture to the exhibitor for some other date, to be selected by the exhibitor, in accordance with the terms of this agreement, if the exhibitor shall elect to show such picture at some future date.

"9. Of the above named films, the following only are reissues or recreated pictures:

"10. This contract shall be binding on both parties hereto immediately upon the affixing of the signatures by the exhibitor and a representative of the distributor to duplicate copies hereof, unless notice by registered mail or telegram of the cancellation threof by the distributor shall have reached the exhibitor within days from such signature. One of the duplicate copies shall be left with the exhibitor. The maximum time, however, for the cancellation of this contract by the distributor may be shortened if mutually agreed upon at the time of the execution of this contract. And it is further agreed that neither the distributor nor the producer shall offer any of the above pictures for sale until after such exhibitor shall have received notice of the cancellation of the contract by the distributor or producer as herein provided for. Should the producer or distributor offer any of the pictures above listed for sale in prior to the receipt of the notice of cancellation by the exhibitor as herein provided for, then and in that event the exhibitor may at his option demand the performance of this agreement irrespective of any cancellation and the distributor hereby agrees, upon such demand being made, to deliver to the exhibitor all of the above named films in accordance with the terms of ths iagreement."

Pueblo's Film Theatre Invaded by Flood; the Colonial Heavily Damaged

A TELEGRAM just received from Denver, Col., describes some of the damage inflicted on the local motion picture theatres in Pueblo, Col., during the recent flood which swept that vicinity. According to the wire, the Colonial, which is situated in the neighborhood of the Grand Opera House, was heavily damaged. The Grand Opera House, the Rialto, and the Palm are also reported to have been invaded by the flood waters. While some of the picture houses are planning to reopen by June 20 and some by August and September, there are others which have been ruined beyond any possibility of resuming business. Reliable information as to the full extent and the details of the damage done to the local film theatres is still unobtainable, but the telegram from the Denver correspondent of the News gives some idea of the destruction wrought.

The stage of the Grand Opera House was buried under seven feet of water. The piano was lifted from the orchestra pit by the onrush of the water and left lying face down on the stage. There was ten feet of water in the lobby, and when the flood receded, it left a deposit of eight inches of mud throughout the house. The fact that the waters receded quickly saved the house from very severe damage. It is expected that the Grand Opera House will not reopen before July 1. This theatre had opened only one week before the flood, following renovations which cost $20,000.

The water flooded the basement of the Rialto to a depth of about three feet, gaining access through the basement windows. No severe damage was sustained, and the house will probably resume business about June 20, with a comedy program. Admission charged will be not less than fifty cents. Receipts as well as donations given for food and clothing will be turned over to the Red Cross for relief work.

The Palm Theatre, it is expected, will reopen about June 20 with "Life's Twist" as feature attraction. The Console organ recently installed at the Palm at a cost of $26,000 was submerged during the flood. No other details as to the damage done have been obtainable so far.

Magazine Story's Title Protected by Court

A decision of importance to all producers of motion pictures was rendered by Judge Learned Hand in the United States District Court, Southern District of New York, in the case of the International Film Service Company, Inc., against Associated Producers, Inc. Nathan Burkan argued the case for International Film Service Company, Inc.

The case concerned the title of a production called "The Broken Doll." The court held that there is direct competition between a motion picture and a story or novel which bear the same title, and that when an author has written a story under a title he is guaranteed protection for that title should he, in the future, wish to make a motion picture version of it.

Judge Hand decided that in this particular case in order to protect the International Film Service Company, Inc., makers of Cosmopolitan Productions, the defendant, Associated Producers, Inc., must give a bond of $25,000 to secure Cosmopolitan Productions against any damages the production of "The Broken Doll" may cause the picture by the same title made by Cosmopolitan Productions because of the use of this title by the Associated Producers. The judge furthermore ordered that Associated Producers keep an account of its profits on its pictures, and that Cosmopolitan Productions must have access to the books of Associated Producers on "The Broken Doll."

Judge Hand's decision is of special importance to Cosmopolitan Productions, states that company, because it ensures to it protection for the titles of all short stories or novels published in the Hearst magazines which it may intend to produce as photoplays in the future.

Film Tariff Hearing

(*Continued from page 48*)

"It is common knowledge in the motion picture industry that Mr. J. E. Brulatour, *the sole distributor of the Eastman Kodak Company raw film* in the United States, has for some time past been, though not openly, in the motion picture laboratory business and that he is largely interested in extensive laboratories capable of printing a large percentage of the films required for use in the United States.

"To impose a tariff of thirty per cent would make it entirely possible for Mr. Brulatour or the Eastman Kodak Company not only to maintain the monopoly on raw stock *but to enjoy for all practical purposes a monopoly of the film laboratory business.*

V.

"The Eastman Company, by the testimony of Mr. George Eastman, is practically the only company making raw stock in the United States. The other three concerns, which have attempted from time to time to produce, have a total output which is known to those in the industry to be almost negligible.

"Attention has been called to a statement filed with your Committee by Mr. P. A. Powers of the Powers Film Products Company, also of Rochester, New York, in which he pleads for protection against the possible danger of foreign importation of raw stock. In his communication Mr. Powers has referred to the fact that he is a small manufacturer and that he would probably have to discontinue manufacturing unless the duty is imposed, and he also states that the Agfa Company is selling raw stock in this market at .015 per foot where it costs him, Powers, .0211 per foot to manufacture. We have positive and definite information that the Agfa Company, which, until the latter part of March, 1921, imported no raw stock to the United States since before 1914, has not sold its product at any such price and Mr. Powers' statement in this regard can be emphatically and indisputably denied and further proof can be submitted if necessary.

"Whether there is any connection between the Eastman Company and Mr. Powers, we are not advised, but your Committee should know that Mr. Powers is not the poor little manufacturer which his letter to your Committee might lead one to suppose. He is a man of large means, one of the oldest distributors of motion pictures in the United States, formerly for many years Treasurer of Universal Film Manufacturing Company, and maker of Powers Films, formerly exclusive distributor for Agfa stock in this country, and his recent venture in raw stock production is but one of his many activities in his various ramifications in the motion picture industry.

"A tariff upon raw stock would create an absolute monopoly in favor of the Eastman Kodak Company, would be against the best interests of the Motion Picture Industry, would place the monopoly in a position to drive out of business all competing motion picture laboratories and would bring no revenue to the Government.

Respectfully submitted,
MAJOR TOM EVANS,
On behalf of:

Biograph Co. of America, Craftsmen Film Laboratories, Inc., Nicholas Kessell Laboratories, Evans Film Mfg. Co., Republic Laboratories, Inc., Claremont Laboratories, Eclipse Laboratories, Film Developing Co., Cromlow Laboratories, Dobbs Laboratories, Tremont Laboratories, National Laboratories.

Wire Briefs from Coast

GEORGE H. KERN, who is now engaged in the editing of "The Unfoldment," announces that he will next produce "The Last Days of Pompeii."

The Cyrus Williams Company filmed "The Sect of Butte Range," the first of the new Tom Santschi short outdoor features for Pathe release. Robert North Bradberry directed. Ruth Stonehouse appears in leading role. Williams is now starting production work on "The Home Trail," written by William E. Wing.

Eagle Corporation, owners of Hollywood studio and financiers of the Marion Fairfax Productions, will make a series of all-star subjects. John Jasper, general-manager of Eagle, leaves for New York on Saturday of this week with a sample print of Marion Fairfax's subject, "The Lying Truth."

Ellis Parker Butler's comedy, "The Disappearance of Mary Jane," is to be produced for the screen by Webster Cullison, who is now selecting the cast to support Victor Potel.

William Desmond has completed "Fighting Mad," under the direction of Joseph Franz. The supporting cast includes Virginia Faire, Rosemary Theby, Joseph J. Dowling, William Lawrence, Emmett C. King, Jack Richardson, William Dyer, Bert Lindley, George Stanley and Vernon Sniveley.

Al Christie left for New York on last Sunday for a month's vacation. Directors Scott Sidney, William Beaudine, and Fred Sullivan will make Christie comedies in his absence.

Ben Wilson left for New York on last Sunday to confer with W. E. Shallenberger concerning future releases.

Robertson-Cole Announces New Branch Managers

Recent changes in the personnel of the Robertson-Cole Distributing Corporation put into effect by Charles B. Rogers, general manager, have been announced as follows:

Joseph Klein has been appointed manager of the New York exchange, in which position he served for a number of years for First National. Mr. Klein will frequently be sent into the field on important missions under the supervision of Mr. Rogers.

Harry Goldberg has been appointed branch manager at Pittsburgh, succeeding G. E. Moore.

Jerome Safron, formerly manager of the New York exchanges, has been assigned as manager of the St. Louis office, where he succeeds J. Desberger.

Carl Laemmle Sails; Harry Reichenbach in Party

Carl Laemmle sailed for Europe aboard the Aquitania on Tuesday of this week. In the party accompanying Mr. Laemmle are Abe Stern, treasurer of Universal, and Harry Reichenbach, who has been assigned to a special mission. In London, Mr. Laemmle will consult with the Messrs. Claverings of the Film Booking Offices, Ltd. This company handles Universal's product in Great Britain. Mr. Reichenbach will complete the business affairs in London and report to Mr. Laemmle on the advisability of establishing a permanent producing unit in Great Britain. In Paris, Mr. Laemmle will consult with Jean Wall, Universal's representative in France.

New York F.I.L.M. Club Fetes Its President

When I. E. Chadwick, president of the F. I. L. M. Club of New York City and also chairman of the Eastern Conference of F. I. L. M. Clubs, returned from a three weeks' visit to his exchanges in Buffalo, Albany and Baltimore he was greeted at the Hotel Astor, June 10, with a surprise luncheon arranged in his honor.

The committee in charge consisted of Samuel Zierler of Commonwealth Film Corporation, A. Abeles, S. Eckman, Jr., of Goldwyn Pictures, Inc., Henry Siegel of Selznick Pictures Corp., and Lester Adler of Realart Pictures Corp. A full membership was reported as present.

Vice-President Eckman introduced as toastmaster John A. Hammel, ex-president of the club. President Chadwick responded feelingly to Mr. Hammel, expressing his heartfelt appreciation for the manifested loyalty of members.

Rothafel Rounds Out Year as Capitol Director

In appreciation of the work he has done for the development of music with motion picture, the Capitol theatre Grand Orchestra has presented S. L. Rothafel with a marshal's baton. The stick is of ebony, encrusted with gold and surmounted by a gold dome of the Capitol studded with diamonds.

June 11 marked the completion of the first year of Mr. Rothafel's renewed connection with the Capitol theatre, where he is director of presentation.

Head of Big Italian Film Company in New York

Signor Guiseppe Barattolo, president of the Union Cinematografica Italiana, generally known as the U. C. I., arrived in the United States recently aboard the S. S. Aquitania. The Italian film magnate will look over the American field and study American methods as well as considering the project of establishing headquarters in New York for the foreign sales of his company's product in Central and South America, Mexico, and the Far East.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

District Manager Shirley, of Metro, is back in Chicago after a fishing trip to Northern Wisconsin. He reports making a splendid catch and sprung a new one when he said that one fish he caught was so big he couldn't bring it home.

Miss Beatrice Barrett, who is widely known throughout motion picture circles of the Central West, is now handling the publicity for Argus Enterprises' Chicago offices, as well as for Fitzpatrick & McElroy, with whom she has been connected for sometime past.

Mathias Hanna is being held to await the action of the grand jury on five thousand dollar bonds after a hearing in the Peoria police court on a charge of attempting to extort five hundred dollars from Dee Robinson, well known theatre man of that city. At the police court hearing Mr. Robinson and Ben Serkowich, publicity manager of the Madison theatre, were the witnesses against the man. The former told of receiving threatening letters directing him to leave a can containing five hundred dollars near Grand View Drive or suffer death. The first letter was addressed to the theatre and contained a map showing the exact spot where the can was to be thrown. Serkowich told of watching Hanna when he went to the place indicated in his letters and of the subsequent arrest. The hand writing on the letters sent to Mr. Robinson and of writing found in Hanna's room appeared to be identical. It is thought the Federal authorities will take over the case.

S. J. Rollo, of Clark-Cornelius, was in Chicago last week and while here screened six subjects which he is distributing on the independent market.

Among the out-of-town visitors to the Windy City last week was C. J. Ver Halen, who spent several days here conferring with some of his clients.

The Adams, the new motion picture theatre on Adams street, between State and Wabash, is rapidly nearing completion and is scheduled to open within a few weeks. The opening will mark the invasion of the loop district by the Vista Amusement Enterprises, headed by H. M. Ortenstein. The house will seat approximately six hundred persons and while comparatively small, will be beautifully decorated and equipped. The other theatres operated by the Vista Amusement Enterprises include the Vista, Twentieth Century, New Park and Garden.

Jones, Linick & Schaefer cut the admission prices on their string of Chicago loop theatres last week, the Randolph theatre going to thirty cents, including war tax, for daytime performances, and after six P. M., forty cents. At the Orpheum twenty-five cents will be charged except on Saturday and Sunday when the price goes up five cents and at the Bijou Dream, Alcazar, Rose, Boston and Lyric, cuts were also effected. Jones, Linick & Schaefer announced their reduction to the public by large canvas signs on the front of the theatres bearing the words, "Back to pre-war theatre prices." Several other Chicago theatres followed the lead set by Jones, Linick & Schaefer during the week, although the reductions made were not as sharp as those above noted.

Sales Manager Bond, of Associated First National, has added G. L. Seers to his sales staff. Mr. Seers, who recently was associated with Favorite Players, will cover city territory for First National.

L. A. Rozelle, of Metro, was called to Brentwood, Tennessee, his old home, this week by the death of his mother, and expects to be back in Chicago the first of next week.

Manager Ben Beadell, of Associated Producers, has appointed Ben Weisenbach salesman to cover the Southern Wisconsin territory for Associated. Mr. Weisenbach has a large acquaintance throughout the territory, having formerly been connected with Goldwyn.

Cliff Bestar, one of the veteran salesman of the Chicago district, now is connected with Educational and Manager I. Maynard Schwartz has assigned him to cover the northside Chicago territory.

Rex Lawhead, of the Lincoln Square Theatre, Decatur, Illinois, was in Chicago this week booking pictures for his house and reports that his house is continuing to do good business despite the general depression.

C. E. Bond, of First National, is vacationing at Allagan, Michigan, and expects to remain at the Summer resort there until the end of the month when he will be back at his desk at First National's Chicago office.

An interest in the Reed-Yen Circuit, which operates theatres in Southern Illinois, has been purchased by Joe Huitt, of the Strand Theatre at Robinson. It is understood that Mr. Huitt will move to Benton where he will take charge of the circuit's house in that city. Robert Cluster, who formerly ran the Benton Theatre, will devote his entire time to houses he owns in Pickneyville and Salem.

Dan Barton, of the Bartola Musical Instrument Company, has completed his plans for attending the national convention of the Motion Picture Theatre Owners of America at Minneapolis. Mr. Barton will drive from Oshkosh, Wisconsin, where the Bartola plant is located, to Minneapolis in his Stutz and, according to reports as to his ability as a speeder, should beat the railroad time schedule into the northern metropolis by hours.

Harry Rice, until recently publicity and advertising manager for Ascher Brothers Circuit, now is associated with L. Bland & Son, 1009 S. Wabash Avenue, makers of signs, show cards, and theatrical lobby displays. Harry, who is widely known as a publicity and exploitation man of real ability, plans to utilize his knowledge of these matters for the benefit of exhibitors doing business with L. Bland & Son and promises some novel exploitation features.

Lee Herz was in New York this week, stopping at the Hotel Astor, and while there he looked over a number of feature and short subject reels with a view to adding to the list of pictures he is releasing in Illinois and Indiana. He expects to be back in Chicago early next week.

C. A. Day, of Streeter, Illinois, has closed his Majestic Theatre at Streeter for the first time in fourteen years in order to thoroughly redecorate and refurnish the house. He plans to reopen it on Labor Day and before then will install new seats, draperies, screen and other fixtures, which practically will make it a new house.

Si Griever, of Griever Productions, is lining up a big list of feature releases and within the last few days has secured the rights for Illinois and Indiana on more than twenty feature pictures, including, "Headin' Home," starring Babe Ruth; "Dangerous Love," "Whispering Shadows," "The Wakefield Case" and six Clark-Cornelius Corporation features.

S. E. Schaffer & Company held the formal opening of its big show room and double projection rooms at 24 E. Eighth Street, on Monday and Sam Schaffer was kept busy greeting the large number of exchange men, exhibitors, and others who visited his new headquarters during the day. His double projection room is one of the most completely furnished and well ventilated rooms of its kind in the city and is equipped with DaLight Screens, a battery of the newest Powers Projectors and comfortable leather seats. The Schaffer Company will become distributors of Powers Projectors in this territory on July 1st and also will carry a complete line of motion picture theatre accessories.

The Grand at Lincoln, Illinois, has been purchased by F. J. Rembush, of Shelbyville, Indiana. Mr. Rembusch for some time has operated theatres in the Hoosier state but this is his first house in Illinois.

Shipman to Handle the U. C. I. Films Here

Contracts executed between Signor Giuseppe Barattolo, president of the Unione Cinematografica Italiana of Rome, Italy, controlling the productions of Pina Menichelli, Carlos Amato, President of Societa Rinascimento of Italy, makers of the Pina Menichelli productions, and Ernest Shipman of New York, specify Shipman as the distributing factor for all of the Pina Menichelli Productions for a period of five years.

"The Naked Truth" and "The Dangerous Age" are finished and enroute to New York; Emile Zola's "A Page of Love" and Pinero's "The Second Mrs. Tanqueray" are now in the making. Carlos Amato will take his company to London for the exteriors of the Pinero story.

Four Pina Menichelli pictures per year are assured American audiences under this contract.

"Home Talent" Has Long Run in Chicago

Mack Sennett's special five-reel comedy, "Home Talent," which is now being distributed by Associated Producers, Inc., is said to be attracting much attention among exhibitors throughout the country because of its record in Chicago. This production set a precedent when it played for three weeks recently at the Ziegfeld Theatre in the loop and then went into McVicker's for a second run where it is now in its fourth week, doing capacity business.

West Coast News on Pages 123-4

Plans for Laemmle-Universal Anniversary

H. M. BERMAN, general-manager of the Universal Film exchanges, announces that the period from July 4th to September 5th is to be known as the "Laemmle-Universal Anniversary" period. The reason for this is that during the period selected Universal will celebrate its ninth year in the motion-picture industry and Carl Laemmle president of Universal Film, will celebrate the fifteenth anniversary of his entrance into the film business. In the second place, declares Mr. Berman, it is aimed to help out the box-office of the theatre-owner by furnishing him with an "out of the ordinary" appeal to his patrons.

The arrangement which Universal has in view for the exhibitor is described as follows in the statement issued this week from the Universal home-office:

"To any exhibitor who desires to make use of the material with which Universal will provide him to celebrate the Laemmle-Universal Anniversary, and who for one solid week will run a 100%-Universal feature service, the exchange will supply free a big banner in full colors, reading: Gala Week, Laemmle-Universal Anniversary. An extraordinary showing of specially selected Universal pictures. This alone should serve to attract a great deal of interest on the part of those who pass the theatre. In addition to that, Universal has designed two posters, one a three-sheet and the other a one-sheet, in full color, for use of exhibitors both in the lobby and at any other advantageous place. These posters utilize two birthday cakes, as the most fitting symbol of this double anniversary. There is also a special line of advertisements, mats of which will be sent free. The publicity mats and stories will also be incorporated in an attractive press book which will be distributed by the exchanges, telling exactly how this anniversary can be utilized to the benefit of any theatre which desires an unusual occasion for a week during the summer time.

The statement from the Universal headquarters traces in detail Mr. Laemmle's career from his entrance into the film business as an exhibitor in Chicago in 1906 up to the present day which finds Mr. Laemmle at the head of one of the most powerful producing and distributing organizations in the motion-picture industry. Following his successful launching of two small picture theatres in Chicago in the early part of 1906, Mr. Laemmle opened an exchange in the Crilley Building in a little room, 15 x 30 feet, in October of 1906. This exchange was moved in June of 1907 to larger quarters on Lake and Fifth Avenue.

About the same time, Laemmle and his associates started the Imp producing company on 56th Street, New York City. By October of the same year, the first picture of the Imps, entitled "Hiawatha," was released. The success of the Imps enterprise caused Mr. Laemmle to move his headquarters from Chicago to New York. When Laemmle started in the exhibiting business in 1906, he had a capital estimated at $4,000, the savings of a previous period of employment in an Oshkosh, Wis., clothing store. His first theatre was a renovated store seating only 180. From such small beginnings, Laemmle has risen despite many difficulties to his present position of prominence in the affairs of the motion-picture industry. The Universal statement continues its story of his career as follows:

"The Patents Company was formed in 1909 and in order to protect themselves, Mr. Laemmle and a number of other independents organized what was known as the Sales Company. The stirring times from 1909 to 1912 are still fresh in the minds of many in the business, and the part played by Mr. Laemmle and the Imp Company are matters upon which the president of the Universal looks back with a great deal of pride.

"Out of this old Sales Company grew the Universal, which was incorporated in June 10th, 1912. Its first president was Charles Baumann, and its office was established in Baumann's office, No. 1 Union Square. Through an internal dissension and the refusal of the Baumann & Kessel interests to turn over their property to the Universal Company, both Baumann and Kessel withdrew, and Mr. Laemmle was elected president. The newly formed Universal company was then established in 1600 Broadway, where it has remained ever since. From half of the third floor, which it first rented and on which both the exchange and the general offices were situated, it has grown to occupy all of the third floor, all of the seventh floor, and part of the second and of the eighth floors. The companies which came into the Universal at the start were the Imp, Rex, Bison, Champion, Nestor and the Powers. Later were added Frontier, Eclair, Crystal, and the Gaumont for a short period.

"Mr. Laemmle and the company which is the embodiment of his fighting spirit have always been independent. Every movement to enslave the industry or any part of it has met with his ready and wholehearted opposition. The Universal has spent thousands of dollars, often fighting alone, for the protection of a principle, and it has won every fight it has ever entered.

"Three-quarters of the stars and leading players of today received their first start with the Universal Film Manufacturing Company either in the old Imp days or in the big studio at Fort Lee, or at Universal City, California. Universal has been the big training school of the industry.



A scene from "The Woman God Changed," a Cosmopolitan production directed by Robert Vignola and released as a Paramount picture

Artistic Settings in New Ingram Special

The combined efforts of Rex Ingram, youthful director of the Ibanez picture, "The Four Horsemen of the Apocalypse," and Ralph Barton, poster artist, have resulted in the achieving of some of the most artistic picture settings ever attempted for "The Conquering Power," the newest production of Mr. Ingram for Metro, reports that company. This adaptation by June Mathis of a story by Balzac will be on as ambitious a scale as "The Four Horsemen," it is said.

The casting of the picture is progressing rapidly and almost without exception the principal roles for this picture have been assigned to players who enacted parts of prominence in Mr. Ingram's masterpiece, "The Four Horsemen."

Shirley Mason to Star in "Lovetime"

William Fox announces that Shirley Mason will be next starred in a photoplay titled "Lovetime." The author of the story, which is described to be "a delicate romance of the heart," and in which the star plays the role of a French peasant girl, is Dorothy Yost. Howard M. Mitchell will direct.

Ed. Hearne Opposite Anita Stewart

Edward Hearne is Anita Stewart's leading man in her new picture, "A Question of Honor," a Louis D. Mayer offering which Edwin Carewe is directing. In the balance of the supporting cast are Arthur Stuart Hull, Ed Drady, Frank Deal, Walt Whitman and Bert Sprotte. Josephine Squirk prepared the scenario from the Ruth Cross story of the same name which ran as a serial in the People's Home Journal. The initial scenes, depicting the romance, excitement and thrills of life in the mining and lumber country of the North, are now being filmed in the Sierra Mountains. Robert B. Kurrle, A. S. C., is in charge of the photography. The picture will be released as a Louis B. Mayer-First National attraction.

Two Realart Releases on B'way This Week

Realart announces that for the week of June 12th, there will be two pictures playing on Broadway; one at the Rialto and the other at the Rivoli.

The attraction at the Rialto will be Wanda Hawley in "A Kiss In Time." It is Douglas Doty's adaptation of a story by Royal Brown, which appeared in McClure's Magazine, and was directed by Thomas Heffron. T. Roy Barnes plays opposite Miss Hawley and Walter Hiers lends "weighty" support.

The Rivoli will show Realart's Birthday Production, "A Private Scandal," with dainty May McAvoy in the stellar role. Hector Turnbull wrote this story especially for Realart's anniversary and Chester Franklin, who is now in the East making a picture with Constance Binney, directed it. A particularly strong cast includes Bruce Gordon, Kathlyn Williams, Ralph Lewis and Lloyd Whitlock. Eve Unsell prepared the scenario.

Veiller About to Start Second for Metro

Just as soon as Viola Dana completes work on "The Match Breaker," Bayard Veiller will begin the filming of his second feature for Metro, tentatively titled "Under the Sour Apple Tree." Miss Dana will be the star. The story for the new Veiller production was written by Frank R. Adams.

"Butterfly Girl" Said to Win Favor

"The Butterfly Girl," a Playgoers Picture production, distributed by Pathe, is reported to be finding favor with exhibitors in all parts of the country. The combination of Marjorie Daw, King Baggott and Fritzi Brunette in one picture is a popular one and the strength of the story puts the production over in excellent style.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Sentimental Tommy—

No picture ever had better treatment from the local press but business did not hold up apparently because local business has been generally poor for the past few weeks and because the very people who say they fight for this sort of clean film did not support it. (Middle West.)

The picture should be a different title as it carries a genuine dramatic appeal instead of dealing with comedy. A sure business getter for a week. (Middle West.)

Had a wonderful reception from the few that saw it. (West.)

Deception—

Appeals to educated classes and lovers of history with peculiar force. General public not interested. (Middle West.)

Went over very big. (Middle West.)

Very elaborate production well received in spite of German agitation. Many favorable comments. Splendid direction. (West.)

Largely entertaining. Shot the box office receipts up high. (West.)

Idols of the North—

Splendid northern picture, well acted and good settings, fair settings, fair photography, good direction. Splendid audience and box office picture. (West.)

Fans seem to like it, but no extraordinary enthusiasm. (West.)

A mediocre production which recorded fair business, because of star's popularity. (East.)

City of Silent Men—

A good picture, well acted and having a strong, well-developed plot. Good box office attraction. (Middle West.)

Repeat that drew well. (East.)

Very good entertainment and has good box office value. (West.)

The Love Special—

Believe Reid could act the telephone book and get away with it here, for he sure brings in the money. Excellent business for three days, on second run. (East.)

Too Much Speed—

The picture was selected as the feature in conjunction with the second anniversary musical revue at my house and it went over big. Capacity business all week. (Middle West.)

Brewster's Millions—

Appealing picture for comedy on account of star, Fatty Arbuckle. Business fair despite warm weather and no exploitation. (Middle West.)

The Traveling Salesman—

My people liked Fatty in two-reelers, but they just won't see him in feature length stuff. Business very poor. (East.)

Sacred and Profane Love—

One of the best pictures seen here this year. (Middle West.)

Woman God Changed—

Strong story with decided moral that is pretty heavy food for summer consumption. High order of photoplay and will appeal to thinking classes. (Middle West.)

A Perfect Crime—

Pleasing picture, but receipts were poor. (East.)

What Every Woman Knows—

Superb, artistic, and thoroughly delightful, but did poor business for me. Can't understand it, but it's true. (East.)

Buried Treasure—

Good picture to a good attendance. (East.)

White and Unmarried—

Well received, receipts pleasing. (East.)

Excellent business, as is usual when I play a Thomas Meighan picture. Do not consider picture up to standard set by "City of Silent Men" nor was business as good. But nothing to complain of. (East.)

King, Queen and Joker—

Picture and business both bad. (East.)

The Wild Goose—

Fairly entertaining but it brought more than usual business. (West.)

FIRST NATIONAL

Wedding Bells—

Just an average picture over which patrons failed to enthuse and it played to poor business for week. (Middle West.)

Lessons in Love—

Good picture which drew fine business all week on account of popularity of the star. (Middle West.)

Woman in His House—

Just an average picture. Business good because of special music program, directed by famous conductor. (East.)

The Foreigner—

An entertaining picture. Business good. (East.)

Girl in the Taxi—

Good light entertainment of its kind. Business only fair. (Middle West.)

Bob Hampton of Placer—

A real big feature which appealed strongly to men and children but seemed to fail to interest the women. Business just about average for week. (Middle West.)

Originally booked for week, was pulled in middle of engagement because it did not appeal to women. Production, however, is good one. (East.)

The Devil's Garden—

Wonderful picture. Drew fair sized house. A better story for cooler weather. (Middle West.)

Box office returns good. They liked this. (Middle West.)

The Oath—

Great picture. Went over big. Packed houses at most every performance. (Middle West.)

Gypsy Blood—

Probably the best of the three versions of "Carmen" seen here. Not so much on scenery, but excellent acting. (Middle West.)

"Passion" grossed the biggest business of the season for me, but I lost money heavily on this second Pola Negri feature, which personally I think was much ahead of the first. Business very bad thruout week. (East.)

Peck's Bad Boy—

Fine picture which broke all house records for all week since the opening of the theatre. Special exploitation stunt of kid matinee with free admittance to 1,000 kiddies under 12. (Middle West.)

Great comedy. Business good, but sorry didn't hold it back to Sepetmber. Would have been a record breaker. (East.)

Two weeks to big business, picture went over great. (West.)

The Sky Pilot—

Good picture which brought good business on account of popularity of the book. Business took slight slump on account of bad weather. (Middle West.)

Great outdoor picture. Went over big. (Middle West.)

Man-Woman-Marriage—

Opinions differ as to value of picture, but more generally it is termed good. Drew nicely and receipts were slightly improved over previous few weeks' business. (East.)

A great picture and one which seemed to please the people well for it went over pretty big. (West.)

UNIVERSAL

The Wallop—

This is a fair offering. Usual business. (West.)

Fairly entertaining. Business fair. (West.)

Reputation—

Splendid picture with plenty of suspense and thrilling incidents. Made many new Priscilla Dean fans. Played to better than average business for week. (Middle West.)

Wolves of the North—

Fair business. Star not so well known. (Middle West.)

The Struggle—

Fair business, fair picture. (Middle West.)

Colorado—

Fair business, fair picture. (Middle West.)

The Man Tamer—

Great pictre for those who like that kind of show. Plenty of thrills. Something doing all the time. Did as well as the average picture this time of the year. (Middle West.)

REALART

Two Weeks With Pay—

Very clever picture, immensely pleasing but not a big drawing card. (Middle West.)

Bebe draws like a house afire, and Walter Hiers made a personal appearance, so it was great stuff. Business fine. (East.)

Don't Call Me Little Girl—

Namby-pamby, lacking in pep. Sweet and all that, but that's all. Business just fair. (East.)

The Magic Cup—

Picture well thought of. Receipts far below average. (Middle West.)

Land of Hope—
Alice Brady is unsually poular here and she satisfies patrons in this picturc, which was shown in conjunction with "The High Sign" featuring Buster Keaton. A good week's business. (Middle West.)

Her Beloved Villain—
Went over fine. Miss Hawley's following is growing fast, and this will help it. (East.)

Nice business despite heat. Miss Hawley gaining steadily in favor here. (East.)

House That Jazz Built—
Good story. Warm weather did not interfere materially with business. No special exploitation. (Middle West.)

UNITED ARTISTS

The Nut—
Not Fairbanks' best picture, but pleasing. Hot weather entertainment which drew the crowds. (Middle West.)

Carnival—
Wonder settings, strong cast, plot secondary to settings. Tense thruout. Great exploitation possibilities. Great box office attraction even with mercury high and money low. (Middle West.)

Thru the Back Door—
Went over great and drew usual Mary Pickford crowd. (West.)

EQUITY

Charge It—
Good picture, but not popular theme with the ladies on account of the inner workings of the "Charge It" game. Miss Young well selected, cast do good work. Splendid settings, good direction. (West.)

Very good entertainment and box office attraction. (West.)

Hush—
Fairly pleasing with average business. (West.)

VITAGRAPH

What's Your Reputation Worth?—
Good program picture. Cast, direction and locations good. Hot weather affected big. (West.)



This one for "The Sky Pilot" by the Strand theatre, Omaha, was thirteen inches by four columns



Here is, as a clever "Two Weeks With Pay" ad, eight inches by six columns, by the Rivoli theatre, Toledo, O.

SELZNICK

Panthea—
Popularity of star drew good business, accented by recent visit of Miss Talmadge in this state. (Middle West.)

Miracle of Manhattan—
With business bad all over town this film stood them up every night in the week. Elaine Hammerstein is a good card with us. (Middle West.)

Pleasure Seekers—
Third, and by far best, Elaine Hammerstein picture I have played. Great stuff. (East.)

Best Elaine Hammerstein picture I have played yet. Business excellent. Miss Hammerstein very well received, and becoming quite popular. (East.)

Poor Dear Margaret Kirby—
A mediocre offering that played to fair business. (Middle West.)

Nice little picture, but didn't do much business. (Middle West.)

Red Foam—
Business only fair, though had personal appearance of Zena Keefe, who made quite a hit. Think poor business partly due to heat-wave. (East.)

HODKINSON

Man of the Forest—
Seems to be well liked, particularly by men. Not a particularly big drawing card. (Middle West.)

Fair picture. Played to ordinary crowds. (Middle West.)

Fairly good picture. Average box office receipts. (West.)

East Lynne—
A pretty good picture but we have poor business during run. (West.)

ASSOCIATED PRODUCERS

A Small Town Idol—
Played in conjunction with Buster Keaton in "Hard Luck," also a special "rube" overture, and it was a riot. Business great. (East.)

Held over for a second week and still drawing good. (Middle West.)

A scream of a picture. Drew big houses. No special exploitation. (Middle West.)

The Broken Doll—
A fair picture but it didn't get across. (Middle West.)

GOLDWYN

Bunty Pulls the Strings—
Splendidly carried out. Has strong appeal to children and was well patronized by parties of kiddies especially gotten up for them. Receipts fine. (Middle West.)

Unusually good light comedy. Public liked it. (Middle West.)

Made in Heaven—
A very good picture and one which brought greater business than usual. (West.)

METRO

Home Stuff—
Great. Always sure of good houses when I play Viola Dana. Her following is well established and loyal. (East.)

The Saphead—
Buster Keaton continues to hit the pace in this production, which is a good drawing card, as well as entertaining. (Middle West.)

FOX

Rider of the Purple Sage—
Good picture but didn't do any business to speak of. (Middle West.)

A Ridin' Romeo—
Splendid picture. Fine business. (Middle West.)

PATHE

Road to London—
A real novelty on the screen. Acting exceptionally good, clever subtitles, fine entertainment. Drew capacity to personal appearance of Bryant Washburn. (Middle West.)

What Women Will Do—
Good picture that played to our average in business. (West.)

ROBERTSON-COLE

Salvage—
Strong picture which gives Pauline Frederick an opportunity to display her dramatic ability to advantage. Did excellent business during its run at this house. (Middle West.)

Good Women—
Crackerjack picture, playing to a poor house even for this time of the year. (Middle West.)

What's a Wife Worth?—
Awful. It will pleasc the children. (Middle West.)

Black Roses—
Great picture. Terrible receipts. (Middle West.)

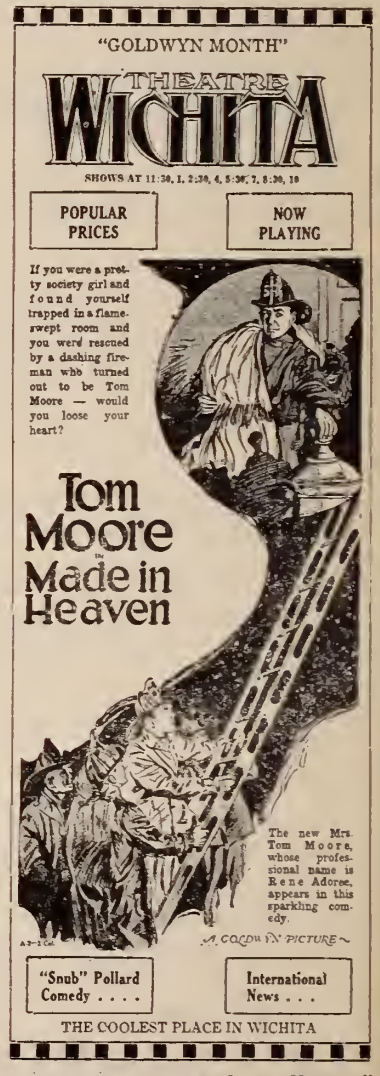
A Handy Husband—
Good picture and one that brought good business. (West.)

STATE RIGHTS

I Am the Woman—
Very good Western drama with clever cast and good lead. Did mighty good business considering the weather. (Middle West.)

The Wakefield Case—
Fair picture, fair returns. (East.)

The County Fair—
Fair attraction. Drew big houses. (Middle West.)



This display for "Made in Heaven," twelve inches by two columns, is by the Wichita theatre, Wichita, Kansas

PROGRAMS FOR THE WEEK OF JUNE 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Scenic—Japan—Prizma.
Overture—Selections from "The Mikado."
Educational—Our Navy in Action.
Musical—Third Movement of G Minor Concerto by Matilda Locus, pianist.
Current Events—Capitol News.
Special—Caprice Viennois by Mlle. Gambarelli and Alexander Oumansky, violin obligato by Jacques Gordon.
Feature—Ten Dollar Raise—Frothingham.

Rialto Theatre—
Overture—Mignon Overture.
Educational—Above the Clouds.
Vocal—Song of the Soul—Gladys Rice, soprano.
Current Events—Rialto Magazine.
Vocal—Aria from "Martha"—Cesare Nesi, tenor.
Feature—A Kiss in Time—Realart.
Comedy—Scrappily Married—Christie.
Organ Solo—"Concert Overture in C Major."

Mark Strand Theatre—
Current Events—Mark Strand Topical Review.
Vocal Prologue—by Richard Bold, tenor.
Feature—Dream Street by David W. Griffith.
Organ Solo—"Minister March," from "Lohengrin."
Next Week—Sowing the Wind—Anita Stewart.

Rivoli Theatre—
Overture—Symphonie Pathetique.
Current Events—Rivoli Pictorial.
Vocal—Somewhere a Voice is Calling—Tenor solo by Carlo Encisco.
Feature—A Private Scandal—May McAvoy.
Vocal—The Bee. Ruth Paige. Staged by Adolph Bolm.
Orchestra—Selections from "Oh, Oh, Delphine."
Comedy—Just in Time—Chester.
Organ—Scherzo.

Criterion Theatre—
Last week of "White and Unmarried."

Broadway Theatre—
Second week of "The Woman God Changed" with Keith vaudeville.

LOS ANGELES

Superba Theatre—
Overture—Sextette from Lucia.
Current Events—International News.
Comedy—On Account—Century.
Vocal—Why Dear.
Tenor solo.
Feature—Cheated Love—Universal.
Next week—Wolves of the North.



Grauman's theatre, Los Angeles display for "Too Wise Wives." In size eight inches by five columns

Clune's Broadway Theatre—
Educational—Movie Chats.
Organ—Stand Up and Sing.
Novelty—Adventures of Bob and Bill—Pathe.
Current Events—From Kinograms and Selznick.
Novelty—Original pianologue.
Feature—The Land of Hope.—Alice Brady.
Next week—A Private Scandal.

Symphony Theatre—
Current Events—Fox News.
Cartoon—Andy's Holiday.—Gumps.
Scenic—Untitled release.
Feature—Bare Knuckles.—Fox.
Overture—Songs of the South.
Scenic—South Sea Islands.—Burton Holmes Travelogue.
Vocal—Just a Wearin' For You Girl.
Basso solo.
Ballet—Original dancing number.
Feature—Seven Years Bad Luck.—Max Linder.

Kinema Theatre—
Overture—Martha.
Organ—Los Angeles, City of Dreams.
With voice.
Current Events—International News, Kinograms.
Scenic—Snowbound in the Yosemite Senst Burrod.
Feature—Man—Woman—Marriage.—Dorothy Phillips.
Presented with prologue arranged by Allen Hollubar.
Next week—Lessons in Love.

Rialto Theatre—
Overture—Medley.
Cartoon Aesop's Fables.—Pathe.
Organ—Crooning.
With voice.
Feature—The Woman God Changed—Cosmopolitan.
Presented with a prologue in which a couple dressed as the principals of the picture sing, "Just a Song at Twilight" and "Somewhere a Voice is Calling."
Next week—White and Unmarried.

Grauman's Theatre—
Overture—Shepherds Key.
Educational—Pathe Review.
Organ—Why Dear.
Novelty—Topics of the Day.—Pathe.
Comedy—Among Those Present.—Lloyd.
Vocal—Giannina Mia.
Soprano solo.
Feature—Sham.—Ethel Clayton.

California Theatre—
Overture—Zampa.
Current Events—Fox News and Kinograms.
Organ—Moonlight, with Voice.
Scenic—The Little Match Girl—Prizma.
Special—Seven girls interpret "William Tell" overture.
Feature—Snowblind—Goldwyn.
Comedy—Where's the Fire?—Pathe.
Next Week—Black Roses.

Miller's Theatre—
Second week of "The Man of the Forest."

Mission Theatre—
Second week of "Heart Balm."

Auditorium Theatre—
Fifth week of "Over the Hill."

Alhambra Theatre—
Third week of "Peck's Bad Boy."

SAN FRANCISCO

Strand Theatre—
Cartoon—Mutt and Jeff.
Current Events—Fox News.
Orchestra—"Learning" and "Rose in the Devil's Garden."
Feature—Home Talent—Associated Producers.
Next Week—The Road Demon.

California Theatre—
Orchestra—Mimi.
Current Events—Selected strips.
Orchestra—"Madame Butterfly" and "Blue Jeans."
Comedy—The Bakery—Vitagraph.
Educational—Pathe Review.
Organ—Wha Wha.
Novelty—Topics of the Day—Pathe.
Feature—The Traveling Saleman Roscoe Arbuckle—Presented with an elaborate prologue staged by Manager Partington in which five song numbers are given in front of a special stage setting.
Next Week—The Lost Romance.

Imperial Theatre—
Orchestra—"Kammenoi Ostrow" and "Darling."
Comedy—On Account—Century.
Vocal—"Somebody's Mother"—Sung by Robert Davis.
Feature—The Wild Goose—Paramount.
Exit March—O Me, O My.
Next Week—White and Unmarried.

Rialto Theatre—
Current Events—Selected strips.
Cartoon—Gump release.
Vocal—"Little Crumbs of Happiness" and "Crooning."
Feature—The Mask.
Special—Arthur Loeb the Eastland disaster hero in a special offering.
Next week—A Man There Was.

Frolic Theatre—
Comedy—For Sale—Universal.
Special—Stand Up and Fight—Universal.
Current Events—International News.
Feature—The Wallop—Harry Carey.
Next week—Wolves of the North.

Tivoli Theatre—
Second week of "Peck's Bad Boy."
Next week—The Great Adventure.

DENVER

America Theatre—
Current Events—International News.
Special—The Sheriff of Mojave.
Feature—Peck's Bad Boy—Jackie Coogan.
Next week—Wet Gold.

Rialto Theatre—
Current Events—Pathe News.
Comedy—Moonshine—Mermaid.
Scenic—The Man Who Always Sat Down—Bruce.
Novelty—Topics of the Day—Pathe.
Feature—White and Unmarried—Thomas Meighan.
Next week—The Woman God Changed.



One of the Portola theatre, San Francisco, displays for "The House That Jazz Built." Size twelve inches double column

SEATTLE

Winter Garden Theatre—
Overture—When My Dreams Come True.
Current Events—Pathe News.
Novelty—Topics of the Day.—Pathe.
Feature—Dream Street.—Griffith.
Next week—Same bill.

Coliseum Theatre—
Overture—Der Freischutz.
Cartoon—Bobby Bumps release.—Paramount.
Current Events—Pathe News.
Scenic—Aerial View of the Alps.
Feature — Hush. — Clara Kimball Young.
Miss Young making personal appearances.

Clemmer Theatre—
Special—Mitchell Brothers formerly of University Glee Club playing banjos.
Comedy—On Account.—Universal.
Feature—Cheated Love.—Universal.
Next week—The Beautiful Gambler.

CHICAGO

Woodlawn Theatre—
Woodlawn Grand Organ—Selections from "Chu Chin Chow."
Woodlawn Screen Travel—"The City of Algiers.
Woodlawn Pictorial Review.
Woodlawn Comedy Playlet — Selected.
Overture—"La Forza Del Destino."
Feature—Louis Glaum in "I Am Guilty."
Intermission — "Pucker Up and Whistle."

Tivoli Theatre—
Overture—"Martha."
Specialty—The Fair Scene from "Martha."
Tivoli Topical Events.
Organ Solo—"Make Believe."
Komic Kartoon.
Specialty—Don Zelaya in ten minutes of music and philosophy.
Feature—"What Every Woman Knows."
Literary Digest.

Roosevelt Theatre—
Specialty—Spanish Dancing and Spanish Song, "La Poloma."
Pathe News.
Prizma—Scenes from the ruins of France.
Overture—"William Tell."
Feature—"Snowblind."
Specialty—"The Last Rose of Summer" and "Somebody Loves You Dear" by Louis De Lara.
Comedy—Larry Semon in "The Bakery."
Coming feature—Charles Ray in "Scrap Iron."

Barbee's Theatre—
Feature—"Some Wild Oats." 5th week.
Coming feature—Babe Ruth in "Headin' Home."

Randolph Theatre—
Organ selections.
Feature—Douglas MacLean in "One a Minute."
Added Attraction—Charlie Chaplin in "A Dog's Life."
Coming—Wallace Reid in "Too Much Speed."

Ziegfeld Theatre—
Topics of the day.
Pathe News.
Comedy—"Save Your Money."
Feature — Pauline Frederick in "Salvage."
Coming feature—"Dream Street."

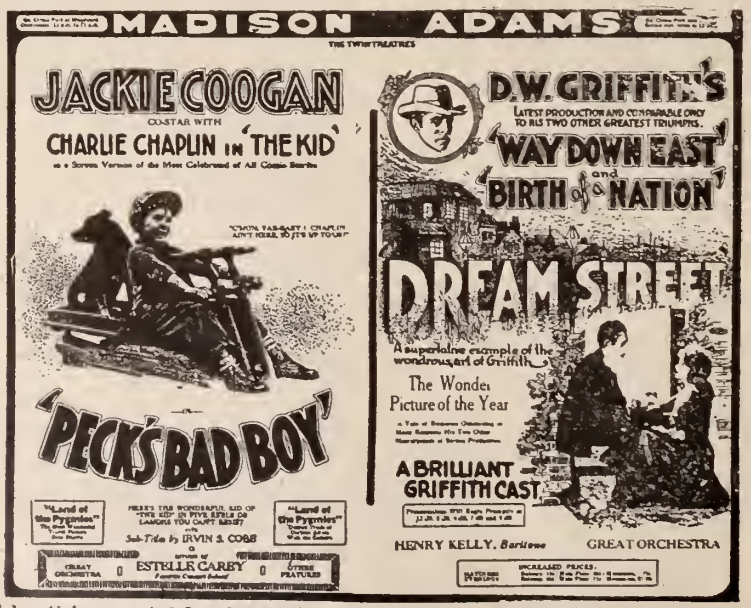
CLEVELAND

State—
Overture—"A Night in Venice."
Prologue—Venetian setting, with large cast in costume, featuring James McMahon and Edith Fletcher, who sings "Barcarolle."
Solo Dance—"Danse du Pierette" by Keith Lylian.
Ballet—"Valse Venoise," concluding with whole company in "Tarantelle," arranged under direction Manager George Dumont.
Current Events—Pathe News—Topics of the Day.
Prizma—California.
Feature — "Carnival" — premiere showing in America.
Next Week—"The Traveling Salesman" with Roscoe Arbuckle.

Allen—
Overture—"Overture of 1812" by Tschaikowsky with special scenic and spectacular lighting effects, arranged by Zimmerer, under the direction of Managing Director S. Barrett McCormick.
Current Events—Allenette—selections from several news reels and travelogues.
Screen Shape Shots—Bryant Washburn at his Studio.
Feature—Bryant Washburn in "The Road to London."
Special Attraction—Bryant Washburn himself at every performance.
Next Week—"Wet Gold."
Musical Specialty—Egbert Van Alstyne himself, at the piano, singing his own old and new song compositions.

Stillman—
Overture—"Mignon."
Theme—"I'm Losing My Heart to Someone" from "The Honey Girl."
Current Events—Pathe News—Kinograms.
Comedy—"Money Talks."
Feature — "The Woman God Changed."
Next Week—"A Wise Fool."

Park—
Current Events — Pathe News — Topics of the Day.
Scenic—Banana Special.
Comedy—Larry Semon in "The Bakery."
Feature — Elaine Hammerstein in "Poor Dear Margaret Kirby."
Next Week—"The Idol of the North."



Advertising carried by the Madison and Adams theatres, Detroit, for "Peck's Bad Boy" and "Dream Street." In size ten inches by six columns



A two column by nine inch ad for "The Man of the Forest" playing at the Palace theatre, Des Moines

Metropolitan—
Overture—"Dance of the Hours" from "La Giaconda."
Current Events — Selznick News — Urban Movie Chats.
Cartoon—Bray Comics.
Feature—"The Girl in the Taxi" with De Havens.
Next Week — "Love's Penalty" with Hope Hampton appearing in person.

Knickerbocker—
Overture—Selections from "Tickle Me."
Current Events—Fox News.
Comedy—"It Might Have Been"—Artcraft.
Feature — "Rider of the Purple Sage" with William Farnum.

Strand—
Overture—Selections from Franz Lehar operettas.
Current Events—Ford Weekly.
Feature—"The Girl in the Taxi."
Next Week—"Love's Penalty."

Standard—
Current Events — International News.
Comedy—"Meet My Husband."
Western—"The Heart of Arizona."
Feature—"The Man Tamer," with Gladys Walton.
Next Week—Grace Darmond in "The Gambler."

PITTSBURG

Grand Theatre—
Current Events — Grand News Weekly.
Novelty—Topics of the Day.
Feature—Scrambled Wives.
Comedy—The Bakery.
Next Week—The Sky Pilot.

Loew's Lyceum Theatre—
Current Events — Loew's News Weekly.
Novelty—A Gambler's I. O. U.
Feature—The Last Card.
Comedy—Hashers & Mashers.

Next Week—Don't Call Me Little Girl.

Blackstone Theatre—
Current Events—Pathe News.
Novelty—Bruce Scenic.
Feature—The Easy Road.
Comedy—Wampum Hunters.
Next Week—Too Much Speed.

Savoy Theatre—
Current Events—Fox News.
Feature—Skirts—Fox.
Next Week—Riders of the Purple Sage.

Olympic Theatre—
Current Events—Selznick News.
Novelty—Pictorial Review.
Educational—Pictorial Review.
Feature—A Wise Fool.
Comedy—Where's the Fire.
Next Week—The Woman God Changed.

Minerva Theatre—
Current Events — International News.
Feature—The Marriage Gamble.
Novelty—Diana.
Comedy—The Hick.

Cameraphone Theatre—
Current Events—Selznick News.
Feature—Blind Love.
Comedy—The Wampum Hunters.
Special Attraction—Spanish Entertainers in Musicals, Makers of Victor and Columbia Records.
Next Week—Don't Call Me Little Girl.



Fifteen inch by four column display on "Heartbalm" used by the Mission theatre, Los Angeles

Regent Theatre—
Current Events—Kinograms.
Novelty—Pictorial Review.
Feature—Scrambled Wives.
Comedy—Made in the Kitchen.
Next week—The Sky Pilot.

Liberty Theatre—
Current Events—International.
Novelty—Pictorial Review.
Feature—The Easy Road.
Comedy—Holy Smoke.
Next week—Too Much Speed.

CINCINNATI

Walnut—
Current Events—Pathe 48.
Comedy—Neighbors—Keaton.
Topics of the Day—Literary Digest.
Feature—Lessons In Love.
Next week—The Dollar a Year Man.



Striking display seven inches by five columns for "The Man of the Forest" by the Moon theatre, Omaha, Neb.

Strand—
Current Events—Pathe 49.
Comedy—Short and Snappy—Educational.
Feature—Hush.
Next week—Two Weeks With Pay.

Keith's—
Current Events—Pathe 49.
Comedy—My Goodness—Sennet.
Feature—The Outside Woman.
Next week—His Greatest Sacrifice.

Grand—
Current Events—Kinograms.
Comedy—Crowning Torchy—Johnny Hines.
Feature—What Women Will Do.
Next week—The County Fair.

Gifts—
Current Events—Fox 39.
Feature—Through the Back Door.
Next week—Same.

Capitol—
Overture—Bohemian Girl.
Capitol News Events Novelty.
Comedy — Roman Romeos — Lyons & Moran.
Musical number — "Home Again Blues," "All By Myself," Kern Aylward, baritone.
Topics of the Day—Literary Digest.
Musical number — "Cherry Ripe," Mary Young, contralto.
Feature—Wet Gold.
Next week—Beau Revel.

BROOKLYN

Mark Strand Theatre—
Overture—"The Bartered Bride" (Smetana).
Vocal—"For You Alone" (Geehl). Sung by Edgar Kiefer in a blue pastoral set with lights in semi-darkness—a baritone number.
Shadow Song (Ombra Leggiera) from Meyerbeer's "Dinorah." Rendered by Amanda Brown, coloratura soprano, without setting.
"Tosca" (The Stars Were Shining) by Puccini. Dramatic vocal episode with set revealing prison interior with shadowy lights thru windows—sung by Georges DuFranne, French tenor.
Mark Strand Topical Review.
Prologue to Feature—Georges Du Franne, tenor, in woodland setting with soloist in riding costume, the idea being to catch the opening scene of the feature film. He sings D'Hardelot's "Because."
Feature Film—Sydney Franklin's "Not Guilty."
Epilogue to Feature—Far Eastern setting such as are used in film with two Oriental dances, "The Dance of the Tambourine" and "The East Indian Dancing Girl" by Grace Mac Rae, danseuse. Mr. Kiefer sings "Far Across the Desert Sands" (Finden). Both are in costume such as are worn by tourists.
Comedy Feature—Harold Lloyd in "Now or Never."
Organ Postlude—"Orientale (Cesar Cui) by Edward Napier and John Hammond, organists.
Next Week—"The Woman God Changed."

WASHINGTON

Crandall's Metropolitan—
Overture—To a Wild Rose—violin solo by H. Sokolove.
Current Events — Pathe News — Topics of the Day.
Comedy—A Handy Husband—Gayety.
Educational — Poultry Raising — Ford.
Feature—The Sky Pilot—First National.
Next Week—Now or Never—Associated Exhibitors.

Loew's Palace—
Overture—Sari.
Current Events—Pathe News—Topics of the Day.
Comedy—The Hayseed—Fox.
Feature—Sham—Paramount.
Next Week—Carnival.

Moore's Rialto—
Overture—If I Were King.
Current Events—Fox News.
Feature—If I Were King—Fox.
Next Week—Unchartered Seas—Metro.

NEW ORLEANS

Strand Theatre—
Overture—"The Dance of the Hour."—From La Giaconda.
Strand Topical Digest—including Pathe.
International and Screen Snapshots.
Prizma—"Danse Du Ventre," Natural Color Photography.
Drama—Betty Compson, in "Prisoners of Love."
Comedy—Al St. John in "The Hayseed."
Exit Organ Solo.
Next week—"Lessons in Love."

Liberty Theatre—
Overture—A Dream—Bartlett.
"Love's Old Sweet Song." Liberty Orchestra.
Liberty Kinemanews—A Selected Pictorial.
Drama—William S. Hart in "The Testing Block."
Comedy—Johnnie Hines in "Torchy's Nighthood."
Exit Organ Solo.
Next week—"The Oath."

Trianon Theatre—
Organ Solo.
Trianon Topics—Digest of Current Events.
Trianon Review—Travels and Oddities.
Drama—Geraldine Farrar in "The Riddle Woman."
Comedy — "Snub" Pollard in "Where's the Fire."
Exit Organ Solo.
Next week—"The Outside Woman."—Wanda Hawley.
And "The Song of the Soul."—Vivian Martin.

Pearce's Tudor Theatre—
"Black Roses"—Sessue Hayakawa.
"The Fight of the Ages," an added attraction.

BALTIMORE

Rivoli—
Overture — Grand March from Tannhauser.



Display for "Without Limit," three columns by thirteen inches, by the Symphony theatre, Los Angeles

Current Events—Rivoli News of the World.
Special—Flute solo by Felice Iula.
Feature — Mamma's Affair.—Constance Talmadge.
Comedy—Among Those Present.—Harold Lloyd.
Rivoli Grand Opera—Paul C. Bailey and John Eltermann, players.
Next week—Peck's Bad Boy.—Jackie Coogan.



Hand drawn display on "The Little Fool" by the Imperial theatre, San Francisco. In size nine inches by four columns

Century—
Overture—"Irene," by Tierney.
Current Events—Kinograms and Pathe as Century News.
Special—Prizma.
Duet—La Boheme.—Singers, Justin Laurie, tenor and Fernando Guarneri, baritone, from Chicago and Metropolitan Opera Houses.
Feature—Polly With a Past.—Ina Claire.
Comedy—A Monkey Hero.—Universal.

Parkway—
Overture—Classical Selections reproduced by Steinway Duo-Art piano with orchestral accompaniment.
Current Events—Parkway Review and Special News.
Feature—A Message From Mars.—Bert Lytell.

New—
Overture—Selections from "High Jinks."
Current Events—Pathe News and Review.
Special—"Grand Chorus."—H. A. Boehme, organist.
Feature — Reputation. — Priscilla Dean.
Comedy—Snookum's Wild Oats.—Electric.

Wizard—
Overture—Classic and Popular Airs.
Current Events—Pathe News and Topics of the Day.
Feature—Two Weeks With Pay.—Bebe Daniels.
Comedy—Take Your Time.—Christie.

KANSAS CITY

Newman Theatre—
Second week of the Newman second anniversary frolic, prelogue, including thirty-five people; new songs and complete change of program.
Overture—"Raymond."
Newman News and Views.
Organ selections—Gerald F. Baker and Q. Landwehr, organists.
Feature—"Lessons in Love," with Constance Talmadge.
Next week—"The Wise Fool."

Liberty Theatre—
Overture—Special Selections.
News—Pathe.
Comedy—"Bob and Bill," Pathe.
Organ selections.
Feature—"The Little Clown," with Mary Miles Minter.
Next week—"Wet Gold."

Doric Theatre—
Overture—Special Selections.
News—International.
Comedy—Pathe.
Organ selections—P. E. Stevens, oaganist.
Feature—"The Barbarian," with Monroe Salisbury.
Next week—"The Price of Redemption."

New Royal Theatre—
Overture—Selections.
News—Royal Screen Magazine.
Comedy—"Torchy Mixes In."
Organ selections—Mile T. Harte, organist.
Feature—"White and Unmarried," with Thomas Meighan.
Next week—"Courage."

New Twelfth Street Theatre—
Overture—Selections.
Screen magazine.
Short subject — "The Timber Wolves."
Feature—"The Traveling Salesman," with "Fatty" Arbuckle.
Next week—"The Mask."

PHILADELPHIA

Stanley—
Overture — Tannhauser — Stanley symphony orchestra.
News—Compiled from all the weeklies of the world.
Prologue — Comedy: "Old Time Movie Show."
Feature—Through the Back Door.
Next week—Too Much Speed.

Stanton—
Overture — Raymond — Stanton orchestra.
Feature—Dangerous Business.
Topical review—Stanton News.
Comedy—The Skipper's Flirtation.



Here is one of the Superba theatre, Los Angeles displays on "The Wallop." Size three columns by thirteen inches



One of Arthur G. Stolte's displays for "Through the Back Door." Mr. Stolte is managing director of the Des Moines theatre, Des Moines, Iowa

Topics of the Day—Literary Digest.
Special—The Boy Scouts.
Next week—The Old Swimmin' Hole.

Arcadia—
Feature—A Message From Mars.
Scenic—Burton Holmes travelogue.
Current Events—Pathe News.
Special—Paramount Magazine.
Next week—The Wise Fool.

Victoria—
Feature — Feature — Gypsy Blood (Pola Negri).
Current Events—Pathe News.
Comedy—Let Me Explain.
Short Subject—New Wine in Old Bottles.
Next week—Idol of the North—Paramount.

Palace—
Feature—Dream Street.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next week—Deception.

Regent—
Feature—Puppets of Fate.
Cartoon — The Gusher — Mutt and Jeff.
Short subject — Screen Snapshots No. 28.
Next week—Uncharted Seas.

Capitol—
Feature — The Highest Bidder — Goldwyn.
Comedy—Snooky's Wild Oats.
Current Events—Kinograms.
Topics of the Day—Literary Digest.
Next week—Dream Street.

BUFFALO

Shea's Hippodrome—
Overture—"Il Guarany," conducted by Creatore.
Feature—"The City of Silent Men" —Thomas Meighan.
Comedy — "Officer Cupid" — Mack Sennett.
Current Events — Hippodrome Review.
Next week—"Too Much Speed"—Wallace Reid.

Shea's Criterion—
Overture—"Hawaiian Fantasy."
Feature — "The Woman God Changed"—Seena Owen.
Comedy—"Where Is The Fire"—Harry Pollard.
Current Events—Criterion Pictorial.
Special—Tony Sarg's Almanac.
Next week—"The Traveling Salesman"—Arbuckle.

Mark-Strand—
Overture—"Sally."
Current Events — Latest Pathe News.
Feature — "Trust Your Wife" — Katherine MacDonald.
Comedy — "Nobody's Wife." — Christie.
Next week—Charles Ray in "Scrap Iron."

Palace—
Feature—"Sheltered Daughters" — Justine Johnstone.

Olympic—
Feature—"It Isn't Being Done This Season"—Corinne Griffith.

ST. LOUIS

Missouri Theatre—
Overture—Selections from operas and popular music.
Current Occurrences—Pathe and Fox.
Topics of the Day—Literary Digest.
Vocal selections—Grant Kimbell.
Paramount Magazine.
Presentation—Specially arranged by William Goldman and Charles Dahl.
Double feature
Bebe Daniels in "Two Weeks with Pay."
Harold Lloyd in "Now or Never."

New Grand Central—
Overture—Selections from "The Firefly."
Current Events—All leading strips.
Organ solo—Oscar Jost playing "Fra Diavolo."
Feature—Playthings of Destiny—Anita Stewart.
Next Week—Reputation—Dean.

West End Lyric—
Overture—David Silverman's orchestra.
Recent happenings—Leading strips.
Topics of the Literary Digest.



This display for "What's Your Reputation Worth?" nine inches by three columns was used by the California theatre of San Francisco

Magazine reels.
Feature—Dream Street.

Pershing Theatre—
Overture—Popular selections.
Recent events—Pathe and Universal.
Feature—Dorothy Dalton in "Idols of the North."
Feature—"The Faith Healer" latter half of week.

INDIANAPOLIS

Loew's State Theatre—
Overture—"Merry Wives of Windsor."
Current Events—Pathe News.
Comedy—Joe Martin, Universal.
Feature—Deception—Second week.
Next Week—Dream Street.

Colonial Theatre—
Current Events—Selznick News.
Feature—Miracle of Manhattan.
Comedy—Hard Luck, Buster Keaton.
Special Music—American Harmonists and Liberty Entertainers, singing orchestras.
Next Week—The Last Door.

Ohio Theatre—
Comedy—Southern Exposure—Christie.
Current Events — International News Weekly.
Comedy—Literary Digest Topics.
Feature—Sentimental Tommy.
Next Week—A Wise Fool.

Circle Theatre—
Current Events—Pathe News.
Comedy—Literary Digest Topics.
Comedy—Get Rich Quick Edgar.
Feature—Man of the Forest.
Next Week—Wedding Bells and an interpretative dance number in which twenty-five little girls take part.

OMAHA

Rialto Theatre—
Overture—"Il Trouvatore."
Kinograms.
Comedy—"Now or Never."
Feature — "Sacred and Profane Love."

Strand Theatre—
Current Events—Pathe News.
Comedy—Christie.
Feature—"The City of Silent Men."

Moon Theatre—
Prologue—Brown's Saxophone Six.
Current Events—Moon News.
Feature—"Kazan."

Sun Theatre—
Overture—Orchestral selections.
Feature—Viola Dana in "The Off-Shore Pirate."

MINNEAPOLIS

State Theatre—
Overture—"Oberon."
Weekly — State Digest, includes Kinograms and International News.
Scenic—"Monte Carlo," a Burton Holmes.
Musical Novelty — "Woodland Echoes" by Friml. A musical interlude with special scenic investiture. Played by Pallma and His Band Supreme.
Comedy—Johnny Jones in "Edgar the Detective."
Novelty—Johnny Jones in person in skit entitled "Johnny Jones at Home."
Feature — Thomas Meighan in "White and Unmarried."
Organ Solo—"Berceuse" from "Jocelyn" by Godard. Played by Arthur Depew.
Noon Day Organ Recital—"Rigoletto" (selections), by Verdi; Andante from "Les Erynnies" by Massenet; "The Love Nest" from "Mary" by Hirsch. Played by Paul de Launay.
Next week—Bebe Daniels in "Two Weeks With Pay."

New Garrick—
Overture—"Orpheus."
Comedy—"Zero Love," "Vanity."
Scenic—"Petrified Forests," Prizma.
Musical Novelty—Edward J. Dunstadter at the organ playing "Now I Lay Me Down to Sleep" with the assistance of the Vox Humana.
Weekly—Cinema Periodical; composed of Kinograms and Pathe News strips.
Feature — Milton Sills in "His Friend and His Wife" (Jack London's "The Little Lady of the Big House."
Next week—Conway Tearle in "The Road of Ambition."

New Lyric—
Feature—"Deception."
Weekly—Fox News.
Comedy—Bobby Bumps Cartoon.
Next week—"The Lost Romance."

Blue Mouse—
Feature — Mary Pickford in "Through the Back Door." (Second week.)
Comedy—The Carter de Havens in "Never Again."
Current Events—Local News Events and Fox News.



Another of the Terminal theatre, Newark, displays for "A Ridin' Romeo" and "The Scarab Ring"



Miss DuPont, a new Universal Special Attraction star

Next week—May Allison in "Are All Men Alike?"

ST. PAUL

Capitol Theatre—
Overture from "The Mikado."
Capital Digest—
Includes:
Current Events—Kinograms and International News.
"Niagara."—Prizma.
Orchestra playing "Narcissus."
"Three Good Pals."—Sunshine Comedy.
Roy Dieterich."—Tenor.
Singing "Old Pal, Why Don't You Answer Me."—von Tilzer, and "Just Keep a Thought for Me."—Burnett.
Bebe Daniels in "Two Weeks With Pay."
Ralph H. Brigham, Concert Organist.
"The March of the Marionettes."—Gounod.

ATLANTA

Howard Theatre—
Overture from "Faust."
Howard News and Views.
Special — Turner Jazz Band — presenting newest dance frivolities.
Novelty—Sport Pictorial.
Comedy—"A Nature Dance."
Feature—"Deception"—Paramount.
Organ Solo—Saint-Saen's "La Cygne"—by Edwin Sawtelle.

Criterion Theatre—
Overture—"Southern Melodies."
Topics of the Day.
Kinograms.
Comedy—"She Sighed by the Seaside"—Mack Sennett.
Feature—Katherine McDonald in "Trust Your Wife"—First National.

Forsyth Theatre—
Burton Holmes Travelogue.
Selznick News.
Feature—Lois Weber's Production "Too Wise Wives"—Hugo Ballin's Production, "East Lynne."
Comedy—Rolin Comedy.

Rialto Theatre—
Comedy—"Three Good Pals"—Fox.
Feature—Ina Claire in "Polly With a Past."

MONTREAL

Allen Theatre—
Overture—"Pomp And Circumstances" with Ensemble.
Pathe News—Canadian Pictorial.
Fascination Dance—Jules La Barbe and Helene Wentworth.



Quarter page on "Sheltered Daughters" by Clune's Broadway theatre, Los Angeles

Scenic—"The Quaint Isle of Marken."
Prologue Aria—"Ave Maria."—Gounod.
With the character of Christ appearing on scrim while all other characters are in the flesh, but the action of song numbers and pantomine fit admirably with the screen character. Arranged by Francis A. Mangan.
Feature—"Man, Woman and Marriage.
Next week—An Elaborated Summer Style Show, in conjunction with Holt, Renfrew and Company, Ltd.



Daniel McKnight, Marcus Hook Exhibitor, resembles Wm. Farnum

Late West Coast News by Wire
on pages 123-124

Notes of Players and Directors
on pages 121-122

Has Fine Idea in Advance Advertising

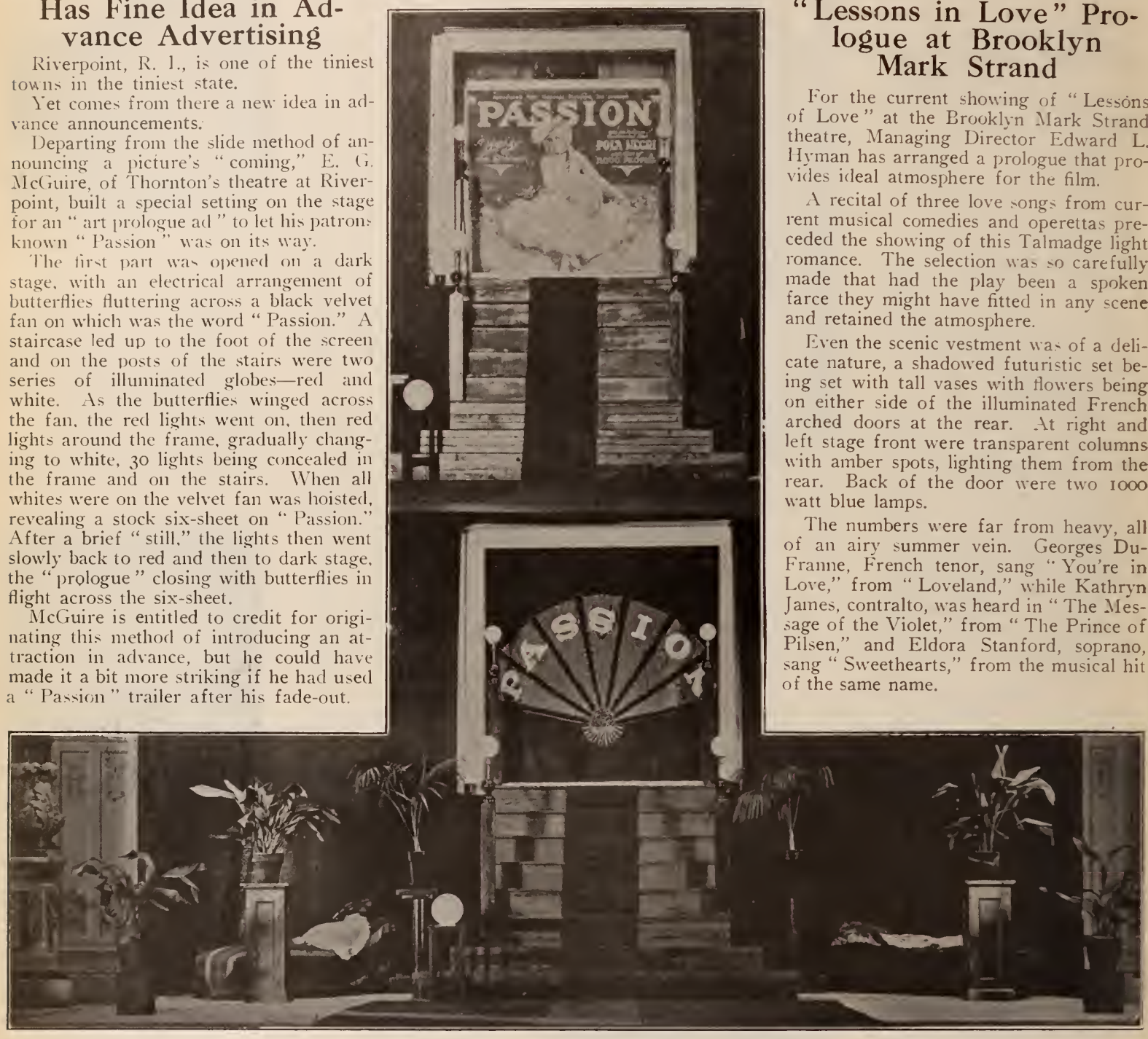
Riverpoint, R. I., is one of the tiniest towns in the tiniest state.

Yet comes from there a new idea in advance announcements.

Departing from the slide method of announcing a picture's "coming," E. G. McGuire, of Thornton's theatre at Riverpoint, built a special setting on the stage for an "art prologue ad" to let his patrons known "Passion" was on its way.

The first part was opened on a dark stage, with an electrical arrangement of butterflies fluttering across a black velvet fan on which was the word "Passion." A staircase led up to the foot of the screen and on the posts of the stairs were two series of illuminated globes—red and white. As the butterflies winged across the fan, the red lights went on, then red lights around the frame, gradually changing to white, 30 lights being concealed in the frame and on the stairs. When all whites were on the velvet fan was hoisted, revealing a stock six-sheet on "Passion." After a brief "still," the lights then went slowly back to red and then to dark stage, the "prologue" closing with butterflies in flight across the six-sheet.

McGuire is entitled to credit for originating this method of introducing an attraction in advance, but he could have made it a bit more striking if he had used a "Passion" trailer after his fade-out.



Illustrating the advance prologue story on "Passion" presented by the Thornton theatre, Riverpoint, R. I., appearing above

"Lessons in Love" Prologue at Brooklyn Mark Strand

For the current showing of "Lessons of Love" at the Brooklyn Mark Strand theatre, Managing Director Edward L. Hyman has arranged a prologue that provides ideal atmosphere for the film.

A recital of three love songs from current musical comedies and operettas preceded the showing of this Talmadge light romance. The selection was so carefully made that had the play been a spoken farce they might have fitted in any scene and retained the atmosphere.

Even the scenic vestment was of a delicate nature, a shadowed futuristic set being set with tall vases with flowers being on either side of the illuminated French arched doors at the rear. At right and left stage front were transparent columns with amber spots, lighting them from the rear. Back of the door were two 1000 watt blue lamps.

The numbers were far from heavy, all of an airy summer vein. Georges Du-Franne, French tenor, sang "You're in Love," from "Loveland," while Kathryn James, contralto, was heard in "The Message of the Violet," from "The Prince of Pilsen," and Eldora Stanford, soprano, sang "Sweethearts," from the musical hit of the same name.

Advisory Board
Exhibitors' Service Bureau

Thomas D. Soriero, Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
M. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, Gen. Mgr. Finklestein & Rubin, Minneapolis.
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Leo. A. Landau, Alhambra theatre, Milwaukee.
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Paul Gusdanovic, Strand, Cleveland, O.
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W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.
Herbert J. Thatcher, Strand theatre, Salina, Kan.



View of two of the special oil paintings for "Bob Hampton of Placer" used by the Rialto theatre, Omaha, as explained in the accompanying story. The location of the paintings will be explained by the other cut on this page

Power of Art Gallery Front Proved by Johnson

Manager Julius K. Johnson, of the Rialto theatre, Omaha, Neb., had a troupe of Blackfeet Indians in town for a prologue to "Bob Hampton of Placer," and they proved to be a big drawing card, but what the town is still talking about was the art work done on the mammoth archway paintings over the entrance. Gordon Bennett, Rialto artist, did the paintings in oil, following the famous Frederick Remington type of pictures. The paintings, measuring twelve feet wide at the widest point and five feet from top to bottom at the longest, made an artistic appearance over the beautiful entrance of the theatre. The entrance itself was boxed off in a way never before attempted at the Rialto, and this attracted much attention.

The Blackfeet Indians were taken about the city, to the newspaper offices, public buildings and large industrial plants, also appearing at regular intervals on the prologue. The Rialto ushers were dressed in Indian girl costumes and the Rialto, for the occasion, bore a strikingly aboriginal appearance.

Despite strong opposition, which included a visit of Clara Kimball Young to the city, in person, and a giant indoor circus which the Elk's Lodge was putting on, "Bob Hampton of Placer" did a great business, according to Mr. Johnson.

Fashion Show Presented at Asheville, N. C.

As a prologue for "Straight From Paris," the Majestic theatre of Asheville, N. C., staged a fashion show in conjunction with a local women's apparel shop.

Five beautiful Asheville girls, attired in fashionable creations from the local shop, strolled about the stage of the Majestic for thirty minutes prior to each run of "Straight From Paris," and record houses have been recorded every day the picture has been shown. Encore after encore from the models who strolled about the stage admits this to be the best bit of exploitation the Majestic has ever conceived. The stunt gained half-column stories from Asheville dailies and the publicity tended to increase the drawing power of the stunt.

Janisch Pulls New Stunts

"Forbidden Fruit" Given Unusual Exploitation Campaign at Minneapolis

ANOTHER exploitation campaign for "Forbidden Fruit" that neglected no legitimate avenue for publicity has just been put over by A. C. Janisch, director of advertising for "F and R" theatres, Minneapolis. The picture, which was booked for the New Lyric, was started off by the use of teaser ads that were gradually increased to big size displays. Then Mr. Janisch began pulling new stuff for the feature.

A Minneapolis ice cream company which puts out a special Sunday brick of cream was induced to name their brick "Forbidden Fruit." Each brick bore a sticker reading "'Forbidden Fruit,' New Lyric, May 1." Every dealer carried strips advertising the special brick and the photoplay on his windows.

A feature of the page tie-ups and an inducement to read the ads were names scattered throughout the ads appearing therein. Persons whose names appeared in the ads were entitled to two tickets to see "Forbidden Fruit."

Mr. Janisch also put out 5,000 apple cut-outs in the residence districts and 10,000 stickers reading "'Forbidden Fruit,' New Lyric, May 1." Local merchants were induced to paste these stickers on all packages leaving their stores. The balance were pasted around in various locations, on soda fountain menus, and so on.

Tie-ups were also secured with large grocery stores and soda fountains in the downtown district. Many soda fountains mixed a special "Forbidden Fruit" cocktail.

Mr. Scofield, publicity director, arranged a Cinderella slipper tie-up with one of the leading department stores in Minneapolis. A small sized ladies' slipper was placed in the window of this store with a sign reading that the woman who could wear the slipper would be entitled to a $25 pair of shoes and also tickets to see "Forbidden Fruit" at the New Lyric.



Showing the lobby paintings and original decorations for the engagement of "Bob Hampton of Placer" at the Rialto theatre, Omaha



A view of the prologue which the Madison theatre, Peoria, Ill., presented for "The Devil"

Aeroplane Used in Small Town Exploitation

Pomeroy, Iowa, may be a small town, but B. W. Shepard, manager of the Strand theatre there, does not let the "big boys" get ahead of him.

In addition to using extensive newspaper advertising, Mr. Shepard employed an aviator to hurl heralds from the sky to announce the coming of "Back to God's Country." The aviator would drop the heralds while looping the loop above the different sections of the town and there would be a wild scramble for the papers as they fluttered to the ground.

Three weeks before the picture appeared Mr. Shepard began advertising in the newspapers, using sixteen cuts of animals with the caption: "These are the animals that play a unique part in the First National feature, 'Back to God's Country.'" He also employed reproductions of the tracks of "Wapi, the Killer," advising the readers to follow the tracks to the Strand theatre, and pasted them on the sidewalks during the last week of exploitation. Two larger advertisements, the mailing of heralds to persons living along the rural routes, two 24 sheet posters and window cards were other media used.

"It was the biggest business the Strand theatre ever did," commented Mr. Shepard.

Book Store Tie-Ups Effective in 'Frisco

In connection with exploitation of "The Man of the Forest," which played recently at the Strand theatre, San Francisco, M. W. Jackson, director of publicity at the theatre arranged for tie-ups with several large book stores featuring Zane Gray novels during the week. Two sporting goods stores also entered the tie-up advertising the showing of the picture and a young mountain lion was placed in the window of one.

Weisfeldt Builds Miniature Bungalow

An appropriate setting, two good singers and a good song, will almost always make a pleasing prologue or presentation —and a most inexpensive one. For "The Woman in His House," E. J. Weisfeldt, manager of Saxe's Strand, Milwaukee, proved that his belief in the above contentions was not unfounded.

A miniature bungalow, surrounded with artificial shrubs, greens, etc., was a picturesque setting. Edward Lazarus and Louise James, who had proven their worth at previous showings, were the singers, and "Love Nest" the song. At the end of the song, the lights which were shining brightly in the downstairs bungalow, were snuffed out, and in their place, a dim one appeared through the window of the upstairs of the bungalow.

Serkowich Plays "The Devil" at Peoria

The "summer business slump," according to the pessimists has been playing "the devil" all over the country, but when The Madison theatre, at Peoria, Ill., played "The Devil," it was an optimistic enough showing, from a box office standpoint.

General Manager Herbert D. McNally, the chap in the white shirt in the photo, is the reason, and amplification of the reason is shown in the photo accompanying

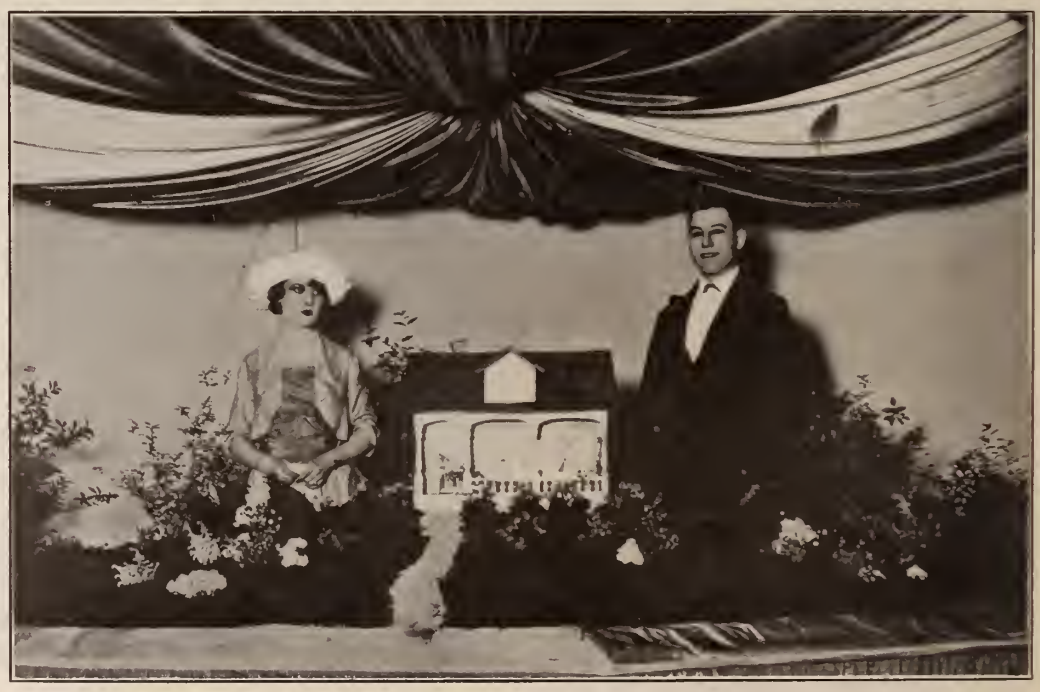
Mr. McNally arranged one of the snappiest prologues for "The Devil" Peoria has ever seen, and with Director of Publicity Benj. Serkowich staged a spectacular, but inexpensive exploitation campaign that brought in business just as in the well known and frequently remembered days of yore.

A stage setting, portraying a spider web, made of white rope aaginst a background made by a standard drop, with a big cloth spider in the "web" gave tone to a male and female character who offered a combination of song, dance and dialogue harmonizing with the picture.

The "snappy" manner in which it went forward was one of the biggest elements in its success Mr. McNally believes.

The exploitation on the outside consisted of a couple of boys, dressed in red devil costumes, carrying flaming red-fire torches and banners, with the conventional sign "Go to the Devil" at the Madison. In front of the theatre another boy kept the front illuminated with red fire.

The red fire arrested attention, and made the passing crowds curious, and when they got inside, McNally's unusual presentation of the feature play sent them out boosting the show, which accounts in a large part for the increased business that was registered.



Prologue stage setting for "The Woman in His House" staged by Managing Director E. J. Weisfeldt of the Strand theatre, Milwaukee



Decorations for "The Big Adventure" and "Hard Luck" originated by the Clemmer theatre, Seattle

Soriero Pulls Big Stunt for "The Penalty"

Lowell, Mass., Exhibitor Uses Aeroplane With Trimmings to Exploit Picture

THOMAS D. SORIERO, general manager of the Strand theatre, Lowell, Mass., has recently put over a number of novelty exploitation stunts for "The Penalty."

Mr. Soriero obtained the services of an aeroplane company, selected a popular girl of the city, sent her up in an aeroplane, and distributed heralds, free tickets and fifty dollars in one-dollar bills over Lowell and adjacent communities.

To give the stunt proper atmosphere, and to increase its drawing power, this manager made arrangements with the Leader, one of the leading afternoon papers of Lowell, for the purchase of two thousand copies and was given corresponding space in the paper for photographs and a story of the event.

"Many of these papers were distributed free of charge at the big local baseball game the same afternoon, and others were circulated in the downtown district, all, of course, free of charge.

"The camera men were on hand when 'Miss Strand' was ready to take off for the stunt, as well as the usual number of reporters. After the inevitable preliminary interviews and picture taking, 'Miss Strand' and the flier, who is known as a daredevil, climbed into the machine with the heralds and free tickets and the packet of one-dollar bills.

"The course took them over the city of Lowell and directly over the Strand theatre. They were roundly cheered by the large crowd of sightseers and friends of 'Miss Strand.'

"When the machine reached directly over the Strand theatre itself, six hundred tickets of admission and scores of heralds, together with the one-dollar bills, were sent out over the machine and fluttered down to the large crowds on the street. Altogether twelve hundred free admissions for Monday afternoon only were distributed from the plane. The flyer, of course, did the usual number of air stunts for the crowd below. Then the pair flew to the nearby towns and cities and did practically the same thing, except that there were less free tickets and less money distributed there.

"In order to make these flights the Lynnway Company had to have their pilot fly from Lynn to Lowell. Before each flight there were thousands of people at the aviation field to see 'Miss Strand' take the air. Hundreds of automobiles were lined up and down the road near the field as this was practically the first time an airplane was seen flying over Lowell."

Mr. Soriero secured the exclusive use of the Lynnway Company's 'plane for a period of four weeks.

"After the preliminary arrangements had been made, and I was assured that there would be no bungling for lack of a 'plane, I went ahead with the newspaper advertising.

"I called the attention of our patrons to the prospective trip of our aeroplane girl; then through the newspapers I asked all the interested young women of the city to send in their names, with the understanding, of course, that they obtain the consent of their parents or guardians and that they release the Strand management and the owners of the aeroplane company from all responsibility while on the flight.

"Of course thousands of girls were eager to take the trip, but with an eye to advertising the stunt as widely as possible, I finally selected one of the most popular girls in Lowell, whose comeliness and wide list of friends enhanced the interest in the feature.

"She was officially named 'Miss Strand.' After these arrangements were taken care of, I then contracted with a leading afternoon local paper to buy two thousand copies of their afternoon edition, provided they gave the plane stunt corresponding publicity. They agreed to give me a four-column head story with four-column cut on page one.

"I bought two thousand copies of the first edition, had them rushed to the printer, and had some light red type spread over page one advertising the picture.



A unique lobby sign used for "My Lady's Latchkey" by Schade's theatre, Sandusky, O., recently



Unusually attractive lobby display on "Isobel, or The Trail's End," the work of the Family theatre, Clinton, Iowa

Carlisle, Pa., Theatre Breaks Into News Pages

For the first time in its ten years' existence the Carlisle Opera House, Carlisle, Pa., eased into the news columns of the town's only newspaper, "The Sentinel." This was accomplished by Eli M. Orowitz, Paramount exploiter for the Philadelphia exchange, and F. P. Hilt, manager of the theatre for exploitation of "Forbidden Fruit."

Orowitz and Hilt went to the paper with the proposition that the theatre would furnish an entire page of advertising and a news angle if the paper would print the story—where? Nothing less than a front page story from this hide-bound conservative sheet.

Orowitz talked it over with the advertising manager and found that the paper was trying to drum it into the heads of the readers to read the advertising as well as the news in the paper. Orowitz tied the merchants of the town for the co-operative ads and sprang the stunt of concealing somewhere in the text of the ads the names of some of the town's citizens. Those whose names were contained in the ads received free admission tickets.

This pleased the Sentinel and they devoted a half column to the theatre, the picture, and undertook to speak editorially on the advantages of reading the sentinel's ads.

Wagon Tie-up Costs Theatre Little

The delivery truck of a La Mars, Iowa, bottling works carried no signs, so the Royal theatre tied up with the company for the following:

"This is one kind of 'Forbidden Fruit.' Don't miss it. Royal theatre."

As the load of the wagon consisted of kegs containing, alas, soft drinks, the public got a laugh.

The stunt was pulled by R. C. Gary, the Paramount exploiter, and D. E. Arries of D. C. Haagasman's Royal theatre staff.

Clinton, Ia., Theatre Builds Fine Lobby Display

A unique lobby display and exploitation campaign was devised by the management of the Family theatre, Clinton, Ia., during the run of "Isobel."

To begin with a large 24-sheet was plastered along the large side wall of the lobby. Then a log-cabin effect was arranged about the box office bearing a sign immediately over the window reading "The Trail's End." Above the sign was the large head of an elk onto which shone a bright light during the dark hours.

On the streets of Clinton were paraded a squad of men attired to represent mounted police of the far north. Each man carried a sign on his back telling that "Isobel is back from the northland."

Paul Grasps All Exploitation Opportunities

A fine example of timely exploitation is presented in a recital of what A. J. Paul, manager of the Royal theatre, Galion, O., did while he was playing "Hush." Mr. Paul learned that Clara Kimball Young would pass through Galion on her way to Cleveland. The train was scheduled to stop in Galion for a few minutes so Mr. Paul arranged for the star to make a personal appearance at the station. Mr. Paul advertised the coming event heavily and also was able to get the newspapers interested in publicity stories.

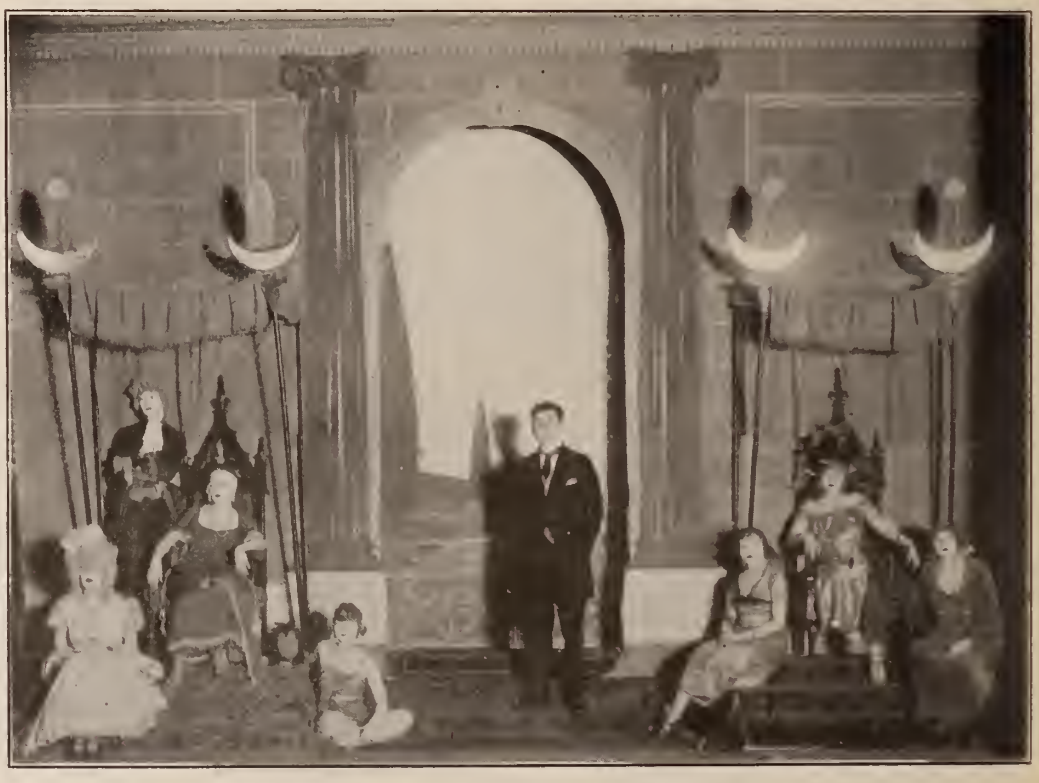
When the train pulled in reporters, cameramen and a big crowd of fans were on hand. Miss Young made a speech, the crowd was presented with photographs of her and the newspaper men clicked the cameras and scribbled notes for front page stories.

Mr. Paul states that the stunt went over big with great business for the picture.

Hotel Guests Find "Reputation" Publicity Under Doors

Guests of the Royal, Snapps and Chadwick Hotels at Excelsior Springs, Mo., recently awakened to find morning newspapers under their doors just as is done in the Statler hotel system.

The Excelsior Springs newspaper turned out to be the "scandal sheet" put out by Universal for "Reputation." It caused quite much comment among the guests at the little watering place and crowded the doors of the Casino theatre, which showed the picture.



Stage setting and characters appearing in the Newman theatre, Kansas City, prologue for "Lying Lips" recently staged by Managing Director Milton D. Feld



Lobby display for "Wolves of the North" used by the Kinema theatre, Salt Lake City

Orchestra Impersonates Hick Band

Novelty Prologue Number Put Over by Willard Patterson of Atlanta

ONE of the funniest prologues ever given a picture playing Atlanta was that preceding the showing of "A Small Town Idol" at the Criterion theatre, recently.

It was the first week of hot weather, and Willard C. Patterson, manager of the Criterion, availed himself of every tiny opportunity for rural atmosphere in presenting the picture.

The ushers were crisp and cool-looking in pale blue and white checked gingham uniforms, there were spotless white covers on the seats, and, as a final touch, the orchestra provided a screamingly funny prologue, en costume.

The appearance of the orchestra was preceded by a slide which read, the number was billed: "Extra added attraction, the Hickory Head Silver Tone Band," presenting the "greatest collection of unfamous blue-note players in captivity and rendering that world renowned South Georgia classic, 'She Sleeps in the Swamp' (by request)."

As the slide making this announcement faded from the screen there was an earsplitting blast, and three corpulent musicians dressed in long white linen "dusters" and blowing for dear life on cornets, bugles, and the like, dashed madly down each aisle, from the orchestra pit, to the front door, and back. Suddenly silent, they filed solemnly into their places, and removed their dusters, to reveal blue overalls, with bandanna handkerchiefs tied about their necks, and wearing huge sun hats. The rest of the orchestra, similarly attired, filed into their places, and the "lady-pianist" in a pink gingham apron, and a sun bonnet was escorted to her seat with much impressement.

When the orchestra had worried through its labored and earsplitting process of "tunin' up," in place of the well-bred tap on the music stand, to indicate that His Highness, the Director, is coming, the first violin suddenly caught up a huge mallet and banged on the rail of the orchestra pit with all his force. As the racket died away, there was a crash, and David Love, conductor of the Criterion orchestra literally fell into the orchestra pit, attired in a long white duster, cheap automobile goggles, and carrying a "wand" about three feet long, and half a foot thick.

That overture was something to remember. There were many "rests," sudden surges of discord—and the cornet always trailed along about three notes behind the rest of the orchestra. Mr. Conductor indulged in a fit of temperament, snatched the clarinet out of the orchestra entirely and dispensed with him, tore four pages of music out of the first violin's book—the Criterion orchestra is usually most decorous and locally famous for the quality of the music rendered, so their departure from the usual made a pronounced hit, not only because of its sheer novelty, but because of the real ability it displayed, and its humor. The orchestra obviously was having the time of its life—and their fun was so infectious that, even if the "overchure" hadn't been clever the audience would have enjoyed it.

As it was the overture put the audience in a fine humor for the feature picture which followed, and the overture got more praise over town than the picture itself.



Window display tie-up effected by M. H. Russell, manager of the Strand theatre, Altoona, Pa., during the showing of "The Man of the Forest"



This pair of "nuts" paraded the streets in the interest of "The Nut," showing at the Lyceum theatre, Winnipeg, Canada

Clemmer Has Good "Big Adventure" Idea

The same human characteristics that prompts people to get up in a camp meeting and "testify" as to their personal experiences, and which prompts others to write letters to newspapers recounting amusing anecdotes and thrilling adventures, can be directed in the channels of moving picture exploitation, as recently was proved by the management of the Clemmer theatre, Seattle, Wash.

In its drive to exploit "The Big Adventure" arranged with the Seattle Post-Intelligencer to run a column each day open to the readers of the paper who had unusual adventures to relate.

For a week, the paper was swamped with letters on "my big adventure." Scores of them were printed and at the end of the week the theatre presented the writer of the best "adventure story" with $50. Although the stunt originally was arranged for youngsters, it was found that grown-ups took as much if not more interest in writing up their thrills than the school children.

In presenting "The Big Adventure," the Clemmer constructed huge "slates" on the front of the theatre building and wrote the ads for the picture in crooked lettering and with mis-spelled words, to carry out the "kid" idea of the story.

Grauman Originates Novelty Herald for "Traveling Salesman"

The expansive back of Roscoe Arbuckle was the feature of cards distributed by Graumann's Rialto theatre, Los Angeles, for the run of "The Traveling Salesman." The caption was "Meet Him Face to Face at Graumann's." This clever arrangement gave the public a good laugh.

Cloakey Puts Over Many Novelties for "The Nut"

Oral D. Cloakey, manager of the Lyceum theatre, Winnipeg, Manitoba, can always be depended upon to do something out of the ordinary in the exploitation of features which are presented at his theatre. Since returning to Winnipeg after opening the new Allen theatre at Cleveland, Ohio, Cloakey has sprung a number of surprises. For the presentation of "The Nut" during a recent week, Cloakey gained considerable advertising by having a man of mystery parade around the city as an "escaped nut," whose capture under certain conditions would merit a reward of $1.00 and a double pass to the show. The man was to be captured each day of the engagement.

On top of this, Cloakey published a cartoon representation of the Lyceum theatre quivering with rocking laughter of the crowd within. Patrons coming out of the theatre were depicted in a hilarious mood and there was a huge line-up trying to get in. Many exclamations of enjoyment were emanating from the interior.



This is the "Sentimental Tommy" ballyhoo which E. R. Rogers, manager of the Tivoli theatre, Chattanooga, Tenn., used recently. The young man passed out neat advertising cards on the production



Cartoon used to advertise "The Nut" by Manager Coakey of the Lyceum theatre, Winnipeg, Canada

Newman Pulls the "Old Time Movie" Too

Frank L. Newman, of the Newman theatre, Kansas City, is the latest showman to pull the "old-time movie" stunt described a number of times in the past year or so in these columns.

Mr. Newman got hold of one of Griffith's old Biograph one reelers, "Two Chums," featuring Mary Pickford and Mack Sennett.

This picture was presented under the modern title of "Fifteen Years Ago in the Movies," and furnished many genuine laughs. The picture was given with all the settings and atmosphere to those who recall the days when the "nickelodeon" first made its appearance, and was considered a decidedly plebian affair. There was a flashy dressed "barker" who does double duty, explaining each scene of the picture and warbling "In the Shade of the Old Apple Tree," with illustrated views.

There are slides, asking the audience to be patient, the operator is in trouble, or is changing a reel. There is one urging that "All ladies who have not wooden heads and their hats pinned to them, will please remove them" (the hats).

Several weeks were spent by Milton Feld, manager of the Newman theatre, and Lee Sargent, chief operator, in searching the storerooms of the supply houses of Kansas City for the slides which were shown with the feature and which are older than the Griffith production.

Use Cut-Outs for Stills

A new style for window dressing has proved popular in the experience of Harry Royster, Paramount exploiter for the Buffalo exchange. Whenever the figures in the stills are large enough they are used as cut-outs and mounted on card-board. A number of windows were tied up in Canandaigua, N. Y., for the run of "Behold My Wife," and the merchants believed that the cut-outs were a little neater and more attractive than the whole stills. The Liberty theatre was indicated in white ink. The stunt is practically without cost.

Crandall Theatres Give Coogan Picture Extra Exploitation

The exploitation campaign for "Peck's Bad Boy" put over by Publicity Director Nelson B. Bell, of the Crandall theatres, Washington, D. C., is a fine example of legitimate advertising.

It began with a well planned newspaper campaign that described what patrons could expect in the picture and underlined the fact that the titles were by Irwin S. Cobb.

A window display of Jackie Coogan dolls was arranged with S. Kann's Sons Co., one of the largest mercantile establishments in the city of Washington. An entire window on the Pennsylvania avenue front of the store was dressed with dolls and placarded to the effect that Jackie Coogan could be seen on the screen at Crandall's Metropolitan that week. A dozen of the dolls were dotted at effective intervals around the box office and entrance lobby of the theatre. The newspaper advertising was reciprocal, the theatre ads advising the purchase of a doll at Kann's and the store ads announcing the appearance of Jackie Coogan in "Peck's Bad Boy" at the Metropolitan.

Capacity business prevailed throughout the week of the run, which was continued for a second full week at Crandall's Joy theatre to the same phenomenal patronage.

Calla Hooks Up With "No-Accident" Week

A unique tie-up that pleased everybody has just been put over for a showing of "What's Your Hurry?" at the Liberty theatre, Youngstown, O.

Joe Calla, director of publicity for the Liberty, overheard the mayor and the city council discussing a no-accident week. He instigated the manager of the theatre to book "What's Your Hurry" and called in Fred E. Walters, Paramount exploiteer from Cleveland, to sell the idea to the town. The mayor and council had been temporizing because of the expense, but as soon as they were offered a chance to use Paramount paper accessories they announced the date of the campaign to be the week of May 1.

The mayor gave Calla and Walters permission for anything short of murder. They covered the telegraph and telephone wires with banners. They hung posters on all the lamp posts. They distributed heralds, throwing them into automobiles and on doorsteps. A huge banner was strung across the main street right in front of the Liberty bearing the title of the picture and the slogan of the campaign, "What's Your Hurry." Walters arranged for a Mack Motor Truck Week such as Wallace Reid drove in the picture.



Window display showing telegram from Thomas Meighan as told in the accompanying story concerning the exploitation of "The City of Silent Men" at the Grand theatre, Greensburg, Pa.

Street Car Advertising Wins at Scranton

J. P. McCarthy, manager of Poli's theatre, Scranton, Pa., confined his street exploitation for "Don't Neglect Your Wife," to one stunt.

An up-to-date street car with motorman and conductor was chartered and two large banners that almost covered the sides of the car were painted and stretched with ropes on the car. The title of the picture was painted in three-foot type, also the name of the theatre. In smaller type was a brief description of "Don't Neglect Your Wife."

The street car was sent through the business sections of the city at the hours of heaviest traffic. Mr. McCarthy made a simple but attractive lobby display from stills, posters and enlargements and did his usual billing and newspaper advertising. The street car stunt proved an admirable exploitation medium.

Ryan Makes Big Play for Children's Patronage

Charles H. Ryan, managing director of the Garfield theatre, Chicago, recently opened with the first episode of the serial, "Do or Die" which he thought would have a special appeal to children. In order that he might get every child in his vicinity interested in the serial, he printed heralds with a tear-off stub which with one cent as war tax admitted one child for a special showing of a bill made up of the serial, "Made in Heaven" and a Christie comedy. On one side of the stubs was a place for the children's names and addresses. In this way Mr. Ryan obtained a lot of new names for his mailing list. The children from eleven schools were admitted by means of the "admit one child" cards.



Two window displays secured for "Brewster's Millions" during its run at the Marlow theatre, Hamilton, Ohio



"Deception" window display used by Loew's State theatre, Indianapolis, Ind.

Small Ohio Town Draws Many Cleveland Customers

Painesville, O., is a town of about 20,000 inhabitants and is 26 miles distant from Cleveland. But neither of these facts can upset the statement that the Utopia theatre of Painesville was in direct competition with all the first-class motion picture theatres of Cleveland last week.

The Utopia theatre advertised its show in all of the Cleveland newspapers. Furthermore, in the advertisement, it stated at what hours the interurban cars left Cleveland for Painesville and return. It takes two hours to go from Cleveland to Painesville on the interurban cars. More than 500 people made the trip.

The reason for this unusual newspaper exploitation was "The Kid." This was the first time a big production had shown in Painesville before showing in Cleveland. And the Utopia theatre took advantage of the situation to make Cleveland's loss, Painesville's gain. Legal complication relating to the validity of franchises, keeping "The Kid" out of Cleveland. But that was no reason for keeping Clevelanders away from "The Kid."

The ad in the Cleveland papers had a two-edge blade. It really took about five hundred city folks down to Painesville to see the latest Chaplin film, and it gave the management of the Utopia an invaluable prestige with its patrons, by telling about the value of a production that can draw its audience from a distance of 26 miles.

Local interest in the picture was kept at fever heat by extensive bill boarding, and by the characteristic lobby display which featured any old backyard, with its picket fence, its clothes line with the kid's clothes hanging out to dry, and with the kid and his pal peeping out from behind a building.

Mayer's Exploitation Concentrates on Merchant's Tie-ups

The recent showing of "Once to Every Woman" at the Isis theatre, Indianapolis, was attended by an exploitation campaign that concentrated on merchant's tie-ups in a highly successful way.

Music stores distributed heralds for the picture in the form of copies of the popular old song, "Ben Bolt," bearing ads concerning their shops and the showing at the Isis. "Ben Bolt" window displays were used, cut-outs of Dorothy Phillips and the "mother" in the picture being the center pieces of such displays.

The Circle Talking Machine Shop gave away a $50 machine in connection with the showing, after having it on display in the "Once to Every Woman" window, during the week preceding and during the run of the picture.

The tie-up with a grocery company included the printing of 25,000 sugar bags, which were used by the 22 stores in the grocery chain, during the week preceding the show.

This tie-up campaign, which was engineered by Joe H. Mayer, Universal exploitation expert, was backed by liberal newspaper advertising, a lobby display, and the use of a singer in the presentation.

Landers Not to Be Outdone by Metropolis

New York has its midnight shows but it has remained for Charles H. Landers, manager of the Opera House, Fredonia, N. Y., to introduce such an event to a rural community. In introducing Constance Talmadge in "In Search of a Sinner," to his town, Mr. Landers decided to put on an extra performance, running from 10:30 to midnight, in order to get some added publicity. He did. Every gossip in town discussed it. It is doubtful whether anyone had heretofore seen just how the town looked at midnight, so here was an opportunity.

Everybody decided to be naughty—just for this time—and go to see Connie in her sinful picture. In a special herald sent out by Mr. Landers we note that he told the following:

BOYS—Take your best girl "Sinner" to this show; she'll like it!

GIRLS—Ask your best "Sinner" to this show. It'll jazz him up a bit!

Mr. Landers also told the town folk that it was their bounden duty to see a picture like this once in a while because it would keep one from getting provincial.

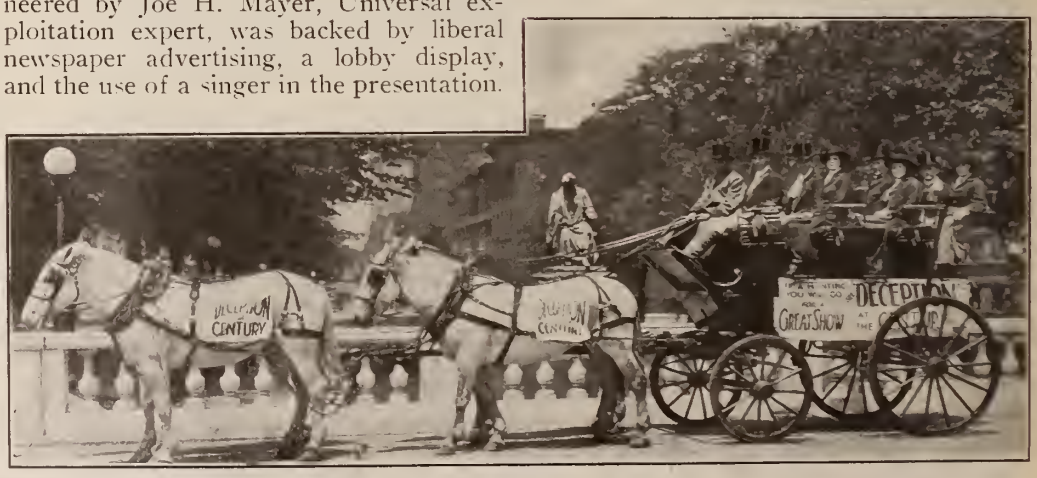
Well when the big event came off, it looked liked everyone in the Fredonia Blue Book was in the audience.

It was the first midnight show ever given in Fredonia. But it's not the last. If Connie will make another jazzy one soon, Mr. Landers plans to put on another wee hour session.

Tallyho Wakes Up Baltimore

A two-team tallyho driven sedately through the streets of Baltimore advertised the opening of the new Century theatre playing "Deception." Three women and five men dressed in hunting costumes occupied the seats of the vehicle and attracted attention by bowing to the passers-by.

Herman Phillips, Paramount exploiter for the Washington exchange, dug the vehicle from a livery stable basement, and shined it up until it looked like new. The cost of the stunt was negligible.



Tallyho ballyhoo for "Deception" used recently at Baltimore for the run of this feature at the Century theatre

"Horseshoe Show" Makes Big Hit at Greenburg, Pa.

A remodeled Grand theatre of Greensburg, Pa., opened recently with William M. Robson, the Pittsburg Paramount exploiter in charge of the exploitation campaign.

The opening attraction was Thomas Meighan in "The City of Silent Men." As Tom Meighan is known as "The Good Luck Star" and as everybody in town wished Jennings and Case, the sponsors for the theatre, "good luck" and as the horse shoe is always looked on as a bringer of good luck it was quite natural that a big advertisement should be run in the daily papers for three days prior to the opening, stating that every child who brought an old horse shoe for good luck, would be admitted free to the first matinee of the new theatre. And they came—in droves. An hour before the appointed time the street was choked with children, each armed with an old horse shoe. There were big shoes, little shoes; horse shoes, mule shoes; painted shoes, rusty shoes; thin shoes, thick shoes. Jennings said he never knew there were so many different kinds of horse shoes in the world.

And from every walk of life they came. Rich and poor, rough and gentle bred rubbed shoulder to shoulder. In the accompanying photograph is shown a little millionaire, the scion of the wealthiest family in the city shaking hands with some little unknown and less favored citizen.

Thomas Meighan wired his congratulations and sent an autographed photograph which was prominently displayed in a big store across from the court house.

Seattle Theatre Puts Over "Reputation"

THE success of well balanced exploitation and advertising campaigns is well exemplified by the recent drive given to "Reputation" by the Clemmer theatre in Seattle, Wash.

The management of that theatre depended upon forceful and liberal advertis- crowds. They did. This was supplemented by a mailing list appeal and by widespread window display tie-ups, using a novel window card with no mention of the picture, but bearing a photo of Miss ing and a striking theatre front to attract Dean and a slogan boosting the reputation of the store.



"Don't Neglect Your Wife" window display obtained by Jean Darnell, Goldwyn exploitation representative, for the showing of this picture at San Antonio, Texas

The card was regarded so well by Universal's Exploitation Department, it is being duplicated for general use wherever "Reputation" is shown.

The Clemmer theatre manager also distributed 10,000 "scandal sheets," the miniature newspaper available for use in exploiting this picture. These were inserted in regular Seattle newspapers, and given away on the streets. A full page advertising tie-up, was put over in the Seattle Star, in which each ad was built around the word REPUTATION.

Teaser ads and posters were used all during the week preceding the showing, and on the Sunday just before the opening a full page ad in color was used, accompanied in the same paper by a full page colored portrait of Miss Dean.

The lobby display was unique in color, being done in orange and black, in checkerboard design, supplemented by framed photos and cut-outs.

What Exploitation Did at Ogden, Utah

With the aid of Rick Ricketson, the new Paramount exploiter for the Salt Lake City exchange, Manager H. E. Skinner, of the Alhambra theatre, Ogden, Utah, has just put over a campaign on "The Faith Healer" that brought business back to normal after a slump that cut receipts two-thirds had been experienced.

Mr. Skinner had abandoned all advertising except newspaper displays. He had eliminated window tieups and street stunts from any consideration at all. He rated his patronage at one-third of what it used to be, in spite of the fact that he has one of the largest and best equipped houses in Utah.

Ricketson's first stunt was a children's matinee on Wednesday, the opening day of the picture, for the benefit of the Dee Hospital. Any child bringing a flower was admitted free upon payment of the war tax. More than 2,000 children saw the performance. The flowers were piled onto an automobile until it resembled a float. Banners was affixed to it advertising the picture, and the car was driven through the most circuitous route possible until the hospital was reached.

At the same time the Boy Scouts began a drive for funds about this time. Ricketson went before the Rotary Club and made a little speech to the effect: "Boys and girls are the faith healers of any community. See 'The Faith Healer' at the Alhambra." The Boy Scouts gave a parade and carried banners for the picture and the theatre.

The only figures on the Alhambra so far show that the "Faith Healer" played to more people the Wednesday it opened than its predecessor did the previous Sunday. Wednesday is considered only the third largest day as a rule. The other houses have been capacity size.





The "horse shoe show" which Wm. N. Robson, Paramount exploiter, and Case and Jennings of the Grand theatre, staged in connection with the showing of "The City of Silent Men"

Music and the Picture

Music in the Summer

By Chas. D. Isaacson

AMERICA is not inclined to stop her music in the summer. This is something to remember very forcibly.

Theatres of the legitimate rank shut down; vaudeville houses shut down, and even some motion picture houses shut down.

But summer music is the hue and cry.

It would seem that in the summer time, people want music with a hunger and a thirst which is almost pitiful.

Those who are left behind in the cities need the stimulating and refreshing effect of good music. To be sure the open air music is the best kind, but even if it isn't in the open, it's better to have some than none at all.

In the big cities, summer music is engaging the attention of the civic authorities and the public-spirited citizens. In New York City there are the concerts in the public parks, many bands and orchestras participate and a large appropriation is made for the purpose. I myself am giving about fifty public open air concerts in the city. Then in addition there are band concerts by the Edwin Franko Goldman organization. At the great Stadium of the City College a large sum of money has been appropriated and a full symphony orchestra with distinguished soloists under the conductorship of Victor Herbert and Henry Hadley will be heard all summer.

The success of grand opera in the summer time in Ravinia Park (Chicago), Willow Grove (Philadelphia), and elsewhere brings forth additional points which the exhibitor cannot afford to overlook. Now, my feeling is that the desire for summer music can be capitalized by the motion picture theatre. Even if your winter schedule of music had not been as large as you would like to have had it, the way to build up your summer business is to make as much of your music as you possibly can. Let your citizens know that this summer music will not be lacking, due to your foresight and art sense. Plan it of the kind that will make the heat seem less oppressive. They will want as much to come to hear it, as to see the picture.

If you have a fairly large orchestra these are some ideas which might prove good publicity, and would draw attention forcibly to your summer music. For instance, you might make arrangements with the Mayor or the City Council or Board of Aldermen for you to dedicate one or more concerts in the open air to the people of the city. This could be done in the park or in a public square free to the people of the city. You could arrange to give possibly half an hour of music, the orchestra returning to the theatre in time for the rest of the performance. The purpose of this would, of course, be as I have mentioned, to call attention to your orchestra, which otherwise they might not know about and to give very valuable prestige and publicity to your house and public spiritedness.

Of course, in the open air theatres the advantages you have for genuine summer business with music in an ideal setting makes a double demand for the right intelligence to be exercised in the selection of the kind of music and musicians. An open-air theatre without a fine musical background isn't complete. That's all there is to that.

Preparation for the Fall

The wise manager and musical directors are spending their summer preparing for an ingenious program for the fall. Why not do something unusual this coming season?

An Important Thought

Plan a consecutive unified musical program for the fall and winter. For instance: Lay out a schedule of overtures, operatic medleys, etc., which you will use regularly from week to week.

Even go so far as to announce the full list at the beginning of the season. Even go so far as to send this list to the music teachers and other educators of the community. It is just as easy to write your music this way as haphazardly, and this will get you further. The cumulative effect will assure a certain regularity of patronage.

Sascha Jacobsen Re-engaged

Mr. Rothafel, through co-operation with the New York Concert League, has arranged for the re-engagement of Sascha Jacobsen, the celebrated American violinist, to appear at the Capitol for the week of June 19th, which will be Mr. Jacobsen's positive farewell appearance in this country for the following week he sails for Europe.

The New York Concert League has added two of the country's foremost exhibitors to its list of clients. S. L. Rothafel at the Capitol and S. Barrett McCormick at the New Allen in Cleveland, have joined its roster of wide-awake showmen, which includes Edward Hyman, of the Brooklyn Strand; Phil Gleichman, of Detroit; Maurice Barr, of New Orleans; Abe Fabian, of Newark; Francis Mangan, of the New Allen in Montreal, and numerous others.

Society of Organists Becomes Fact

The latest clan to report itself among the army engaged in the delectation of the movie-mad New York populace is the Society of Theatre Organists—a title self-descriptive. This association has recently been organized from the considerable number of men who contribute so largely to the successful presentation of the screen program—they may be called indispensable—and numbers among its charter members practically all of the organists who preside at the fine instruments in the principal Broadway houses.

The need for such a society has been felt for some time, for there has been no cohesion and little chance of mutual acquaintance among these scions of the fraternity. As it seems the most natural thing for organists to organize it is gratifying to the founders to feel that the new project has such an excellent start. Its objects are stated to be: the promotion of sociability, the raising of the standard of organ playing in the theatres, the obtaining ultimately of the privilege of having a voice in the planning and specifications of organs to be installed in new theatres, and the bringing the general public to realize, as most music-lovers now do, that the organist is, or should be, the most important member of the musical staff next to the conductor.

The society's membership already numbers over thirty and it is hoped to have fifty by the end of the year. Applicants for membership will be asked to pass an examination—already prepared by a committee of examiners—somewhat on the lines of that given by the American Guild of Organists and requiring a sufficiently high standard of musicianship to meet the demands of the "de luxe performances" of the larger movie palaces.

This will include the playing of a suitable solo number—the organist's chief opportunity to display his skill and "show off" his instrument. Here he can demonstrate to the public his right to be regarded as a concert artist and can present a legitimate number of the highest class, on a par with the overtures played by the orchestras in the largest film theatres, which have been brought to such a pitch of excellence and done so much to acquaint the picture-loving multitudes with the best in operatic and symphonic music.

It is clear that this improvement in taste on the part of the audiences as regards organ music has already gone far when such a classic as a fugue of Bach can draw a big band, as has happened more than once of late.

There will also be tests in improvising, sight reading, and also in playing pictures, his ability being tested by a scenic, news, feature and comedy. This examination will provide a definite standard for motion picture organists. For the church organist who lacks knowledge of screen technique it will point out the need for studying dramatic interpretation. For the organist who has never studied the organ seriously it will show the need for acquiring a solid foundation in legitimate organ playing. For the most successful type of picture playing is that done by those who are real organists. In spite of all the player organs and various imitations of orchestras which are invading the field an organ is an organ even in the theatre and cannot try to reproduce orchestral effects too closely without suffering in the process.

On May 24 the Society celebrated its inauguration with an informal get-together party at Keen's Chop House, when some twenty brother organists foregathered and partook of the Keen bounty, listening afterward to several impromptu speeches, humorous and serious, contributed by various members. Everybody expressed satisfaction at this chance of becoming gen-

(Continued on page 108)

Application for Membership
ASSOCIATION OF MOTION PICTURE-MUSICAL INTERESTS
Accepted
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.....
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herewith desire to apply for membership in this association, Class.....

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CLASSES
A—Those of the motion picture industry seeking to broaden their appeal thru music.
B—Those of the music industry and musical profession seeking to widen their scope thru the film.
C—Those seeking to give the public a greater opportunity to hear good music.
Dues are paid in advance.
$2.00 for individuals $10.00 for corporations and companies.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Lloyd Revivals for the Summer Program

Pathe Exchanges Inc., announces for the summer months, a revival of ten of the best Harold Lloyd one-reelers. The announcement of these comedies will prompt memories of Harold Lloyd and Harry "Snub" Pollard working together, with Bebe Daniels adding much to the comic festivities.

The first five of the series will be released in the following order: July 17th—"Bliss"; July 24th—"The Flirt"; July 31st—"All Aboard"; August 7th—"The Tip"; and August 14th—"Rainbow Island."

The first theatre to book the entire series is Shea's Hippodrome, the big Buffalo house. Pathe announces that this series will in no way conflict with the bookings of the current Lloyd productions.

Chadwick Appoints New Grievance Committee

Joseph Klein is back in the New York T. I. L. M. Club, representing Robertson-Cole.

President Chadwick named a new grievance committee as follows: Harry Buxbaum, Chas. Rosensweig, Arthur Abeles, Ben Schwartz, and Wm. Marsh.

Owing to the large number of disputes to be heard by this committee, weekly meetings will be held throughout summer months.

Mr. Geo. Uffner, chairman of entertainment committee announced that arrangements were well under way for the Annual Outing.

Report Heavy Bookings for "Snowblind"

"Snowblind," the Goldwyn picture recently made from Katherine Newlin Burt's new novel of the Canadian Rockies, a Reginald Barker Production is reported to have had heavy early bookings throughout the country. The picture is but newly released. On its showing at the Capitol Theatre, New York, it played to a big business and pleased the critics of the New York papers.

In Greater New York City, "Snowblind" has been booked in the following Loew theatres: Circle, New York, Bijou, American Burland, Spooner, Victory and Brevoort. It has also been booked in the following Fox theatres: Audubon, Academy of Music, Crotona, the Folly and the Bedford in Brooklyn; the Terminal in Newark, N. J.; and in Fox's, Jamaica.

Big Stories Await Filming

Goldwyn to Put "Syndafloden" and "The Christian" Into Production

AMONG the new productions Goldwyn has acquired for early production are several powerful dramatic stories which the corporation believes will rank among the greatest photoplays which it has made.

One of them is from the famous Swedish play, "Syndafloden," by Henning Berger, which was done in New York a few seasons ago by Arthur Hopkins under the title of of "The Deluge." Berger lived in this country for a few years, and the action of his play takes place in a town along the Mississippi River at a time of flood.

Another is a screen version of Hall Caine's most successful novel, "The Christian." A continuity was prepared by Goldwyn's editorial department from the novel and submitted to Mr. Caine who made copious notes and suggestions which have since been incorporated into the screen script. "The Christian," it will be remembered, achieved a success on the stage as great as it enjoyed in the book world, the late Edward J. Morgan having achieved great distinction as John Storm and Viola Allen as Glory Quayle.

"Hungry Hearts," a dramatic photoplay of New York's teeming East Side, made by the author, Anzia Yezierska, in collaboration with Goldwyn's editorial department, from her volume of short stories of the same title, is ready for casting. The production will be made in New York City.

Two scenarios by Alice Duer Miller are about ready for casting and producing. One of them is a screen version of her story, "The Woman Who Hated Politics." The other is an original scenario, "The Man With Two Mothers."

New Ray Film Due Aug. 22

"A Midnight Bell," Starring Chas. Ray, on First National Schedule

CHARLES RAY'S next picture, in which the young star will again be presented by Arthur S. Kane, has been set for release through First National on August 22. This is "A Midnight Bell," one of the greatest of the late Charles H. Hoyt's comedy successes.

In this picture Mr. Ray appears as a "drummer," whose route includes small country towns, demonstrating once again his versatility in character impersonation but remaining close to the life and spirit of the rural community in which he excels. It is described to be a story in which romance, pathos, thrills and humor are intermingled with pleasing variety.

Doris Pawn is the leading woman in the forthcoming piece, appearing as the winsome daughter of the village shopkeeper. As is to be expected, she is the central figure in a romance in which Charles Ray, as Martin Tripp, is the other participant. But the culmination is not approached through the customary conventional channels, it is stated. It is reached by a series of exciting and surprising situations which will keep the audiences wondering until the last minute, in the opinion of the Arthur S. Kane officials. The others in the cast with which Mr. Ray surrounded himself are Donald MacDonald, Van Dyke Brooke, Clyde McCoy, Jess Herring, S. J. Bingham and Burt Offord.

The adaptation of the story was made by Richard Andres. In the directing of the production, Mr. Ray was again assisted by Al Ray. Others in the technical staff included George Rizard, chief cameraman; Ellsworth Rumer, second camera; Harry Decker, editor; Robert Bennett, technical director, and Edward Withers, art titles.

"Road to London" to Be Shown in Cleveland

The pre-release showing of "The Road to London," in which Bryant Washburn is starred, at the Circle theatre, Indianapolis, has been proclaimed by Associated Exhibitors to be a great success. Mr. Washburn appeared in person during the showing and was accorded a hearty reception. The picture is also scheduled to be shown at the new Allen theatre in Cleveland, and arrangements are in progress for Mr. Washburn's personal appearance at this house. Bookings have also been arranged for Kunsky's Madison theatre in Detroit and at the Tom Saxe theatre in Milwaukee.

"Oh, Buddy" with Neal Burns Completed

William Beaudine, Christie director, has completed "Oh, Buddy" as the second in the new series of Christie Comedies which Educational soon will begin releasing. In "Oh, Buddy" Neal Burns is supported by Vera Steadman, Helen Darling, Ogden Crane, Victor Rottman, Eugenie Forde and others. Burns plays the part of a returned soldier looking for a job. He finds that the girl who sold him doughnuts in France is in charge of the employment bureau. When she finally sends him to work in her own home, Burns "subs" for the discharged butler at a dinner given for Burns' own family and his rival, who was his commanding officer overseas.

Congratulate Kane on Signing of Star

Telegrams and letters received by Arthur S. Kane, chairman of the board of directors of Associated Exhibitors, from members and from exhibitors generally in all parts of the country indicate that the acquisition of Florence Vidor as an Associated Exhibitors' star is one of the most popular developments of the moment. Scores of letters expressing the most enthusiastic regard for the charm and ability of the star have been received, and Mr. Kane has been warmly congratulated for securing Miss Vidor at the psychological moment.

Rex Beach Takes First Big Scene in Alaska

Rex Beach has completed the filming of the first big scene for "The Iron Trail," which is scheduled for release by United Artists. The scene was taken near Cordova, Alaska, during the "big break" of the ice jam on the Copper River. "The Iron Trail," written by Rex Beach in novel form, tells the story of a great engineering feat whereby the frozen North is opened to American enterprise. Mr. Beach expects to have the picture ready for release early in the fall.

Buck Jones Vehicle is Released by Fox

William Fox announces for release this week "Straight from the Shoulder," in which Buck Jones plays the featured role. Roy Norton wrote the story, and Bernard Durning directed. Helen Ferguson plays opposite Jones, and Kid McCoy appears in the "heavy" role.



Prominent officials and sales force of the F. B. Warren Corporation. Centre—Sidney J. Goldman, vice-president and Middle Western manager; Edgar Moss, vice-president and Philadelphia district manager; Wm. H. Jenner, vice-president and Western manager. Top row—Harry Graham, Minneapolis manager; Irving Arnold, Denver manager; Alexander Weissman, Boston manager; J. J. Milesstein, Detroit manager. Right—Thomas W. Brady, Buffalo manager; Irving Hanower, Cincinnati mauager; Marx Nathan, New York manager. Bottom row—C. D. Hill, St. Louis manager; John C. Shannon, Atlanta manager; Rudolph Berger, Washington manager; Ben Blotcky, Kansas City manager. Left—William Warner, Pittsburgh manager; Doak Roberts, Dallas manager; Louis Amacher, Seattle manager

Broadside Is Issued on "Woman God Changed"

Cosmopolitan Productions has issued a broadside of four pages to be sent to every exhibitor in the country on its latest success, "The Woman God Changed," which has filled three of the largest motion picture pre-release theatres in New York. Fulfilling its promise to exhibitors, Cosmopolitan Productions advertises in this broadside the first two weeks' Broadway box-office take of this picture, when it played at the Rivoli Theatre and the Rialto Theatre. The take totalled $39,-079.25, it is stated.

The broadside tells exhibitors that powerful big space advertisements were run in the New York American and The New York Evening Journal and similar advertisements will be run in all the great Hearst newspapers throughout the country. The other pages contain facsimile advertisements and publicity matter which Cosmopolitan Productions is printing in newspapers in order to help the exhibitors advertise the picture to the public.

News of Players and Directors will be found on pages 121-22

Neilan in Actor's Role in "Bits of Life"

In his new picture for First National release, titled "Bits of Life," Marshall Neilan, the film producer, deserted his directorial capacity long enough to appear in one of the player's roles before the camera. The interior scenes for this picture are being taken at the Goldwyn studios in Culver City. The Neilan company is to take a number of "exteriors" in San Francisco as soon as the Interiors have been completed. The story for "Bits of Life" represent the combined effort of Hugh Wiley, Walter Trumbull, Thomas McMarrow and Mr. Neilan.

New Players Cast for "Find the Woman"

Norman Kerry and George MacQuarrie have been added to the cast of "Find the Woman," the Arthur Somers Roche story being filmed by Cosmopolitan Productions. "Find the Woman," which appeared serially in Cosmopolitan Magazine, is a story of mystery, adventure and love.

Tom Terriss is directing this picture at William Randolph Hearst's new Astoria studio. Eileen Huban and Ethel Duray appear in important roles.

New York Critics Like "Ten Dollar Raise"

J. L. Frothingham's comedy-drama, "The Ten Dollar Raise," distributed by Associated Producers, Inc., was acclaimed a distinct hit by the public and newspaper critics when it played a full engagement last week at the Capitol Theatre, New York, the world's largest playhouse.

New York Herald said, "'The Ten Dollar Raise' at the Capitol this week is so exceptionally good that it actually suggests a new rule to be followed in the movies. That is, that a successful system in a comedy is to take a minor character and make him so interesting and varied that the audience doesn't care what the fatuous hero does."

New York Telegraph stated that "the feature picture, 'The Ten Dollar Raise' is a triumph of realism and sympathetic study of plain people."

Gasnier to Stay with R-C Pictures Corp.

With the announcement of the formation of the new R-C Pictures Corporation, capitalized at $4,000,-000 to take over the Robertson-Cole Company's film interests, it became known that Louis J. Gasnier, the French director would continue with the organization and devote his time to the production of high grade photoplay such as "Kismet" and "Good Women" both of which he directed.

Many First-Run Bookings on "Salvage"

Charles R. Rogers, general manager of the Robertson-Cole Distributing Corporation, announces that the Loew Circuit has booked "Salvage" for its "big time," embracing in all about ninety days in Greater New York. Other leading theatres in which "Salvage" will have first run are: The Palace, Washington, D. C.; the Modern and Beacon Theatres, Boston; The Regent Theatre, Rochester; Shea's Hippodrome, Buffalo; the new Loew's State Theatre, Cleveland; and the Valentine Theatre, Toledo. The California Theatre, Los Angeles, has booked "Salvage."

Full Cast for "Slippy McGee" Announced

The cast for the second Oliver Morosco production, titled "Slippy McGee," has been completed. The cast includes Wheeler Oakman, Colleen Moore, John H. Elliott, Pat O'Malley, Edith Yorke, Charles Evans, Edwin Stevans, Tom Guise, Alfred Allen, Lloyd Whitlock and Nellie Peck Saunders. "Slippy McGee" is scheduled for release by Associated First National.



EUGENE WALTER'S FINE FEATHERS

Directed by MAXWELL KARGER

METRO



The principal characters in Goldwyn's "The Old Nest," by Rupert Hughes, produced by Reginald Barker. From left to right: Standing—Richard Tucker, Louise Lovely, F. Park Jones. Sitting or kneeling—Cullen Landis, Mary Alden and Helene Chadwick

Feature Has Extended Run

"Woman God Changed" is Held for Second Week at Moss's Broadway

"THE WOMAN GOD CHANGED," the Cosmopolitan production, is in such demand for pre-release showings in and around New York that it promises to rival in box-office popularity the success of "Humoresque" and "The Inside of the Cup," according to word from Cosmopolitan headquarters. "The Woman God Changed," after playing a week at the Rivoli Theatre on Broadway was moved to the Rialto Theatre. Then B. S. Moss booked the picture for his Broadway Theatre, where after running all last week, it has been booked for an additional week. This is declared by Cosmopolitan to be the first time in the history of the present management of the Broadway Theatre that a feature picture has been held over for more than one week.

Another tribute to "The Woman God Changed" is the booking of the picture for the week of June 19th at the Mark Strand Theatre in Brooklyn. Reproductions of the original settings used by Cosmopolitan Production will be used in an elaborate prologue at the Strand.

"The Woman God Changed" was adapted for the screen by Doty Hobart, the well known scenario writer, from the short story by Donn Byrne, which appeared in Hearst's Magazine. Robert G. Vignola directed the picture. Seena Owen and E. K. Lincoln play the leading parts. Others in the cast are Lillian Walker, Henry Sedley, H. Cooper-Cliffe, Paul Nicholson, Brian Darley, Templer Saxe and Joseph Smiley. Dr. Frank Crane, well known for his editorials throughout the country, wrote the titles for "The Woman God Changed."

Educational in June Drive

Branch Offices "Keyed Up" Over Sales Competition; West in Lead

REPORTS received at the New York headquarters of Educational Films indicate that the branch offices have entered the June sales drive with the greatest enthusiasm. So far the Western branches seem to be leading, according to word from the Educational Films' home office.

The Denver branch has issued a challenge to the other branches for a real competition, declaring that only phenomenal work will wrest first place from the Denver contingent. "All keyed up" is the usual report being received from the various branch-offices on the June sales competition. Following is the report, in part, from Denver:

"The first week as far as Denver is concerned shows two two-reel comedies, one single, one Hudson's Bay picture, all playing first run houses, to say nothing of our other subjects. Salt Lake is equally well lined up. Unless other offices do phenomenal business, we think we are in the run, for we have an average of two two-reel subjects playing first run almost every week during June in the city of Denver."

San Francisco, however, was quick to accept the challenge. A telegram from this city bears the following encouraging information:

"Both issues of Kinograms closed with Market Street Realty Company, San Francisco, who control leading first run theatres (the Portola and Imperial Theatres) and the beautiful new Granada Theatre to be opened shortly. As a feature of the Educational June competition, these contracts become effective this month. The volume of bookings on the balance of our service is relatively large."

The New York sales office is concentrating its entire force on the competition, and early reports are of favorable progress.

The branch office at Dallas reports Educational subjects running at both the Palace and Old Mill theatres, with increasing business throughout the city and territory for the rest of the summer.

Max Brand's Story Is Screened by Fox

"Children of Night" is announced by William Fox as the next vehicle for William Russell. The story is by Max Brand and first appeared in magazine form. It is said that by a skillful handling of two diametrically opposite elements, an underworld gang and a Wall street money king, Mr. Brand has obtained enough action and thrills compactly woven into this story to make it an ideal screen offering. The picture was directed by Jack Dillon.

Realart Announces Release

Justine Johnstone in "A Heart to Let"; Directed by Edward Dillon

HARRIET LUMMIS SMITH'S book, "Agatha's Aunt" is the basis of "A Heart to Let," in which Justine Johnstone is starred. Miss Johnstone appears as a character much different than any she has before essayed, being that of an aged woman. This is an assumed character, of course, her actual part being that of Agatha Kent, a very beautiful young woman, a role which Miss Johnstone is particularly well equipped to portray.

The story concerns Burton Forbes, a young man, temporarily blind, who goes to the country for his health. Agatha, for reasons best shown in the picture, disguises herself as her aunt. This leads to many humorous complications and finally to a very serious affection of the heart to which both Agatha and Forbes succumb.

The exterior scenes of "A Heart to Let" were taken down in Atlanta and Savannah, Georgia, a great deal of the action taking place near the former city on the famous estate of Arthur Solomon, a multi-millionaire, who kindly consented to the use of his grounds for that purpose.

Edward Dillon, who directed Miss Johnstone in "Sheltered Daughters," also directed her in this picture, which is the fourth she has made for Realart. He was assisted by J. Gordon Cooper and George Folsey was at the camera.



Justine Johnstone in her newest Realart production, "A Heart to Let"

Miss Johnstone's supporting cast includes such players as Harrison Ford ("Burton Forbes"), Marcia Harris ("Zaida Kent"), Thomas Carr ("Howard Kent"), Elizabeth Garrison ("Mrs. Studley"), Claude Cooper ("Doolittle"), and James Harrison ("Warren").

The scenario was written by Frank S. Bereford.

"It's Your Move" New Vanity Comedy

"It's Your Move" is the title of the current single reel Vanity Comedy for Educational release. The featured players are Charlotte Merriam and Francis Feeney. Miss Merriam has appeared in a number of Christie Comedies, and Feeney is a regular leading man in the Vanity Comedy series.



Paramount Plans for Fall Announced

JESSE L. LASKY in announcing Paramount's fall plans states that it will be the policy of the Famous Players-Lasky organization to devote special attention to the matter of stories for screen production. A large number of well-known plays and books, as well as original stories have already been purchased for filming at early dates, he states. Mr. Lasky also emphasizes in his statement the intention of Paramount to shun the "factory made" picture and give greater attention to each individual production from the time the story is submitted until the finished prints have been approved for exhibition. The statement from the Lasky office is submitted in part as follows:

"One of the early fall releases will be 'The Affairs of Anatol,' Cecil B. DeMille's greatest production. Written by Jeanie Macpherson, this wonderful picture has been enacted by a cast including Wallace Reil, Gloria Swanson, Elliott Dexter, Bebe Daniels, Monte Blue, Wanda Hawley, Theodore Roberts, Agnes Ayres, Theodore Kosloff, Polly Moran, Raymond Hatton and Julia Faye. The settings of this production are the ultimate in scenic art, and I feel positively that this picture will be the most sensational success of next year.

"Mr. DeMille also has just finished a picture, 'Fools' Paradise,' from Leonard Merrick's book. 'The Laurels and the Lady.' In the cast are Dorothy Dalton, Mildred Harris and Conrad Nagel.

"George Fitzmaurice has finished 'Experience,' a lavish production of George V. Hobart's great stage success, in which Richard Barthelmess plays the role of Youth. Marjorie Daw, as Love, and a cast including a number of beautiful girls make this production distinctive. Mr. Fitzmaurice is now engaged in producing 'Peter Ibbetson,' in which Elsie Ferguson and Wallace Reid will co-star, with a supporting cast including Elliott Dexter, Montagu Love and George Fawcett.

"John S. Robertson is now in London conferring with Sir James M. Barrie on 'Peter Pan.' We plan to make this production the biggest of the year.

"William deMille is now at work on 'The Stage Door,' Rita Weiman's widely read Saturday Evening Post story, with Jack Holt, Lila Lee and Charles Ogle in the cast. On the completion of 'The Stage Door' Mr. deMille will produce 'The Cradle,' the well known play by Eugene Brieux, the French dramatist who wrote 'Damaged Goods.'

"For production by George Melford we have just purchased 'The Sheik' by E. M. Hull, adapted from a novel which already is a best seller in England and this country. Mr. Melford is now working on 'The Great Impersonation,' by E. Phillips Oppenheim, with a cast including Ann Forrest, James Kirkwood, Alan Hale and Fontaine La-Rue. Another Melford production will be 'You Can't Fool Your Wife' by Hector Turnbull, who wrote the highly successful picture, 'The Cheat.'

"Our plans for Wallace Reid embrace a series of production which will be bigger than any of Mr. Reid's starring pictures up to this time. One of the first pictures this popular star will make, upon the completion of his work with Elsie Ferguson in 'Peter Ibbetson,' will be 'The Champion,' the play by Thomas Louden and A. E. Thomas which, with Grant Mitchell in the leading role, has been New York's biggest comedy hit this season.

"Before coming East Mr. Reid completed 'The Hell Diggers,' from a story written by Byron Morgan. Another picture in which he will soon appear is 'Tall Timber,' by Dr. J. A. B. Scherer, formerly president of the California Institute of Technology. Mr. Reid also will be starred in 'Rent Free,' an unusually interesting story by Mann Page and Izola Forrester Page and in 'An Assisted Frankenstein,' a story by the late Charles E. Van Loan, whose short stories in the Saturday Evening Post were read all over the country. We also are planning for Mr. Reid a story unlike anything that has been done before in pictures. It will be called 'Across the Continent,' and it is a racing story of an entirely new idea.

"Besides 'Cappy Ricks,' which Thomas Meighan is now producing from Peter B. Kyne's well known stories, Mr. Meighan will soon be starred in 'A Prince There Was,' a romantic comedy of great heart appeal in which George M. Cohan recently scored a big success. In addition to this Mr. Meighan will be the star in an unusually spectacular production, 'The Sea Bride,' an original story by Edward Sheldon.

"Elsie Ferguson already has completed 'Footlights,' which John S. Robertson directed from Rita Weiman's Saturday Evening Post story. This will be a fall release.

"Gloria Swanson also will be seen in a number of strong dramatic productions. So successful was Elinor Glyn's story 'The Great Moment' that Mrs. Glyn has written another story for Miss Swanson, called 'Beyond the Rocks' which will be put into production shortly. Miss Swanson is now at work on 'The Shulamite,' the play written by Edward Knoblock and Claude Askew. Besides these Miss Swanson will do 'The Ordeal,' from an original story written by W. Somerset Maugham.

"Betty Compson is nearing the completion of her first Paramount starring picture, 'At the End of the World,' by Ernest Klein, under the direction of Penrhyn Stanlaws, and among her coming productions will be 'The Woman in the Case,' Clyde Fitch's greatest play. Miss Compson also will be seen in 'The Sacrifice,' a new novel published serially in the Red Book Magazine.

Miss Compson also has been selected to play the role of Babbie in Sir James M. Barrie's play, 'The Little Minister,' in which Maude Adams became the favorite of the American public. Besides all these, Miss Compson will be starred in 'The Deluge,' the powerful drama recently produced on Broadway by Arthur Hopkins, and in 'A Stampede Madonna.'

"For Ethel Clayton our plans are equally ambitious. Miss Clayton, under the direction of William D. Taylor, has just finished a production adapted from a powerful drama written by the dean of British dramatists, Henry Arthur Jones, and is now at work on 'Her Own Money,' by Mark Swan. Later she will be starred in two original stories by Clara Beranger. These stories are 'Your Home Comes First' and 'Exit the Vamp,' and will introduce Miss Clayton in a new type of picture.

"Roscoe Arbuckle is now at work on 'Should a Man Marry?' by Sarah Y. Mason, with a cast including Mary Thurman and Harriet Hammond, two former bathing beauties, and a number of other beautiful girls. Mr. Arbuckle also will be seen in 'Thirty Days,' the roaring comedy hit by A. E. Thomas and Clayton Hamilton, and 'Via Fast Freight,' by Curtis Benton. Two of the biggest farce hits in the stage's history, 'Are You a Mason?' and 'The Man from Mexico' also will be produced with Arbuckle as the star."

Among the other productions named by Mr. Lasky for future release by Paramount are: William S. Hart in "Three Word Brand," "White Oak," and "Traveling On"; George Loane Tucker's "Ladies Must Live"; the Cosmopolitan production, "Get Rich Quick Wallingford;" "Supermen," "Back Pay," and "Just Around the Corner" by Fannie Hurst; and "The Valley of Silent Men" by Peter B. Kyne.

Herbert Rawlinson to Be Universal Star

HERBERT RAWLINSON, for years one of the mainstays of the old Universal program, has again been signed by Universal as one of its Special Attraction stars. One of the objects of Irving Thalberg's visit to New York was to consult with Mr. Laemmle as to stars for next fall, and among those under discussion was Herbert Rawlinson, who was playing at Universal City in the company supporting Priscilla Dean in her next Universal-Jewel picture, "Conflict."

Rawlinson will not be finished with the Dean picture until July 1st. By that time a number of productions will be ready for his first starring picture under the new contract.

Director Sullivan Begins New Gayety

Frederic Sullivan, director, is starting work in the Christie studios, on the latest Gayety one-reel comedy for Educational, "Assault and Flattery." Teddy Sampson and Henry Murdock are the principals.



A scene from the Frank Mayo picture, "The Fighting Lover" to be released by Universal

H. S. Buck in New York for Synchronized

Music Score Service Corporation, of 1600 Broadway, New York, local distributors for Synchronized Music Scores announce the arrival of H. S. Buck, who has been appointed regional supervisor of sales by Synchronized Scenario Music Co., of Chicago.

Mr. Buck comes to New York well equipped to demonstrate to local exhibitors the entertainment value of Synchronized Music Scores. During his stay in the metropolitan territory he will have his headquarters with Music Score Service Corporation. Previous to his affiliation with the above company Mr. Buck was special representative for the Exhibitors Trade Review in Chicago, Ill. His experience with the Trade Review, coming after a time when he represented the Gardner Screen, brought him in close contact with hundreds of exhibitors throughout the Middle West. Learning from them of the great need for music that would synchronize with the action on the screen, he was among the first to join the staff of Synchronized Scenario Music Co., receiving the appointment of regional supervisor of sales for the Eastern district.

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Scene from "The Golden Snare," a forthcoming picture of the Northwest Mounted from James Oliver Curwood's story to be released by First National

Lasky Buys 3 New Stories

"The Champion" for Wally Reid; "Prince There Was" for Meighan

SINCE his return to New York Jesse L. Lasky, first vice president of the Famous Players-Lasky Corporation, has been busy acquiring a long list of notable literary properties for production as Paramount pictures next season, and yesterday, as an indication of the magnitude of his production plans, he made two plays and a novel which he has purchased.

One of the plays is "The Champion," the successful comedy-drama which, with Grant Mitchell in the leading role, has run all this season on Broadway. "The Champion" was purchased as a vehicle for Wallace Reid, and will be put into production upon Mr. Reid's return to the coast, following the completion of "Peter Ibbetson," in which he is co-starring with Elsie Ferguson.

The other play is "A Prince There Was," George M. Cohan's successful romantic comedy of last season. This play has been bought for Thomas Meighan, and it is expected that it will prove to be the greatest vehicle this popular star has had in a long time.

The novel is "The Sheik," E. M. Hull's sensationally successful book, which Mr. Lasky has bought for production by George Melford with a cast of stellar players. This book, which has a wealth of picturesque background and a number of strong dramatic situations, already has had a tremendous sale both in this country and in England, its popularity having carried it into several editions.

"The purchase of these three properties," said Mr. Lasky, "is in line with our policy to get bigger and better stories for our stars and directors next season. Mr. Reid and Mr. Meighan undoubtedly are the most popular male stars today, and with bigger stories and plays as their starring vehicles their popularity is bound to increase. We plan to give the utmost care to the production of both 'The Champion' and 'A Prince There Was' and I fully believe these two pictures will prove to be immense box-office, as well as artistic, successes."

Censor Has Praise For "Reputation"

Mrs. Nannie Harrison Bell, the official censor of Waco, Texas, has issued a statement in which she states that "Reputation," the Universal feature is a picture "supreme among its fellows."

"There is no taint or scandal nor smirch in the picture and lovers of the artistic will find it appealing and powerful," continues the statement.

It Will Open Your Eyes—WIDE



Selznick Special Is Ready

"Who Am I?" to Be Released Soon; Other Selznick Pictures Complete

IT is announced this week that "Who Am I?", a screen adaption of a Max Brand story, will be released by Selznick Enterprises in the near future. Henry Kolker is the director. "Who Am I?" is to be released as a Selznick special. Niles Welch, Clair Anderson, Gertrude Astor, Josef Swickard, and George Periolat are among the featured players.

June 30th is the date set for the release of Selznick's next Eugene O'Brien picture, entitled "Is Life Worth Living?" This picture was adapted by John Lynch from a story by George Weston. Tom J. Hopkins prepared the scenario and its direction was the work of Alan Crosland. Winifred Westover heads the supporting cast which includes Arthur Hausman, Warren Cook, George Lessy, Arthur Donaldson and Florida Kingsley.

Conway Tearle, Selznick star, has just started work at a new production under the direction of Alan Crosland at the Fort Lee, N. J., studios. "Shadow of the Sea" is the working title of the picture. Winifred Westover, who has been Mr. Tearle's leading woman in several releases, again heads his support.

Two productions lately finished by Mr. Tearle are now in preparation for release by Selznick. They are "Ye Shall Pay," directed by Ralph Ince, with Zena Keefe as the leading woman, and "Love's Masquerade," which was directed by William P. S. Earle.

Selznick also announces that the Constance Talmadge picture "Up the Road With Sallie," will be revived, having been re-edited and retitled. It will be released on June 20th.

Praises New Unit System

Metro Official Reports Progress; Lytell, Ingram, Dana, All at Work

W. E. ATKINSON, general manager of Metro Pictures Corporation has just returned to New York after a month watching the development of productions now in the making at the company's Hollywood, Cal. studios.

Mr. Atkinson expressed himself as highly pleased with the work on the forthcoming pictures, all of which are being filmed under the newly adopted unit system of production—a system that was worked out with a view to carrying out the "fewer and better" slogan.

The Metro General Manager was pleased at the progress of Bert Lytell's new starring picture, "A Trip to Paradise" which is a Maxwell Karger production from the international stage success "Liliom" by Franz Molnar. June Mathis adapted it.

Rex Ingram's filming of the Balzac story, titled "The Conquering Power" is being photographed in a series of settings designed by Ralph Barton, poster artist and magazine illustrator. Practically the entire 'Four Horsemen' cast was reengaged for this picture. Alice Terry and Rudolph Valentino, who have the leading parts in "The Four Horsemen" head the big company organized by Mr. Ingram for this film. June Mathis who wrote the scenario for the Ibanez novel, prepared this screen version.

Viola Dana is head over heels in the making of a piquant story by Meta White, "The Match Breaker." Dallas M. Fitzgerald who has directed Miss Dana's Metro successes, directs this picture. Arthur Zellner adapted it.

Alice Lake, Metro's newest star, is at work on "Over the Wire," an original story by Arthur Somers Roche. Mr. Zellner wrote the 'script.

Lloyd Series in Big Demand

Claim Record for Important First Run Bookings on Comedian's Series

ASSOCIATED Exhibitors claims for Harold Lloyd "the distinction of the greatest number of important first run bookings involving an entire series of productions ever attained by any star." It is conceded that some of the very biggest feature productions have played in all of these houses, but they were booked after the picture had been viewed, it is stated. The Lloyd bookings are for the first three Associated Exhibitors Lloyd Comedies and they were made on the showing of the first picture of the series, "Now or Never," and in some cases after the second picture, "Among Those Present," had been shown.

"The third production, 'I Do,' has been booked with the series in the most representative houses in every key center," declares the Associated Exhibitors' statement, The figures show that the Associated Lloyd comedies will probably attain wider distribution and greater returns for both producers and exhibitors than any production not of feature length ever made."

With the appearance of "Now Or Never" as the first of the series the flood of Lloyd contracts started, and in giving out this statement on the success of Lloyd Associated Exhibitors makes it clear that the actual figures to date are the basis for the statement that records for some of the biggest features have been shattered. It is stated that Lloyd will gross an amount attained by but few productions in the history of the industry.

Pearson Forecasts Industrial Revival



Agnes Ayres, now a Paramount star

Agnes Ayres Is Made a Paramount Star

Because of the popularity she has achieved as leading woman in a number of Paramount pictures, Agnes Ayres is to be starred in a series of productions by Paramount, it was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corp., in charge of production.

Miss Ayres is now in New York, where she is playing the feminine lead in Thomas Meighan's picture, "Cappy Ricks," which is being made at Paramount's Long Island studio. On the completion of this production she will return to Hollywood, it is stated, and will begin work on her first star picture.

"The elevation of Miss Ayres to stardom," said Mr. Lasky, "is more than a reward for merit; it is done at the insistence of exhibitors who have seen her popularity increase steadily among their own patrons as a result of her work in 'Forbidden Fruit,' 'The Love Special' and other pictures in which she has played leading roles with distinction."

Holubar Planning New Costume Spectacles

Allen Holubar, producer of "Man-Woman-Marriage," one of Associated First National's "Big Five," believes that costume films are here to stay and that fandom wants a gigantic spectacle every year or so.

With this belief in mind Holubar will, within the next year, produce a big costume play on a scale that will permit it to compete with any of the big European films that have invaded American territory.

Four of Mr. Holubar's pictures now on schedule will star Dorothy Phillip who played the stellar roles of "Man-Woman-Marriage" and "The Heart of Humanity." The other two will be all-star productions.

ANALYSIS of present conditions in virtually all branches of industry should allay any feeling of panic that might be crawling on exhibitors with the approach of the warm months, according to a statement just issued by Elmer Pearson, Pathe Director of Exchanges.

"Particularly optimistic are the reports coming from the agricultural sections," says Mr. Pearson. "In spite of weather handicaps, there will be more wheat harvested in the United States this year than ever before, the government reports indicate. Produce is now bringing prices twenty to thirty per cent higher than in the fall of last year, which is a much needed boon to the farmer, who suffered severely from the financial depression which struck him with a fell swoop last Fall.

"The lowering of the wages of railroad men, instead of having a detrimental effect on the business of motion picture exhibitors, should have just the opposite result. Unquestionably it will bring about before many weeks, a lowering of freight rates. This will be a harbinger of more activity in industries which at the present time are badly handicapped by a life-extinguishing freight burden. It has been cheaper for many plants to suspend activities altogether than to attempt to continue in operation with strangling shopping charges.

"The foundation of American wealth is laid on the farm. When times are bad for the farmer, they are bad all over the country. It is the farmer who consumes a great share of American product. It is his money that keeps industry going.

"Prosperity is coming back to the farmer, and when it does he will find himself in a position more firmly entrenched than ever. His prosperity will be stable. It will not be a flash that will soon disappear and leave him in a worse position than before.

"The farmer has resumed buying. Of that there can be no question. When he joined in the buyers' strike, it meant the closing down of industry after industry. Now with him back in the market, these industries are resuming.

"Take a survey of the country.

"In the South, when the bottom fell out of the cotton market, naturally a terrific crimp was placed in the exchequer of the Southern people. This market is now plainly improving. The flood tide of adversity failed to carry the cotton farmer under, and now that the tide has subsided he finds himself in a strong position, with very favorable prospects for the Fall.

"In the West and Middle West, particularly through the grain belt, conditions were virtually stagnated when the price of wheat fell so far that, rather than sell, the farmer stored his grain, and used his corn for fuel. The world demand for wheat, however, has reacted, and now this stored crop is being rapidly sold. The price of cattle is improving, and altogether the Western farmer is much better off now than he was six months ago.

"In the central territory, particularly around Michigan, and Indiana, with the automobile factories shut tight, the late fall days, and early Spring days were very gloomy indeed. With price readjustments in the automobile, and tire field, the public entered the buying arena again, and now virtually all the great auto factories are running full swing. Consequently exhibitors in this section have little to worry about.

"In New England, mills and textile works are getting nearer to normal production than for six months past.

"The economic situation has cleared up very nicely in this district, and with the increasing demand for textiles for fall and winter wear, the clouds are lifting for the New England exhibitor.

"New York and Pennsylvania, and other border states, are naturally among the first hit when economic depression sets in for their vast populations are made up of all classes of workmen and wage earners. Several months ago, tens of thousands of clothing makers were out of work in New York City alone. Today, these men are all on their jobs. Building is moving at a pace calculated to set a record. In Pennsylvania, the steel districts are not in the admirable position held at the beginning of the year. Steel orders are slow in materializing, but the indications are for a general revival of the steel industry before many weeks.

"On the whole the situation so far as money is concerned is all that it should be. Readjustments in prices and wages have been practically completed in all industries. There are still some readjustments to be made, but they are not entirely essential, to an even greater revival of trade and industry.

"My advice to exhibitors, now that summer is approaching, is to avoid being panic stricken. Don't let a reduction in box office receipts cause you nerve-wrecking alarm. It is only a natural consequence of the season.

"We have been particularly fortunate in having a late summre. This is something for which the exhibitor may be thankful. Business will hold up this summer. Give your public the best, and they will buy—at your box office. The fall will be ushered in with a new era of prosperity, for all.

"Through the entire period of general depression the motion picture industry has stood as one bright spot that in comparison suffered very little. Now that general business is so definitely improving our optimism and extra energy should be brought into full play to carry on through the short summer whereupon fall will see our several businesses fully revived and in a stronger position than ever before.

"Don't get panicky! We still have much for which to be thankfull!"

All Aboard For Minneapolis

The gathering of the members of the National Association of Motion Picture Theatre Owners of America at Minneapolis, June 27, 28 and 29, promises so much of vital importance to the association and the individual members that a surprisingly large attendance seems a foregone conclusion.

Grasping the opportunity thus presented to further the acquaintance of the members of the association while en route, Wm. J. Sweeney, Organizer of the Motion Picture Theatre Owners of Illinois, has arranged for a special train to convey members, their families and friends. This train will leave the Union Station, Chicago, at 10 A.M., Sunday, June 26th, and operate over the Burlington Railroad, reaching the convention city that evening. This route parallels the Mississippi River for almost three hundred miles and affords a most delightful daylight ride through a very picturesque country. An invitation has been extended to all members residing east or south of Chicago to join this party and enjoy the particular convenience which this special service will insure. Reservations should be made through Mr. J. R. Van Dyke, General Agent of the Burlington at 179 West Jackson St., Chicago.

Adv.



From left to right: Jack Dempsey, Tex Rickard, Fred Quimby and Georges Carpentier. Mr. Quimby will personally supervise the filming of the big battle on July 2nd, and will release the pictures

Planning Big Fight Film

Quimby to Supervise Filming of the Dempsey-Carpentier Battle

FRED C. QUIMBY will supervise the taking of the Dempsey Carpentier fight pictures. Through a contract signed Monday with Tex Rickard, Quimby not only will have charge of the filming of the big bout, but also will handle the production, exploitation and sales of the finished product. The fight film will run about five reels and will show in detail in addition to the contest itself everything of interest surrounding the battle for the world's heavyweight championship that can be picturized.

While a federal law ordinarily would probably prevent the showing of the pictures throughout the United States, there is nothing to prevent the exhibition of the film anywhere in New Jersey. This means that fans from New York, Philadelphia, and other big centers will have an opportunity to witness the fight for the first or second time in pictures wherever the film may be shown within the limits of Jersey. Mr. Quimby's present plans call for an extended run in Atlantic City which will add to the many attractions of the popular resort during the heated term.

A battery of twenty cameras under the personal direction of Mr. Quimby and lieutenants will register every incident of the fight. The world's greatest camera men will be stationed at points of vantage from every angle at the ringside. In addition other experts will shoot the battle from a balloon directly above the squared circle.

The film will show Dempsey and Carpentier in training, the arrival of special trains, close-ups of fight fans from everywhere, intimate glimpses of international sporting celebrities, the arena at the high tide of battle with group studies of the tens of thousands of fight-mad fans focusing their attention on the big doings in the squared circle and the fight itself featured with a slow-motion camera revealing minutely every passing phase of the battle royal up to and including the finish, with the human tidal wave converging on the arena for a close-up greeting of the man of destiny.

Mr. Quimby hints there's a possibility that through some special dispensation the pictures may even be shown elsewhere in the U. S. A. than in New Jersey. Any such special showing would probably partake largely of the nature of benefit exhibitions for wounded and needy ex-service men.

The pictures no doubt will be shown broadcast throughout the world. Should Carpentier win there would be a tremendous demand for the film in France.

Variety of Animals in Educational Comedies

THREE chimpanzees, an elephant, tigers, leopards, an ostrich, cats, goldfish, and last but not least a porcupine, all in one screamingly funny animal comedy! This is the prospect for the first of a new series of single reel animal comedies to be produced during the year for Educational Film Exchanges by Selig and Rork.

Work has just recently been started on this series for Educational. It will consist of twelve one-reel comedies, one to be released each month during the year. Two directors are working on the first comedy. They are Rea Hunt and C. Diltz, both of whom had long experience in motion pictures in animal comedies and features.

Omaha's Most Popular Girl Makes Debut

Mayme Krasne, voted Omaha's most popular business woman, has made her debut in the movies. She will be seen in Rex Ingram's Metro production, "The Conquering Power," Miss Krasne was the winner of the popularity contest conducted by the Omaha News, the Sun Theatre and Metro Pictures.

The part played by Miss Krasne is of the importance commonly classified as a "bit" in picture parlance. But is is of more consequence than the roles usually given to the inexperienced adventurer in Pictureland.

Coast 'Script League Adds to Staff

Alfred Hollingsworth, well known actor and writer, has been engaged by the Photoplaywrights League of America as manager of its manuscript sales departments, and studio representative. Mr. Hollingsworth will contnue his work as actor as well.

Perrin on 10,000 Mile Trip for Warren

Dwight S. Perrin, vice president, in charge of sales for the F. B. Warren Corporation left New York last week on a trip that will take him not only to the twenty-two branch offices of the new national distributing organization but into principal key cities in every territory east of a line from Minneapolis southward to Dallas.

William H. Jenner. vice president of the Pacific Division and in charge of the Denver, San Francisco, Los Angeles and Seattle territories, leaves Los Angeles next week for Seattle and Western Canada, where branch leases will be signed for the Warren offices in the Western section of the Dominion.

Sidney J. Goldman, vice president of the Central division with headquarters in Chicago will attend the Minneapolis convention of the Motion Picture Theatre Owners of America, where he will meet Mr. Perrin and other Warren home office officials from New York and the managers of the seven branch offices in the central portion of the United States.

Elaborate Set Is Built for "Disraeli"

What is described to be one of the largest and most beautiful interior sets ever used in a motion picture has just been finished by Charles Osborn Seessel, art director for Distinctive Productions, Inc. The set is being used in filming the famous stage success "Disraeli" in which George Arliss is starred, and which will be released in the fall by United Artists. It was necessary to tear down three of the walls of the studio to erect this stupendous structure, it is said.

The set shows the reception hall of Buckingham Palace, finished in gray and gold, and employs a number of colossal columns to support the great arches. Diplomats of all nations, celebrities, Indian rajahs, Turks in gay attire, titled persons and ladies of great beauty throng the reception room. The entry of Disraeli alone into the reception room, and the final entry of Lady Beaconsfield, his wife, constitute the "big moment" at the close of the picture.

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Jack Holt, who is to be starred in Paramount pictures

Jack Holt to be Star of Paramount Series

The elevation of Jack Holt to stardom was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corp., in charge of production.

Mr. Holt, it was declared by Mr. Lasky, will be starred in a series of Paramount pictures, and will begin work in the near future on his first starring production at the Lasky studio in Hollywood.

Within the last year or so Mr. Holt has played leads in "Held By the Enemy," Paramount's picturization of William Gillette's Civil War play; in "Crooked Streets" and "The Sins of Rozanne," in each of which he supported Ethel Clayton, in "Midsummer Madness" and "The Lost Romance," two of William De Mille's recent productions, and is now playing a leading role in another William De Mille picture, adapted from Rita Weiman's story, "The Stage Door."

Universal Outlines Fall Plans

OUT of the conferences which have been necessary on account of Mr. Laemmle's coming trip to Europe, all of the major details of the Fall plans have been arranged, and Mr. Laemmle announces the following as the Universal product for the year starting September 5th:

"Foolish Wives," of course, is the big Jewel picture for the new year. The picture is finished at Universal City but it will take some time to cut and title it and it is not anticipated that the picture will be ready for release before the first of September and possibly the first of October.

Two other Jewels which are nearly completed are Edna Ferber's most widely read novel, "Fanny Herself," and Clarence Buddington Kelland's Red Book serial novel, "Conflict." Tod Browning is making a special production of "Fanny Herself." Mabel Julienne Scott has been engaged to play the leading role and he has assembled a cast which includes Stuart Holmes, Eugenie Forde, E. A. Warren, Snitz Edwards, Grace Marvin, Joe Swickard and Earle Schenck. Stuart Paton is directing "Conflict," in which Priscilla Dean is starring. Her leading man in this production is Herbert Rawlinson, and L. C. Shumway, Edward Connelly, Hector Sarno, Martha Mattox will have prominent roles.

"Foolish Wives" at Head of Jewel Release List

The fourth Jewel will be Lucien Hubbard's original story, written especially for Harry Carey's debut as a Jewel star. It is called "Partners." Robert Thornby will direct. The cast is now being chosen. The fifth Jewel will be "Human Hearts," the late Hal Reid's famous melodrama. In addition to these five, Priscilla Dean will appear in three more Jewels during the year, and Harry Carey in three more.

Universal will release fifty-two Special Attraction pictures, one a week, made by six stars. These stars are Frank Mayo, Gladys Walton, Hoot Gibson, Marie Prevost, Miss duPont and Herbert Rawlinson. Each star will make eight pictures, and four pictures will be of the all star variety.

The serial program for the year comprises six serials, two each by Eddie Polo, Art Acord and Eileen Sedgwick. These will each be eighteen episodes in length. Serial directors will be J. P. MacGowan, Edward Kull, and Al Russell.

The Universal program will include, as heretofore, fifty-two two-reel western dramas, some of which will be sold in series. One of these series will be contributed by Eddie Polo, who is already engaged in making eight short length dramas under the general title, "The Return of Cyclone Smith." These are being directed by Jay Marchant. Another series is eight pictures by George Larkin and Josephine Hill, of the northwest mounted police order. Another series will be contributed by Eileen Sedgwick and still another by Art Acord.

In the comedy division Universal will release twenty two-reel Jewel comedies. Of these, Lee Moran will contribute twelve and Joe Martin four or eight, depending somewhat upon the temperament of this simian comedian.

Universal will release fifty-two two-reel Century Comedies with three stars featured. Eighteen of these will be contributed by Brownie the Century Wonder Dog, eighteen by Harry Sweet, and sixteen by Charles Dorety.

Universal will also release fifty-two single reel Star Comedies. One series will be contributed by Billy Fletcher, and several stars are under consideration for the balance of these comedies.

Music Scores Grow in Favor

WORDS of praise for the Synchronized Music scores are coming from exhibitors in every quarter of the country, according to word received from the Synchronized Scenario Music Co. This company claims that many potential patrons of the films are kept out of the smaller houses because of the inferior brand of music played. Million dollar productions are screened to the accompaniment of a crudely played, old piano.

In speaking of the development of the Synchronized Music Scores to their present state, Moe Mintz, general sales manager of the company, said: "The part Synchronized Music Scores are playing in motion picture presentations in many of the very best theatres in America is apparent from the increased revenue at the box office. The public attends a theatre for the sole purpose of amusement. Music has always enjoyed a powerful hold on humanity. No matter how humble your patron may be, there is instilled within him, an emotional quality, and when everything else has failed to make that quality respond, music will be found to have the power to move him. Therefor when a tense scene is depicted upon the screen, nothing can put it over quite as satisfactory as music, properly synchronized with that scene.

"It is fully recognized by motion picture exhibitors that Mr. Eduarde, in his Strand Theatre, Mr. Rapee in his Capitol Theatre and Mr. Riesenfeld, in his Rialto, Rivoli and Criterion Theatres, have promoted the evolution of the picture play by creating a better taste in motion pictures, but it must not be forgotten that this was achieved in conjunction with music. Colorful stage setting too played an important part and great credit is due the managers of these splendid theatres, as well as many others in every part of the country that have in their own way emulated the example set in New York. The public has found a source of pleasure in this co-presentation of the two arts, and where they have been properly presented they have liberally patronized the theatres."

Synchronized Music Scores are ready now on all standard releases. First National, Paramount, Vitagraph, Fox, Associated Producers, Realart, Associated Exhibitors, Universal, Selznick, Goldwyn, United Artists, Robertson Cole, Hodkinson and Metro pictures have especially prepared synchronized scores for each of their releases.

Synchronized Scenario Music Co. have booking offices in the following locations: The territories they serve are Music Score Service Corporation, 1600 Broadway, New York, Exhibitors Film and Service Co., 565 So. Salina St., Syracuse, N. Y. Synchronized Scenario Music Co., of N. E. 142 Berkley St., Boston, Mass. Synchronized Scenario Music Co., of Chicago, 64 East Jackson Blvd., Chicago, Ill., Scenario Music Co. of Philadelphia, 1333 Vine St., Philadelphia, Pa., Scenario Music Co., of Washington, 414 Mather Bldg., Washington, D. C., Scenario Music Co., 504 East Fayette St., Baltimore, Md., American Film and Equipment Co., 170 Golden Gate Ave., San Francisco, Cal., Theatre Service Co., 730 S. Olive St., Los Angeles, Cal., Tri-State Distributors, 2003½ Main St., Dallas, Texas, H. A. Kyler Enterprises, 58 Exchange Pl., Salt Lake City, Utah, 2014 Third Ave., Seattle, Wash., and 919 Foster Bldg., Denver, Colo., Strand Features, Inc., 201 Film Exchange Bldg., Detroit, Mich., Will T. Richards, 701 Carondelet St., New Orleans, La., Hostettler Amusement Co., 900 First National Bank Bldg., Omaha, Nebr. Sobelman, Mustard and Rowe, Toy Bldg., Milwaukee, Wis., Synchronized Scenario Music Co., of St. Louis, 3317 Olive St., St. Louis, Mo., Synchronized Scenario Music Co., of Kansas City, Film Exchange Building, Kansas City, Mo., Exhibitors, Posters Service Co., Film Bldg., Cleveland, Ohio., Apex Pictures, 121 Fourth Ave., Pittsburg, Pa., and Synchronized Music Co., of Atlanta, 801 Flatiron Bldg., Atlanta, Ga.





Elmer Clifton. He has graduated from D. W. Griffith productions into a producing-director

First Kipling Feature Wins Big Bookings

As quickly as possible after the completion of the "Without Benefit of Clergy," and its final editing, prints have been made and forwarded to the branch managers of Pathe Exchanges, Inc. The release of the first Rudyard Kipling production is scheduled by Pathe for July 3rd. From the results of exhibitor previews received at Pathe headquarters, it appears that the picture is being eagerly accepted by shrewd and experienced exhibitors.

A set of still pictures forwarded to Mr. Kipling by Randolph Lewis, his technical assistant and author's supervisor of production, have brought a personal response of congratulation to all concerned. Mr. Kipling refers to his delight at "the meticulous attention to detail."

Educational Comedian Has Narrow Escape

Jimmy Adams, in making the first of the Adams comedies for Educational release, is reported to have had a narrow escape from death in a scene where he wrestles with a trained bear. The animal is supposed to be tame enough, but in a playful mood he grabbed the comedian and held him under water until Adams was nearly drowned.

Warren Uses Price Rating

To Follow First National System Without Selling Any Franchises

EXHIBITORS of the United States have been informed that the F. B. Warren Corporation, the newest national distributing organization, has adopted a unit price rating system to establish the price of productions to go out through Warren release, this system being identical with that established so successfully last year by the First National organization in their sub-franchise method. The difference between the First National and the Warren method is that along with the rating system First National sold sub-franchises and tied its local allies everywhere into solid affiliation, whereas the Warren organization this year establishes similar ratings without the sale of franchises to exhibitors.

Since April 1 auditors and managers of the Warren organization have been zoning every individual theatre in the United States in towns from 750 population upward. Each theatre, based on local conditions, on seating capacity and on trade conditions in specific cities and sections, has been figured out into decimals in its relation to the total hundred per cent of sales return for the United States and its relation to the subsidiary fractional part of the sales territory of which it belongs. This work was completed several weeks ago and placed in the hands of Warren managers.

It is regarded as of especial significance that another organization should openly and frankly recognize the wisdom of the price rating system established by the biggest exhibitor organization connected with the distribution of pictures and the comment was made yesterday that the adoption of this rating system by four or five companies would do more to establish stable prices for film rentals than anything else that might be devised.

Big Set in Pickford Picture

Reproduction of Dorincourt Castle Built for "Little Lord Fauntleroy"

ACCORDING to word from the United Artists headquarters, Mary Pickford's new production, "Little Lord Fauntleroy," will be of the million-dollar variety. A set now in course of construction at Hollywood for this picture is described to be "the most unique and elaborate set ever undertaken" by Miss Pickford. It is a reproduction of the ground floor of Dorincourt Castle, the ancestral home of the old Earl of Dorincourt who plays a conspicuous part in Frances Hodgson Burnett's famous story from which the Pickford picture is being adapted. The statement from the United Artists home office has the following to say about the Dorincourt Castle set:

"Some idea of the size of the set may be gathered from the fact that it is two hundred and twenty-six feet long by one hundred and twenty-five feet wide. Over one hundred tons of plaster were used in making it.

"The man who designed it, Stephen Gooson, made eighteen pages of drawings before he was satisfied with the plans. Gooson, who is art director for the Pickford Company, took a trip through England before the war when he was studying architecture abroad, and made photographs and sketches of the famous feudal castles in that country. His conception of Dorincourt includes everything he obtained on his tour of study.

"The furniture for the castle is being supplied by Thomas Little, head property man of the Brunton property department, who estimates that its value will be $75,000. Practically all of it is being made to order. All lighting fixtures and fireplace furnishings were designed by Gooson and are being made up specially. Each fireplace is equipped with a colored tile back, which will give the effect of smoked tile. All the details of the sets are being worked out with just as much care, so it will be seen that this will indeed be a most elaborate and finished specimen of construction."

Zane Grey Week Meets with Great Success

A REPORT from the W. W. Hodkinson headquarters announces that its "Zane Grey Week" campaign has proved one of the "most resultful exploitation schemes ever devised." A partial list of the houses which played Benjamin Hampton's screen production of Zane Grey's story, "The Man of the Forest," as a part of the Zane Grey Week celebration, has been submitted by the Hodkinson home office, and the thirty-eight theatres named therein include some of the leading picture palaces of the country, such as, the Strand, San Francisco, Cal.; Winter Garden theatre, Seattle, Wash.; Miller's, Los Angeles, Cal.; Circle theatre, Indianapolis, Ind., and the Superba theatre, San Diego, Cal.

One of the features of the campaign was the number of the houses which played this western despite their previous policy of tabooing subjects of the "Western" type, declares the report from the Hodkinson headquarters. Ralph Lieber, of the Circle theatre, M. L. Finkelstein, of the Finkelstein and Ruben circuit, and the general manager of the Miles circuit in Detroit, Mich., are among those who have wired reports of unusual business done with the Hampton-Grey special during the Zane Grey Week.

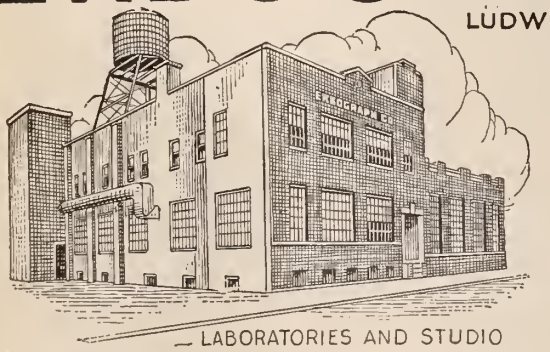
Another Tom Santschi Series for Pathe

Tom Santschi, the popular star of western two-reelers distributed by Pathe, has completely recovered from his illness of last winter and is again at work. Through Arthur Kane, Producer Cyrus J. Williams has arranged with Pathe Exchange, Inc., to distribute a new Santschi series of seven pictures, two being completed and the third now in production.

The new series will show Santschi supported by Ruth Stonehouse as leading woman. Titles of the pictures in the new series are not yet announced.

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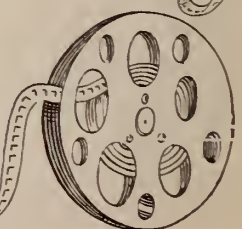
LABORATORIES AND STUDIO

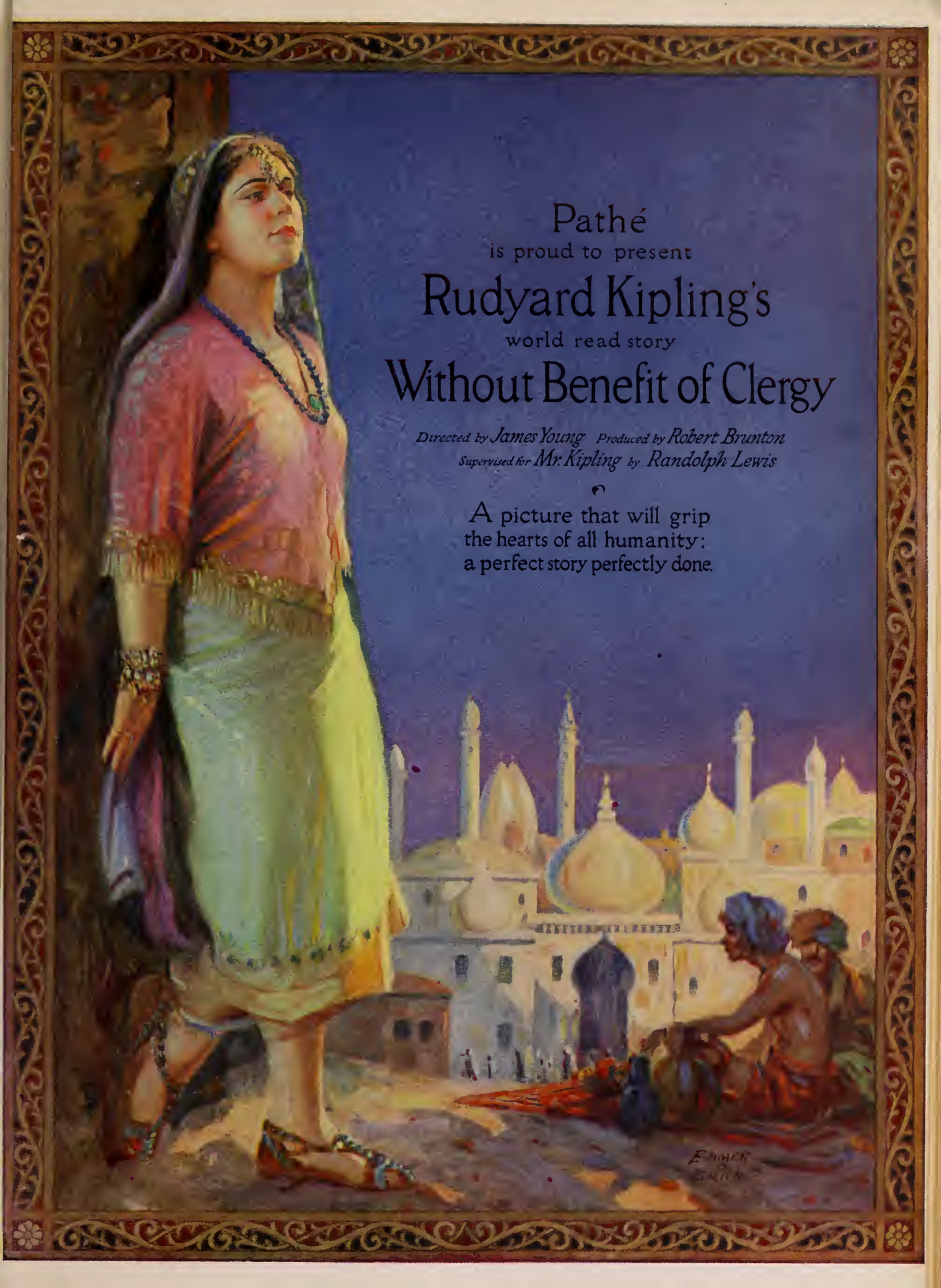
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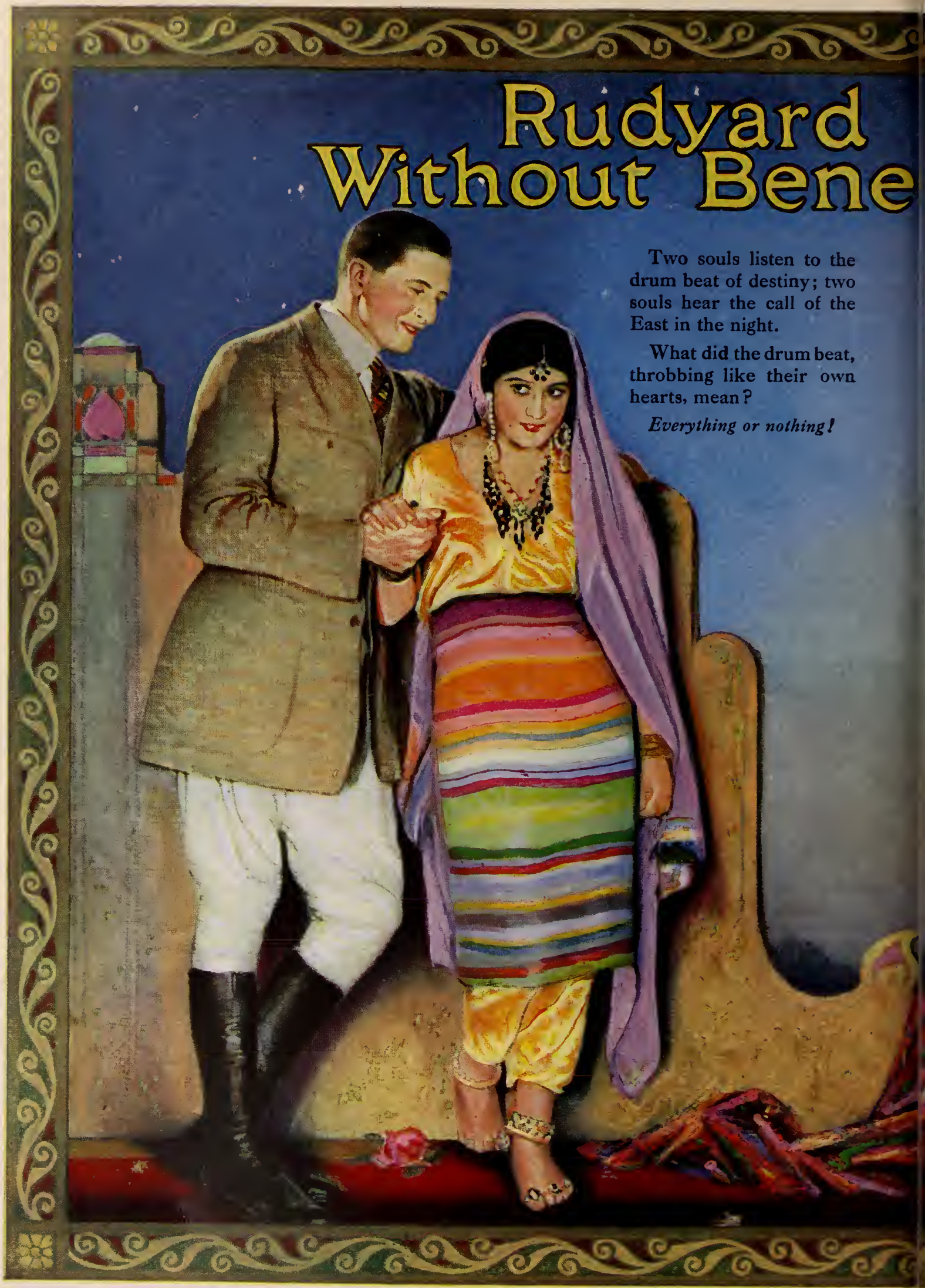
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Rudyard Kipling's
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Without Benefit of Clergy
Directed by James Young Produced by Robert Brunton
Supervised for Mr. Kipling by Randolph Lewis
A picture that will grip
the hearts of all humanity:
a perfect story perfectly done.


Rudyard
Without Bene
Two souls listen to the drum beat of destiny; two souls hear the call of the East in the night.
What did the drum beat, throbbing like their own hearts, mean?
Everything or nothing!

Kipling's fit of Clergy

IF Kipling had never written any other story than this, he would still be one of the great authors of the world.

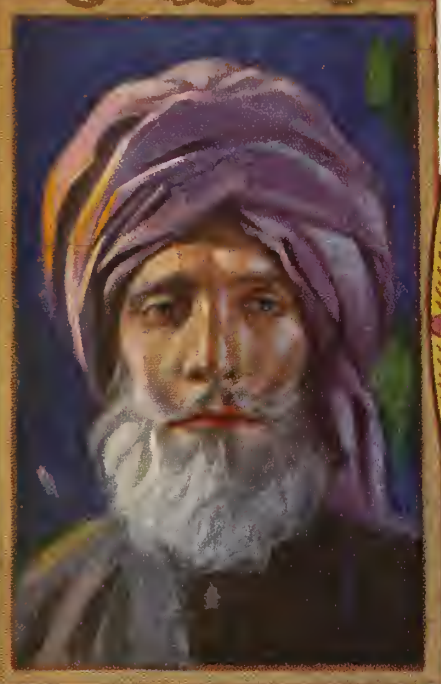
If James Young never directed another picture, "Without Benefit of Clergy" would proclaim him a *master.*

If everyone of the greatest features that have ever been made were wiped out, "Without Benefit of Clergy" would, in itself, proclaim the greatness of the art to future generations.

In its revelation of a wonderful love, in its amazing power to move the human heart, in its intensity of emotion, in its superb acting, its mysticism and its colorful and perfect presentation, "Without Benefit of Clergy" stands alone.

It is the screen's greatest triumph.









To every exhibitor

PATHE presents the *superlative* offering of the year.

Rudyard Kipling is the world's greatest living author, a man whose works every school child knows, who is read by everyone who reads.

"Without Benefit of Clergy" is one of the most wonderfully appealing love stories the world has ever seen; it is the story of two persons who were as far apart in birth and training as the North and South poles—a white man and a beautiful young Hindu girl, yet who loved one another with a perfect love.

In every detail of story, direction, acting, production and universal appeal the picture is *perfect*. In itself it is a perfect answer to every critic the screen has ever had.

It will play upon the heart strings of your audiences; it will move them as no picture has ever moved them before; it will bring them back again and again to see it; it will establish your house as the very temple of motion picture art.

With the presentation and exploitation which it deserves, *and for which it presents unparalleled opportunities*, it will certainly surpass in receipts any picture you have ever had in your house. That is our *honest* belief.

Barker Finishing "The Poverty of Riches"

REGINALD BARKER will this week complete the photography on his next Goldwyn picture, "The Poverty of Riches," the original screen story by Leroy Scott. Heading the cast are Richard Dix, Leatrice Joy, John Bowers, Irene Rich, Louise Lovely, DeWitt C. Jennings, and Roy Laidlaw.

The cast has been completed for Tom Moore's next picture, production on which has now started. The story and continuity were prepared by Rupert Hughes. Helene Chadwick will again play opposite the star. Others in the cast are DeWitt C. Jennings, Grace Pike, Hardee Kirkland and Darrell Foss. E. Mason Hopper is directing.

Tom Moore's following picture will be the Alice Duer Miller original screen story, "The Man With Two Mothers," the continuity for which Mrs. Miller is now preparing with the aid of Julian Josephson.

Goldwyn sent two cameramen to Pueblo, Colo., to get atmospheric flood scenes for Henning Berger's drama, "Syndafloden," which the firm recently purchased. Paul Bern has been selected to write the continuity.

Nine New Vitagraph Releases

"Son of Wallingford" Heads Sept.-Oct. Program

NINE Vitagraph pictures are announced for September-October release, setting a new record for that company for the number and size of pictures released during a period of that length. The biggest release of all these, is "The Son of Wallingford," the feature made by Mr. and Mrs. George Randolph Chester at the West Coast studio and now being edited and titled at the Brooklyn studio. Mr. and Mrs. Chester returned from the Coast this past week after spending several months there making the picture. The story recently was published in abridged form in Collier's Weekly. It also will be brought out as a book about the same time that the film production is released.

In addition to the many months required for the filming of "The Son of Wallingford," nearly two years of preparation for it was required, thousands of persons took part in some of the scenes, and a good-sized fortune was spent on the sets, which include an artificial lake with dams and sluice-ways; oil derricks, a complete city with modern appointments and a pageant which includes about all the circus animals to be found in the West.

Among the principals in the cast are Tom Gallery in the title role of Jimmy Wallingford; Wilfrid North as the notorious J. Rufus; George Webb as the almost equally well-known "Blackie Daw; Antrim Short as "Toad" Jessup, Priscilla Bonner as Jimmy's sweetheart, Mary Curtis, Van Dyke Brooke as Henry Beegoode, Sydney D'Albrook as Bertram Beegoode, Andrew Arbuckle as Talbot Curtis and Bobbie Mack as "Onion."



Alice Joyce in a set for her new Vitagraph production, "The Inner Chamber," Director Edward Jose, Miss Joyce and Mrs. DeWolf Hopper are in the center

"Where Men Are Men," a special production starring William Duncan, with Edith Johnson as co-star, is also on the September-October release list of Vitagraph. This is an adaptation of "The Princess of the Desert Dream," by Ralph Cummins. It is a story of the Death Valley section of California when gold prospectors were sturdy men.

The Alice Joyce release for the new season is "The Inner Chamber," based on a widely read novel by Charles Caldwell Dobie, and filmed under the direction of Edward Jose. This is a society drama in which the star has the support of two well known leading men, Holmes E. Herbert and Pedro De Cordoba.

"The Bell Hop" is the title of the Larry Semon comedy for the first Fall release. Earle Williams' release is "Bring Him In," a strong play of the Canadian Northwest by H. H. Van Loan. Williams has a role somewhat like the one he portrayed in Eugene Walter's "The Wolf." The picture was directed by the star himself and Bert Ensminger.

Corinne Griffith and Catherine Calvert appear in "Moral Fibre," which was directed by Webster Campbell. Alice Calhoun's early Autumn release is "Peggy Puts It Over," a clean, brisk comedy-drama well suited to this star. The exteriors were screened mostly at Saugerties, N. Y., under the direction of G. V. Seyffertitz.

Antonio Moreno's release is "The Secret of the Hills," a visualization of the novel by William Garrett, published by Jarrold's of London. Completing the September-October list of Vitagraph is Jimmy Aubrey in a new comedy called "The Riot."

Supplementing Vitagraph's announcement of its release, that company states that arrangements have been completed for a special feature with Jean Paige as the star and Edward Jose as the director. The Eastern studio will be used for this production, which is an adaptation of a well-known literary work. At the same time the West Coast studio will be used for filming another special in charge of David Smith, who directed "Black Beauty."

R-C Salesmen Compete for Bout Tickets

The competition arranged by Charles R. Rogers, general manager of the Robertson-Cole Distributing Corporation, to spur bookings on "The Wonder Man," has stirred keen enthusiasm among the contending salesmen and the battle for the two ringside tickets to the Dempsey-Carpentier match is becoming spirited.

The two Robertson-Cole salesmen who write the greatest number of "Wonder Man" contracts up to June 24, will win the ringside tickets to the big fight. Not only will they be awarded the cherished pasteboards but they will also get free transportation to New York City and hotel accommodations while there. All this will be the gift of the company.

The score of the fight competition is being kept in the home office and the daily shifts in the standing of the men is creating widespread interest. The following salesmen are in a close race, according to the home-office: R. T. Good, Atlanta; H. R. Phillips and F. P. Ishmael, Chicago; R. Kinsler, Cincinnati; A. J. O'Keefe, Denver; H. R. Mahan, A. C. Hoganson, C. Buermele, Detroit; F. W. Young, Kansas City; N. Provencher, Oklahoma City; W. J. Quinliven, H. F. Ertel, F. A. Loftus, Philadelphia; O. R. Kurtz, Fittsburgh.

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TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Equity Pictures to Release "Heedless Moths"

EQUITY PICTURES CORP., of New York, announces this week that it will distribute "Heedless Moths," featuring Audrey Munson, on the independent market. The picture had its premiere in New York recently.

"Heedless Moths" was directed by Hobart Z. Leonard and was produced on a lavish scale, it is said. Miss Munson has had a large amount of publicity recently in Sunday papers throughout the United States, which is expected to prove of inestimable value to exchanges. Elaborate advertising is now being prepared by Equity for "Heedless Moths," according to an announcement of that company.

According to the Equity statement business is increasing—the independent buyer being in the market and hungry for just such productions as Equity has recently marketed. This demand for better and bigger productions has not only increased but it constitutes a proof of the wonderful possibilities of the independent market. "Heedless Moths" is spectacular, and was produced with lavish settings which add to the attractiveness of the theme itself.

Equity obtained the rights to the production from the Perry Plays, Inc., through the arrangement of Allan Rock.

New Independent Producers Organize

Pyramid Pictures, Inc., was incorporated in Delaware last week, with a capitalization of $1,000,000 for the production of super-features for the independent market. Sixteen big productions will be made by Pyramid Pictures, Inc., every year.

Smallwood & Company, Inc., investment brokers, through Arthur N. Smallwood, its president, has arranged for the financing of the Pyramid Pictures, Inc. No capital stock in this producing company will be offered for sale. It is planned to give the director and the author a certain percentage of the gross as against a substantial cash advance. This method, the executives of the new company believe, will give to its product the best authors and directors in the motion picture world.



A scene from the recently completed James Oliver Curwood picture, "God's Country and the Law." This is the first of a series of four to be distributed on the independent market by Arrow Film Co.

THE following sales on the independent market were reported during the week:

Reelcraft short subject program to Thom. W. Dooley, of the Exhibitors' Film and Service Co., of Syracuse, N. Y. for Upper New York State.

"The Thinker," "The Age of Youth" (Gaumont), to Exhibitors' Film and Service Co., for Upper New York State.

"You Find It Everywhere" (David P. Howells), to Exhibitors' Film and Service Co., for Upper New York State.

"The Shadow," "Hearts of the Range" (Forward Film Distributors), to Exhibitors' Film and Service Co., for Upper New York State.

Falkner-Tyrol series of three Susan Grande productions to Exhibitors' Film and Service Co., for Upper New York State.

Shadowland Screen Review (Storey Pictures, Inc.), to the Klein Distributing Corp. for New England; to the State Film and Amusement Co., of Cleveland, O.; to the Super Film Attractions, of Washington, D. C.; to the All-Star Feature Distributors, of San Francisco and Los Angeles; to the Doll-Van Film Co., of Indianapolis; to the Producers' Feature Service, of New York; to Hygrade Pictures Corp., of Charlotte, N. C.; to the New Film Exchange, of Philadelphia, Pa.

"Whispering Shadows" (World Film Corp.), to the Eastern Feature Film Co., of Boston; "The Wakefield Case" (World Film Corp.), to the Eastern Film Co., of Boston; "The Problem Eternal" (World Film Corp.), to the Eastern Feature Film Co., of Boston; "False Brands" (World Film Corp.), to the Eastern Feature Film Co., of Boston; "The Wolf Pack" (World Film Corp.), to the Eastern Feature Film Co., of Boston.

Four James Oliver Curwood dramas (Arrow Film), to Joe Fox, of the Phoenix Film Exchange, of Kansas City.

Irving Cummings Series of Northwest Mounted stories (Producers Security Corp.), to the Federated Film Exchange of California, for California, Arizona, and Nevada.

Associated Photo-Plays, Inc. franchise, consisting of twelve pictures to the S. and S. Film and Supply Co., of Pittsburgh, for Western Pennsylvania and West Virginia; "The Daughter of Eve" (Howells Sales Co.), to the S. and S. Film and Supply Co., of Pittsburgh, for Western Pennsylvania and West Virginia.

Priest Has Booklet on Callahan Comedies

Robert W. Priest, president of the Film Market, Inc., has sent to every exhibitor in the United States and Canada, to every state rights buyer and to over 2,000 photoplay editors, an eight-page booklet in relation to the Jimmy Callahan Comedies. This publication is profusely illustrated and is printed in colors.

The scenes from three comedies shown in this pamphlet serve to give an exhibitor an idea of the novelty of the Jimmy Callahan Comedies and the clever way in which Mr. Callahan introduces attractive features of burlesque, travesty, extravaganza and farce into his stories.

Mr. Callahan will begin work in his new studio in Atlantic City this week, completing his fourth comedy in his series of twenty-six.

More Territory Sold on "Tarzan Serial"

The "Adventures of Tarzan" serial Sales Corporation announced this week the sale of further foreign territory for "Adventures of Tarzan," the new serial starring Elmo Lincoln. Through the transaction in question, the serial has been acquired by the Universal Film Manufacturing Company for the following territory:—South America, Mexico, Central America, Panama, Cuba, Porto Rico and The West Indies. This deal was closed by Louis Weiss of Adventures of Tarzan Serial Sales Corporation.

Arrow Announces Two New Features

Among the list of new feature pictures that the arrow Film Corporation is now offering state right buyers are "The Star Reporter," in which Billie Rhodes is featured.

Edythe Sterling, one of the best and most enjoyable of screen cowgirl types is the other star who is being offered in a western story called, "The Stranger in Canyon Valley."

Marion Kohn Arrives in New York

Marion H. Kohn, president of the Consolidated Film Corporation of San Francisco and California and one of the directors of Federated Film Exchanges of America, Inc., has just arrived in New York from the Coast to attend to matters with regard to purchasing pictures for his territory. He will remain in New York for about a month. Mr. Kohn is staying at the Ritz-Carlton Hotel.

Small Town Sets Price Record

Huge Price Paid for "Panther's Cub" First Run in Ohio

WHAT is said to constitute the highest figure ever paid for a first run booking in a community of but 2000 souls is credited to the enterprize of Leo J. Burkhardt, owner of the Hippodrome, in Crestline, Ohio. The top money ever known to have been paid by Mr. Burkhardt for the biggest special he ever played in his theatre, and he has played all of the biggest ones, was $55. In the payment in advance of the extraordinary sum of $200 for "The Black Panther's Cub" he has set a record figure.

When Phil Selznick of the Phil Selznick Production, Inc., of Cleveland mentioned to Mr. Burkhardt that he (Mr. Selznick) was dickering for "The Black Panther's Cub" for the State of Ohio, Mr. Burkhardt offered to pay to the Phil Selznick Productions, Inc., the sum of $200 for first run in Crestline if Mr. Selznick secured the picture. This was on May 5th. Three weeks later Mr. Selznick consummated the deal with Equity Pictures of New York for this production for Ohio and promptly notified Mr. Burkhardt of that fact.

Just as promptly did Mr. Burkhardt come through with his check for the amount agreed upon. Just what date the picture will be played in Crestline is yet unknown, but Crestline will see an advertising campaign and exploitation that will make the old timers sprout new hair according to the enthusiastic statements made by Mr. Burkhardt.

In speaking of this record transaction Mr. Burkhardt said: "It did not require very much salesmanship on the part of Mr. Selznick to book this production into my theatre for I have had inside reports on this picture from the very day it was finished. I knew that the first production at the hands of W. K. Ziegfeld would be a winner for the Ziegfelds have reputations for doing things right. With the greatest cast of Broadway stars ever assembled for any motion picture in history, and with a director like Chautard and the lead played by a box office magnet the caliber of Florence Reed I knew the resultant production would be a whale and it is. I read every report made by every critic that reviewed the picture and had a special emissary view the picture at its premiere at the Times Square theatre in New York. He reported it to be a lavish film and I expect to make a clean up with it in my town.

"A number of friend exhibitors told me that the price I paid for 'The Black Panther's Cub' was exorbitant. I expect to show them that it is cheap at the price for it is not always the price paid that makes the box office bulge, it's the picture and the way it's handled. I don't recall any independent production that ever boasted of a cast such as is seen in 'The Black Panther's Cub,' nor such a star, nor such a story and regal beauty of production, and after all these are the factors that bring money into the box office whether they are independently produced pictures or otherwise. Besides my intimate acquaintance with Selznick convinced me that you can't catch him napping. Phil knows pictures. He knows their box office value with a keeness that's uncanny. He can pick the winners with the same precision that Babson's reports call the turn on the tides of trade. We were both of the same opinion on the box office possibilities of this Ziegfeld production the minute it was first shown.

"All I can say is that I am glad I made the first grab for my town and I expect to show the natives of my town a line of entertainment with "The Black Panther's Cub" that they haven't seen in a long time."

Other territory sold by the Equity Pictures Corporation on this picture includes Greater New York and Northern New Jersey(with calls in for most of the territory throughout the country.

Curwood Sees His New Picture

Loud in Praise of Initial Production for Arrow Release

ACCORDING to an announcement from the Arrow Film Corporation, James Oliver Curwood, the author of so many popular Northwest and Alaskan motion picture stories, paid an unusual tribute to the first of the series of four Curwood pictures that are being produced for distribution by Arrow when he visited in Maine last week to watch the final work on the first release, "God's Country and the Law." Mr. Curwood made the trip all the way from his home in Michigan and was the guest of ex-Governor Carl E. Milliken and Honorable Frederick W. Hinckley, the two heads of the Pine Tree Pictures, Inc. of Portland, Me., who are producing this series for Arrow. Immediately upon his arrival in Portland, Mr. Curwood motored out with Mr. Milliken and Mr. Hinckley to the Sebago Lake region where the final scenes were being "shot" for the first picture.

Mr. Curwood was enthused and delighted with the effects and possibilities of the Maine woods as atmosphere for his pictures. They quoted him in part as follows:

"I never saw such beautiful country for the making of motion pictures. It is the living glorious synonym for the well known phrase, 'the great outdoors.' Had you gone north of 52 up into the very wildest regions of Alaska, you couldn't have added more color or realistic atmosphere as a background to these stories."

When one of the reporters asked him where he got his great love for the out of doors, Mr. Curwood's reply was of the sort that would probably be of interest to exhibitors and thousands of others who have seen or handled Curwood's stories made into pictures. "I inherited it, I imagine," laughed Mr. Curwood. "You see my great grandmother was a full blooded Indian, so I am not a great many generations away from the forest primeval. It was probably my Indian ancestry that bred in me such a love for the out of doors. And all my years in the Canadian Northwest only enhanced my taste for life in the open. For this reason I have always tried to keep the nature element uppermost in my stories. Of course, I try to write entertaining stories—stories that the public will like. Every author tries to do that. But above that ambition I cherish the other, to create in my readers a general love for nature."

The Arrow company further announces that the negative of the first Curwood release, "God's Country and the Law," is now being cut and made ready in the laboratory under the personal supervision of Sidney Olcott who directed it. It is said to be an unusual forceful Curwood drama with one of the story themes he loves best in it. Gladys Leslie will be seen in the role of Marie. The rest of an all star cast are William H. Tooker, Cesare Garvina, Fred C. Jones and Hope Sutherland.



MacCullough Completes "Washday Jingles"

"Washday Jingles" another of the Kid-Komedies on the "clean laugh" program originated by Jack MacCullough, was recently completed at his studio in Chicago. This number is a bright collection of childrens' pranks culminating in a laugh on radical prohibitionists that will cause no end of amusement.

Hermaine France and Ralph Hoos appear in this as the sister and brother. This is the first of a series for every day in the week.

Levey Exchange Opens in New York

Harry Levey, president National Non-Theatrical Motion Pictures, Inc. makes another interesting announcement in the opening of the New York exchange of the "National." Mr. Levey has engaged Mr. Samuel A. Block, formerly manager of the Film Educational Department of the Fox Film Corporation, and more recently associated with the Church and School Film Service of this city, as manager of the local exchange.

Temporarily the New York exchange will be housed in the home office of the "National" at 230 West 38th Street.

Washington Exchange Features "Right of Way"

The Citizen Film Company, a Washington, D. C., exchange, is featuring the Thomas Mott Osborne production, "The Right Way," which is released through producers Security Corporation. This photoplay had a big premiere in Toledo, O., recently.

Dayton Auditorium to Run "Right of Way"

Arrangements have been made by the Producers Security Corporation for the presentation of the Thomas Mott Osborne feature, "The Right of Way" in the Auditorium Theatre, Dayton, O., the latter part of June.

Special exploitation will be given "The Right of Way," with the Producers Security likely sending a special publicity representative to Dayton prior to the opening.

"Black Panther's Cub" Sold to Friedman

Equity announces the sale of the rights to the W. K. Ziegfeld Production, "The Black Panthers' Cub," for the territory of Northern Indiana, Illinois and Wisconsin to Joe Friedman of the Celebrated Players Film Co., of Chicago.

Joe Brandt and Cartoonist in Film Tie-Up

Joe Brandt says that he and Pat Sullivan, the cartoonist, have entered into an agreement to release a special novelty subject. Mr. Brandt has volunteered no further details on the arrangement effected.

High Class Animal Series Soon

Urban Preparing Elaborate Series for Kineto Release

CHARLES URBAN is now busy assembling a most noteworthy group of animal pictures for forthcoming release. These pictures will encompass all the knowledge there is of animals, birds, fish, reptiles and insects; they will be living pictures of every side of the animal kingdom; the jungle, the zoo, the field and the fable.

As described by a representative of the Kineto Company of America, Inc. which publishes all the Urban Popular Classics, this Animal Series has been many years in the collecting and only recently have the finishing touches been made to the negatives.

The series is broad in outline and will probably include forty reels in its final form. Each of these reels will be varied in its treatment; each one including some fancy—the Fables; some modernity—the Zoo; and some grim realism—the Jungle.

The fairy story side of the Fables is the most recent development and adds the finishing touch to the accomplishment. These are being contributed by Dr. Raymond L. Ditmars, curator of the New York Zoological Society and a famous animal photographer.

Dr. Ditmars has been for some time engaged in filming for the purposes of this Animal Series what he calls "Modern Truths from Old Fables," which are the Fables or Fairy stories based on the lovely old Fables of La Fontaine. Audiences have delighted in these from the printed page for nearly three hundred years and their visualization on the screen will be a noteworthy event, not only in motion picture history but in the interpretation of literature itself.

Each reel in the series will contain one of these Fables. It will be recalled that La Fontaine has been variously credited with the authorship of about 300 Fables. From this large number have been picked twenty of the most delightful; the old familiar ones like "The Hare and the Tortoise." "The Evil of Gossip" and such others. Folks who believe in the futility of warfare will find ample support in such an appealing Fable as "The Bird Wounded by an Arrow," which will appear in its film version as "The Philosophy of the Dying Bird."

Complementing the Fables in each reel of the Animal Series will be animals in their natural moods, both in their native homes and the domestic homes of the world's great Zoological Parks. In the Fables the animals are actors, carrying out the same antics, "registering" the griefs and joys and varied antics that they seem to "register" when one reads the stories instead of seeing them, and it is surprising what fine actors frogs and tortoises and hares and other animals can be when under the direction of so capable a man as Dr. Ditmars. One has to see them on the screen to realize what they are capable of doing.

The pictures of animals in the wilds were obtained in the days when Charles Urban was a traveller. He was in India when his cameramen filmed the Delhi Durbar and he improved that opportunity to acquire valuable negatives of animals as they live before man captures them. He has always had cameramen in many parts of the world and through them he has acquired a very wonderful collection of what might be called wild-animal negatives.



A scene from the first Johnny Hines feature, "Burn 'Em Up Barnes," to be released by Affiliated Distributors. Betty Carpenter has the keys and Johnny, J. Barney Sherry, and Edmund Breese are behind the bars

MacCullough Making Fairytale Series

Short subjects that will simultaneously amuse children and interest adults are the aim of Jack MacCullough in placing before the exhibitor a series of one-reel fairy tales. Two of these picturesque novelties have already been completed. "Jack and the Bean Stalk" will be the first to be released and the other, a double story in one reel is comprised of "Red Riding Hood" and "Goldylocks and the Three Bears.' The Third of the series, called "The White Snake" is now well under way at the MacCullough studios in Chicago.

Star Ranch Western Is Titled "The Stranger"

"The Stranger" is to be the next release on the Star Ranch Western series, instead of "Tangled Trails," as previously announced, is the latest word from the offices of the C. B. C. Sales Corporation, New York, which is releasing to the State Rights Market a series of twenty-six thrillers featuring C. Edward Hatton.

Personal Appearances by Jack Hoxie

Jack Hoxie, on the first leg of his tour of all the independent exchange centers of the country, arrived at Dallas, Texas, on Wednesday of this week from Los Angeles. A program arranged by the Specialty Film exchange provided for the personal appearances of Hoxie.

Third Tony Sarg Issue Enters N. Y. Criterion

"Why They Love Cavemen," the third issue of "Tony Sarg's Almanac" will be one of the features at the Criterion Theatre, N. Y., beginning Sunday, June 19th. This is said to be even a greater novelty than the two preceding ones, "The First Circus" and "The Tooth Carpenter" both of which scored such a tremendous success. There are a number of features in it that have never been done before in an animated way. First, there is a race between a hippopotamus, a dinosaurus and an elephant and slow motion is used in certain parts of the race. Furthermore, the background will show two hundred and fifty spectators waving and cheering at the same time. Both Mr. Sarg and his associate, Mr. Dawley, feel that this production will be funnier than anything which has yet been done on the screen.

Joe Brandt to Release Big Feature

Distribution plans for "Heart of the North," the feature picture on which Joe Brandt announced completion on his return from California, have been occupying Mr. Brandt's attention during the past week, and it is announced that news of great interest will be made shortly in connection with this matter. Mr. Brandt declares that while no definite plans are announced at the present time, everything is being put in readiness for the release of this feature in which George H. Davis is also interested, and everything will be set when the completed picture arrives in New York.

Mary Anderson Starting Spencer Series

Having finished her latest week with Charles Ray Mary Anderson is ready to commence her first of a series of comedy-dramas for Spencer Productions, Inc., for release by Associated Photo-Plays, Inc.

"Hoofs and Horns" is the working title assigned the first of the star series with Pete Morrison by Cliff Smith, who is building a series of Westerns for Associated Photo-Plays, Inc., release.

Gale Henry Signed for Gareth Hughes Picture

Gale Henry, known throughout the film world for the successful comedies of which she was star and producer, will be seen in the strong supporting company that has been selected to appear in Gareth Hughes' first starring picture, "The Hunch," an S. L. picture for Metro release.

Dave Sohmer May Open Own Exchange

It was learned this week that Dave Sohmer, Sales Manager of the Commonwealth Film Corp. of N. Y. may open his own exchange soon. It will probably be known as the Sohmer Film Corp. and is expected to be in full operation in the beginning of the Fall.



Equity registers again

with another knockout for the Independent field

AGAIN EQUITY PICTURES CORPORATION comes to bat for the Independent market right in the middle of the season with a brand new picture sensation,—the production that has literally had oceans of nation-wide publicity. A picture destined to sweep a harvest of money into thousands of exhibitors' box offices in the next few months. Robert Z. Leonard's lavish winner "HEEDLESS MOTHS" presenting Audrey Munson, the world's most celebrated artist's model.

No depression here

and no depression anywhere with winning pictures

GOOD pictures are going as big and bigger today than ever. If there is any depression, it exists only where bad pictures exist. The right pictures are cleaning up, and we are daring enough to say that Audrey Munson in "HEEDLESS MOTHS" will be a genuine clean up everywhere, because it is a great picture. A fortune was spent in making it. "Bob" Leonard directed it. It grips the heart, stirs the emotions, and offers magnificent entertainment.

Audrey Munson in "Heedless Moths"

The picture that literally has had oceans of publicity

THROUGHOUT the country in the largest Sunday papers in the United States, Audrey Munson has had publicity that is priceless. All this is of inestimable value to independent exchanges and exhibitors who do business on this picture—and there is still more publicity coming. Elaborate advertising now being prepared by Equity for "HEEDLESS MOTHS." Watch for further announcements and if you are doing business for money, instead of your health, write or wire for complete information, territory, terms, etc., now to—

EQUITY PICTURES CORPORATION

Aeolian Hall, New York

Urban Edits Film for Feature Atmosphere

Instead of the searching the short-subject field for appropriate subjects with which to build up the atmosphere of a feature, the managers of New York's largest theatres now have an easier method. Charles Urban is now able to make up special reels from the vast amount of material in his film library for them.

"Britain's Palaces" for instance was especially made to play with "Deception" at the Rivoli; "Venice" was especially made for Mr. Rothafel to play at the Capitol.

These subjects all take their permanent place in the list of the Urban Popular Classics, simply awaiting their classification, because these especially made subjects are generally made ahead of their schedule call.

The latest example of such a Kineto Review edited to fill a special need is "Wandering Tribes of the Sahara," which Dr. Hugo Riesenfeld requested in connection with the American premiere of "The Golem" next week at the Criterion.

Cameraman Earl with So. African Company

That the superiority of the American cameraman is world-famed is again evidenced by the engagement of Edward Earl, pioneer cinematographer, by the African Film Corporation, Johannesburg, South Africa. Mr. Earl is in supervision of the lightings, sets and camera work for the extensive production in which the corporation with which he is allied is now engaged.

Mr. Earl advises from his far away station that he has just completed work on the first African Film Corporation production of Sir Rider Haggard's work "Swallow."

Cullison Names Cast for New Picture

Willard Louis, Ernest Shields and Peggy O'Neill have been engaged by Webster Cullison for his second "Philo Gubb" story. "The Stolen Umbrella." Louis had played more than five hundred different roles in twenty-five years on the legitimate stage and in comic opera, grand opera and motion pictures. Shields was starred in comedies by Kalem, Universal and Edison, and Miss O'Neill is a newcomer to comedies after five years' experience playing characters in stock.

Kipling in New York

Richard Kipling, head of the Richard Kipling Enterprises, is making a business trip to New York in the interest of his picture connections. Mr. Kipling visited the key cities of the exchange circuits and found business encouraging despite reports that business had slumped considerably.

Mr. Kipling in addition to directing the activities of his own exchange circuit is doing much producing and upon his return to the Coast will start work on the fifth of the series of features. He just recently completed a five-reeled subject entitled "The Battlin' Kid."

Two Jans Features Ready

"Man and Woman," July Release, Followed by "The Amazing Lover"

H. F. JANS, the president of the Jans Productions, Inc. announces that he has just concluded with A. H. Fischer, president of the Fischer Productions, Inc. a deal by which he will release the Fischer Productions as the first specials of the forthcoming season of 1921 and 1922. The first super feature will be "Man and Woman" to be offered to State Right buyers in July and the second "The Amazing Lover" which will be released in August.

Mr. Jans' policy will be to offer the trade one picture a month for the coming year and he has definitely decided to avoid plots and titles whose suggestiveness is the necessary element of their drawing power. He feels that the time is at hand when state right buyers will be more than glad to secure features with strong box office titles and pictures which combine a plot of high entertainment value but which at the same time will not run counter to the strong desire in the public mind for clean motion picture entertainment. He feels that his selection will be such as to merit the approval of censorship Boards everywhere no matter how critical various localities may be.

He announces that "Man and Woman" has a strong cast which combines such players as Diana Allen, lately the beautiful star of the Ziegfeld Follies and a noted artists' model, Joe King, A. C. Miller, Edmund C. Sturgis, John L. Shine, Tatjana Irrah, Eleanor Cozzat, G. H. Carlyle, James Alling, Gordon H. Standing, Herbert Standing, Pat Jennings and Dorothea Fisher.

W. M. Smith Film Started

"The White Masks" to Be Completed in August; Franklyn Farnum Star

"THE WHITE MASKS," by E. H. Corr, which ran in the People's Magazine, is the first of a series of eight master Western screen plays to be produced by the W. M. Smith Productions, Inc., in Tulsa, Okla.

According to advices work has already begun, and, the first completed picture is expected to be ready for release some time in August. The entire series will be released on the state right market.

In the forthcoming productions only the highest type of Western stories will be filmed. These are by America's famous authors whose works are always grippingly interesting and popular with the people.

Following "The White Masks" will be: "The Trail's End," by Arthur Somers Roche; "The Lariat Thrower," by Albert Payson Terhune, and "Crossroads," by John Fredericks, featured in the Argosy Magazine. These are the first four stories to be picturized and the producers feel that the authors represented in this list are a sufficient warranty of excellence.

Franklyn Farnum, for the past several years one of the most prominent stars to appear in Western dramas, will be the feature player in each production. In the list of featured players in Mr. Farnum's support are several names justly celebrated in the film world. Shorty Hamilton, famed for his portrayal of the Western character, humorously, will have a prominent and important part in each of the eight Smith Productions. Al Hart will essay the 'heavy' roles, while Virginia Lee will play opposite Franklyn Farnum. George Holt, who has directed many well-known Western stars in motion pictures, will have the responsibility of directing the series. Reginald Lyons, formerly associated with the Vitagraph Co., for more than ten years, will photograph each of the Smith productions. Mr. Lyons is responsible for the superb photography in "Black Beauty," it is stated.



Roy Stewart, featured in "Heart of the North," the Joe Brandt-George H. David feature picture, directed by Harry Revier, on which production has just been completed

"Friday the 13th" New Hallroom Comedy

What is described as "a double-header comedy" is "Friday the 13th" the newest Federated Hallroom Boys Comedy featuring Sid Smith which is being given final editing in New York for release by Federated Film Exchanges of America, Inc.

This is the comedy which was shown as a special feature of the recent convention of Federated Film Exchanges of America, Inc. in Chicago, and which was received there with acclaim and labelled one of the funniest comedies that had ever been made.

Rapid Progress Made on Johnny Hines Features

Aided by particularly favorable weather conditions and a happy variation of interior and exterior scenes, splendid progress is being made in the filming of Raymond L. Schrock's original screen story, "Burn 'em up Barnes," in which the irrepressible Johnny Hines makes his debut as the star of feature length productions.

"Burn 'em up Barnes," a high speed automobile story with an unusually strong cast which includes Edmund Breese, J. Barney Sherry, Betty Carpenter, Dorothy Leeds, Matthew Betts and other screen favorites under the direction of George A. Beranger, has been in production for a period exceeding three weeks without the loss of an hour from any cause. This is thought to be a record for Eastern production.

"Burn 'em up Barnes," which is scheduled for Autumnal release and the initial offering to the franchise holders of Affiliated Distributers, Inc., a new unit under the management of C. C. Burr, is expected to require at least three weeks more in its filming.

Callaghan Confers with Arthur S. Kane

Andrew J. Callaghan, president of Andrew J. Callaghan Productions, Inc., arrived in New York from the West Coast last week and will spend several days in the city studying the picture situation from the viewpoint of the executives. He has been in consultation with Arthur S. Kane, president, and John C. Ragland, general manager, of the Arthur S. Kane Pictures Corporation, which acts as Eastern representative of his company in the handling of the Bessie Love features.

Mr. Callaghan is enthusiastic over the reception which has been accorded "Penny of Tophill Trail," "Bonnie May" and "The Midlanders." All of these are now being shown throughout the country, through release by Federated Film Exchanges of America, Inc.

Split-Reel Fairytales Are Completed

Much in little is the long and short of it in describing Jack MacCullough's split-reel Fairytale, comprised of "Red Riding Hood" and "Goldylocks and the Three Bears." These famous stories beloved by youngsters and grown-ups alike, have been faithfully transferred to the screen with an idea toward making them as short as they are inclusive so that they will hold the attention of the adults as well as the children.

Cohn Leaves for Coast

Jack Cohn, producer of Screen Snapshots, which are released through Federated Film Exchanges of America, Inc., has left New York for California, where he will confer with Louis Lekyn, who is superintending production of this reel on the West Coast.

Mr. James, You said It

Mr. James, you said a mouthful when you said that "'CHARGE IT' will pay cash dividends to the theatres." . . . You said a heap when you said that "the effect of the picture will most certainly be good."

You sure wrote truly when you penned the lines that read,—"In precisely the sort of role best suited to her talents, Clara Kimball Young will interest the masses with her new picture, 'CHARGE IT.'" For all of which we thank you, and for all of which, also, every modern exhibitor will thank you, for it shows them clearly that here is a picture so human, so real, so true to life, as to make people think and talk; and if we can produce pictures that make people think and talk, we've got something that brings home the bacon.

"CHARGE IT" is Clara Kimball Young's best picture since "Eyes of Youth." It is going over with a wallop throughout the entire country, proof that Clara Kimball Young pictures do pay dividends to theatres.

TO EXHIBITORS:—(Mr. James is the Editor of the Moving Picture World and sees all of the worth while big pictures).

To form your own opinion of "CHARGE IT" call at the exchange of your nearest Equity Franchise Holder and ask to see it screened, or communicate with—

EQUITY PICTURES CORPORATION

Aeolian Hall, New York

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

DETROIT

W. E. Leonard, general manager of the Koppin theatres, was held up just as he was entering the offices of the theatre company in the Breitmeyer building on Sunday night. The thieves took more than $1,000 and escaped.

Many changes in prices and some in policy have been made for the summer by various Detroit theatres. Both the Orpheum and Colonial have discontinued vaudeville and are now providing picture programs at popular prices. The Broadway Strand has new summer prices with 50 cents for the lower floor and the Fox Washington has reduced its prices to 40 cents. About 75 per cent of the neighborhood theatres have reduced prices and some of them have closed while others are open two days each week.

The Detroit Free Press Film edition is to be strictly local hereafter. It was joined in with the Gaumont weekly. The Free Press film is made by the Metropolitan company. It will be issued once each week.

M. W. McGee, formerly manager of the Majestic theatre, and C. R. Vallin, of the Ford Photographic department, have formed a new motion picture company here, the St. Clair Studios, to make moving pictures. It is reported that they will get out a new news weekly under the auspices of one of the local newspapers. They have the only studio equipped with scenic and lighting facilities, in the city.

KANSAS CITY

A. M. Eisner of Kansas City, secretary of the Motion Picture Theatre Owners of Missouri, who has leased the Palace theatre, 932 Main street, Kansas City, has taken the initial step forward in combating the "high cost of movies," by reducing prices to five and ten cents. The smaller admittance fee applies to children less than 8 years old.

Ben Blotcky has resigned as manager of the Kansas City branch of the Associated Producers, Inc. He has not yet arranged his plans for the future.

Al Lichtman, general manager, and Oscar Price, president of the Associated Producers, Inc., and E. M. Ascher, representative for Mack Sennett, were in Kansas City last week on their way to California.

Roy Churchill, manager of the Robertson-Cole branch in Kansas City, announces that the Kansas City branch is second in sales for the month.

F. B. McCracken, manager for the Kansas City branch of the Famous-Players-Lasky Corporation has been elected president of the Kansas City Film Board of Trade to succeed F. E. Nine.

OKLAHOMA CITY

T. A. Clemmons, proprietor of the Majestic theatre, and R. B. Campbell, proprietor of the Empress theatre at Slick, Okla., have consolidate their houses. This leaves but one theatre at Slick until the new theatre under construction has been completed.

The airdrome at Crystal City, Texas, has been changed to a movie theatre, and is enjoying fine increased business.

A charter has been issued for the South Texas Theatre Company with E. T. Peters, Mrs. Eleanor Peters, and Joe M. Estes as incorporators. Mr. Estes will manage theatres which are located at Cuero, Victoria, and Yorktown, Texas.

Mr. Talroy has leased the Folly theatre at Drumright, Okla., from James Alifer.

Dan Myers has closed his Orpheum theatre at Muskegee until the fall season opens.

Cook's theatre at Okmulgee, one of the finest in Oklahoma, has changed from vaudeville to pictures.

A. C. Brown has taken over the management of the Murray theatre at Penca City, Okla.

The Ford Brothers have purchased the Empress theatre at Geary, Okla.

The Dreamland and Dixie theatres for Negroes were wiped out by fire at Tulsa, Okla.

M. R. Fing, general manager of the Peacock productions has gone to New York City to contract for several large feature pictures which will be distributed through Peacock exchanges.

Mrs. Dan Settler of Wewoka, Okla, has purchased the Electric theatre at Aften, Okla. The front has been painted attractively, and the name of the theatre changed to the Strand. Mrs. Settler has had wide experience in the picture show business.

E. C. Robertson has employed Bob Green as local manager and publicist for both the Rialto and Mission theatres.

SO. CAROLINA

John L. Crovo, former manager of the Academy of Music at Charlotte, has assumed his new duties as manager of the Bijou, Grand and Victory theatres at Greensboro, N. C.

Walter Hiers, comedian of the Paramount-Artcraft photoplay corporation, was the guest of honor at a dinner tendered by the Georgia Club at Charlotte, N. C., on the evening of June 3.

Southern Enterprises, Inc., is cooperating with the Southern Railway and the Southern Bell Telephone & Telegraph Company in showing educational films in various cities in South Carolina. These pictures deal with agricultural and economic progress in the South.

Prof. Gustace Schulze, of Chicago, has been secured by the management of the Ideal movie theatre at Columbia, S. C., to assume charge of the big pipe organ recently installed there.

CANADA

The Winnipeg, Manitoba, City Council is holding back the moving picture exchange bylaw, which was passed many weeks ago, because the exchange managers seem to be having difficulty in arranging for the erection of a building which would conform with the strict regulations imposed by the new law.

About five hundred guests thronged the Lester Court ballroom for the annual dance of the moving picture projectionists of Vancouver, B. C., recently. The operators carried out many novel lighting features and a variety of stunts were sprung on the dancers during the evening.

Exceptional success has been obtained in the adoption of an entirely new policy for Allen's Russell theatre, Ottawa, Ontario, for the summer months at least. When dramatic road shows failed to attract their usual patronage, the management decided to put in moving pictures with tabloid musical comedy as an added attraction. The new arrangement went into effect Monday, May 28, and the house has been packed at nearly every performance since.

George Warren, who has been identified with the Grand theatre, Calgary, Alberta, for a long time, has been appointed manager in charge of the Princess theatre, Calgary.

W. R. Marshall, manager of the Vancouver branch of the Select Pictures Corporation of Canada, has received a handsome watch fob from the Rotary Club of Calgary, Alberta, of which he was president before leaving some time ago to assume the management of the Select branch in the Coast City.

Harry Scott, former manager of the Bijou theatre, Winnipeg, Manitoba, now has a moving picture theatre of his own in North Vancouver, B. C.

WESTERN NEW YORK

R. H. Clark, general manager of the First National Exchange of New York, was in Buffalo last week. During the visit he went on "The Kid" situation with Manager Eddie Hayes as especially affecting the neighborhood houses and a solution was reached whereby all the outlying houses on the First National books will show this comedy. Every salesman in the Buffalo office has been presented a Ford with which to cover his territory. George Blackmon has closed a large number of contracts in the Watertown and Thousand Island district, Maurice Cohen is lining up new accounts in Utica and H. L. Levvy has returned from a two-week trip through the Southern Tier where he closed contracts in almost every town he visited. As evidence of his prosperity Branch Manager E. O. Hayes is now driving a new Studebaker coupe.

Harold B. Franklin has retained Creatore at Shea's Hippodrome, Buffalo, for a second week. Creatore has been able to get some wonderful results out of the Hipp ensembles after a week's work and the second week should give patrons a Boston Symphony effect.

So valuable will be the prints on "The Three Musketeers," that P. H. Smith, Buffalo United Artists' representative, is making arrangements with a local bank to keep the films in the bank vault each night.

The Royal theatre, Cuylerville, N. Y., has been burned to the ground. The Pathe feature on the bill at the time of the fire, was saved.

The Pictureland theatre, Cohocton, N. Y., has been converted into a store.

The F. I. L. M., Club of Buffalo has invited salesmen and bookers to this week's meeting in the Hotel Iroquois. President M. A. Chase will explain the workings of the club and will ask the guests to carry the message to the exhibitors of the territory. The club aims to promote the interests of the exhibitor as well as the exchange man.

M. A. Chase, Universal manager, was in Cleveland over the week end conferring with Art Schmidt and Herman Stern over the details of the new Universal Relief. The company has heavily subscribed to the proposition.

The Grant theatre, Buffalo, will remain open but two nights each week, during the summer season.

Shea's Hippodrome, Buffalo, will depart from its policy of showing only first run material to book the entire series of Harold Lloyd's Pathe re-issues, according to an announcement by W. A. V. Mack, local Pathe chief.

Lillian Walker will make a personal appearance at the Albert theatre, Lancaster, N. Y., and the town is making great preparations to honor the star.

The Abbott theatre, Abbott Road and Bailey avenue, Buffalo, and the Star theatre, Middleport, N. Y., have been sold by a Buffalo real estate firm.

SAN FRANCISCO

The T & D Jr. circuit has taken over the Selma theatre at Selma, and the Lodi theatre at Lodi, Cal. The Marquee theatre, Oakland, has been purchased by S. Wolff who owned it three years ago. The Empire Opera House has been sold to E. Blair who sold the Marquee in Oakland to S. Wolff.

W. Stewart Webster, owner of the Strand theatre in Woodland, plans construction of an $85,000 theatre in the same town.

The Flagg Scenic Studio of Los Angeles, specializing in manufacture of the massive sets used for picture production, has purchased for $100,000 a building at Fourteenth and Mission streets, San Francisco, and will open soon.

"A Day With Jack Dempsey," opened June 5 at two first run downtown houses in San Francisco, the Portola and Pantages. With four prints, Pathe Exchange Manager W. W. Kofeldt, has no open dates left before the fight July 2.

Mel Hulling, Sales Manager of the Associated Exhibitors in San Francisco advises that he has appointed Jimmy Epperson as representative of the Northern California territory.

INDIANAPOLIS

The Gregory Kelly and Stuart Walker stock companies have been offering stiff competition to current movie attractions in the local picture houses during the past two weeks. Broadside exploitation and publicity failed to bring normal returns on several big features, including "Deception." Business of the Kelly company is so good that its season will be extended until about July 19.

The Dwight Franklin exhibit of wax figures, modeled after characters in "Treasure Island," is being shown in the lobby of the Murat. Mr. Franklin's work was brought here from New York by Stuart Walker, an old friend of the artist.

A preliminary certificate of dissolution has been filed with the Secretary of State by the Grand Theatre Company, of Bicknell.

CLEVELAND

The local Fox exchange is under new management beginning this week when Max Weisfeldt, former manager for Fox in Minneapolis, took over the reigns of the office, succeeding Sam Dembrow who has gone back to New York to take up his duties of Assistant General Sales Manager, which he set aside several months ago in order to give the Cleveland exchange his personal attention.

E. F. Tarbell succeeds Mr. Weisfeldt as manager of the Fox exchange in Minneapolis. Mr. Tarbell is well known in the industry through his previous connection with Vitagraph as central district manager.

Cleveland delegates to the National Convention of Motion Picture Theatre Owners of America, nominated at the last meeting of the local organization include H. "H" Lustig, president of the Cleveland branch; Sam Lustig, national as well as local secretary; W. J. Slimm, Al Freedman; Sam Deutch, M. S. Fine and D. Schumann.

Loew's Stillman is meeting the summer slump with a reduction in admission prices. Beginning Sunday, June 12th the Stillman will play to a sliding scale ranging from 30c. to 50c. Thirty cents for matinees; fifty cents for evenings, Saturday matinee and Sunday matinee.

NEW THEATRE
CONSTRUCTION & EQUIPMENT
PROJECTION DEPARTMENT CAMERA
ALEX. G. CRUIKSHANK - - - - - - - - - TECHNICAL EDITOR

Detroit's Capitol Theatre Will Seat Over Four Thousand

Kunsky Theatrical Enterprises Announce Building of New House

Announcement was made last week by John H. Kunsky, of the Kunsky Theatrical Enterprises operating the Madison, Adams and several other of the largest of Detroit's motion picture theatres, of the final completion of arrangements for the erection of the magnificent new Kunsky theatre, The Capitol, which is to occupy the greater portion of the city block bounded by Grand Circus Park, Broadway, Madison Avenue and John Street, Detroit.

The structure, ground for which will be broken shortly, will not only house the huge theatre, which by the way, will bear the distinction of being one of the largest playhouses in America, but will also embrace two handsome six-story store and office buildings which will face upon the Broadway and Madison extensive frontages. The site to be occupied is one of the most valuable in the Grand Circus Park section.

The completion of the plans represents the culmination of two years negotiations with the twelve different property holders representing the large space to be occupied by the building. Clarkson G. Wormer, of Wormer and Moore, represented the owners and George W. Trendle, attorney and general manager of the Kunsky interests, represented Mr. Kunsky. The lease obtained calls for ninety-nine years. The Union Mortgage Co., of Detroit, has arranged the bond loan of 7 per cent first mortgage securities, while the general supervision of all details relating to the huge deal and the subsequent construction and completion of the building has been placed entirely in the hands of Mr. Trendle by Mr. Kunsky.

Mr. Kunsky will operate the property as a corporation to be known as the Capitol Building Co., of which John H. Kunsky is president and treasurer, and George W. Trendle, vice-president and general manager.

A tremendous theatre seating 4,250, The Capitol will rank as one of the most beautiful edifices of its kind either in this country or abroad and, according to the statement of Messrs. Kunsky and Trendle, the structure, when completed, will represent invested capital to an amount in the neighborhood of one and three-quarter millions.

The entire plans for the huge building have been drawn by C. Howard Crane, architect of international repute, in company with Elmer George Kiehler, associate and Cyril E. Schley. During the past several years Mr. Crane has planned and supervised the construction of many of the largest theatres in this country, Canada and England and at the present time is engaged in extensive operations country-wide in scope. Mr. Crane and his associates will exercise personal supervision over the construction of the new Capitol.

The Capitol will represent the newest ideas in theatre construction. Spacious vestibules of imported marbles will mark the two entrances to the theatre, which are to be located on Broadway and Madison avenue, respectively. The Broadway lobby will be two full stories in height with solid marble floors and wainscoting and with massive marble columns supporting a vaulted ceiling of the most elaborate design and in which will be placed ornamental glass panels back of which will be installed an elaborate and highly ornamental and artistic lighting scheme. Over the main entrances to the theatre proper will be installed a massive ornamental plate glass front, back of which can easily be seen the grand promenade which leads directly off the first mezzanine floor. From this spacious outer lobby is entered a massive foyer some two hundred feet in length and running the entire width of the auditorium itself, connecting the Broadway and Madison lobbies with a promenade effect. This promenade will be decorated and furnished in the richest fashion. Magnificent grand staircases of pure marble with heavily wrought bronze balustrades rise to the most elaborate mezzanine above.

The interior of the great auditorium will be decorated in the most lavish manner, both in coloring and in furnishings, the decorations to be done by special artists brought from the East for the purpose. The theatre auditorium in the main will be lighted by an immense dome in the main ceiling some sixty-five feet in diameter, and which will be done in a wondrous effect of pure golden bronze. Lighted in elaborate manner with a concealed lighting system this great dome will flood the theatre proper with a beautiful soft golden glow of the most restful and beautiful kind.

A large stage will be constructed fully equipped with the most modern of apparatus so that at any time the theatre may, upon the instant, be capable of housing a sumptuous dramatic production in place of the de luxe entertainment along the accepted motion picture policy followed in the main by the various Kunsky theatres. A $15,000 electrical switchboard and massive dimmer system will control the general lighting effects of the entire theatre.

It is expected that The Capitol will open its doors to the public for the first time next December.—GRENNELL.

Time for Spring Cleaning and Painting

In the springtime the housewife's fancy fondly (?) turns to thoughts of housecleaning.

Just so should it be with the exhibitor. When the lady of the house ends her morning's labors and hikes down to the movies she wants to sit in a place that is clean. In the spring and early summer her thoughts dwell on cleaning, and she is quick to notice the theatre owner who also sees to it that his place is given a summer "suit" of paint.

Tasteful decorations make or unmake the inside of a house. Even though the decorations are tasteful, if they are dingy or in fact plain dirty, they are worse than none at all.

CLEAN UP! PAINT UP!

Make sure your place looks clean and fresh under a new jacket of fresh paint. Look around in the corners and see if there isn't a lot of spots that need retouching and brushing.

Bet there were several times during the winter when the steam heaters let go and marred up the woodwork with their hot water and escaping steam. Rub down such spots and apply fresh varnish. Don't be afraid the smell will drive the patrons away. A "clean smell" never drove anyone away and, even though not always pleasant, fresh paint is sure a clean smell.

ONCE AGAIN AND ALTOGETHER BOYS, CLEAN UP AND PAINT UP. LET'S GO!



"Bill" Hart's "Opera House" at Shawmut Beach, R. I.

"Bill" Hart Has an Opera House with a Barn

"Bill" Hart, of Shawmut Beach, R. I., took it into his head to give the community a show shop. There was no building in town so he bought a barn and fixed it up



A "close-up" of Harts billboard

like a regular theatre-lobby, retiring rooms n'everything.

There was no newspaper to advertise in and the population was too scattered to bill it with heralds. So Hart erected a 24-sheet stand just opposite the railroad station. He sat back and waited. He had planned to let them in by a small side door, but before he finished he had to use the big-side-sliding doors. His house accommodates but 150 and it has been jammed for every performance.

Hart told John P. McConville, the Paramount exploiteer from Boston, that the 24-sheet stand was all he needed to put his theatre over.

Start New Capitol

Work has been started on the new Capitol theatre, Detroit. The contractors have taken offices in the Madeson Theatre Building, across the street from the new house. This is a John H. Kunsky enterprise.

Radio Slide Moves

The Radio Mat Slide Co. has moved to large commodious quarters in the Bush Terminal Building in Forty-second street. They will be in a better position than ever to supply the needs of their patrons.



Put a 24-sheet stand opposite depot

Another House for Detroit

W. Tetti is having plans prepared for the Carmela theatre, Shoemaker and Hurlbutt Avenues, Detroit. Peter R. Bosello, architect, proposes a theatre building seating 1,000 with five stores in front and thirteen offices above. The estimated cost is $200,000.—GRENNELL.

Twenty Years Behind the Camera

William C. Foster, better known as "Billy," is a veteran of the motion picture business, having been connected with it in various capacities for twenty years.

He has been behind the camera for eleven years, and has photographed many well remembered pictures, among them being "The Floor Walker," "Fireman," "1 A. M.," "Count," "Vagabond," with Charlie Chaplin; "The Tale of Two Cities," and "Les Miserables." For the past year he was associated with Lois Weber Productions.



William C. Foster

He was a charter member of the American Society of Cinematographers and has served on the Board of Governors ever since its organization.

Last year he was first vice-president and is now doing second term as treasurer.

Activities in Oklahoma

The big Orpheum theatre closed its doors last week and will remain dark for an indefinite length of time. The management is trying to induce some stock company to re-open the theatre for the summer season—Vaudeville and pictures has been played at the Orpheum since opening, several months ago.

The Orpheum is one of the largest and most beautiful theatres in the country, costing about $500,000, and next to the Criterion, is the finest theatre in the southwest.

Push the Button and On with the Dance in This Folding Theatre

Detroit Man Presents Idea for Convertible House

This is the era of electricity.

Means have been found to make possible a home with everything done by electricity. Electricity has solved the servant problem and a man recently erected a house in Long Island in which everything was eliminated but bedmaking and mother-in-laws. He said he didn't mind the bed-making job his wife had to do, but he was scratching his head as to how to substitute electricity for mother-in-laws. More power to him! We'll all be interested in the results of his experiments.

The Long Island genius is not the only one, for now comes a Detroit man who presents plans for a theatre that can be converted into a dance or assembly hall in a few minutes. The entire slanting theatre floor with chairs, aisle, carpets, etc., simply disappear and a level waxed dance floor remains with a decorative balcony in the rear.

The country theatre owner will be interested in hearing what Dennis O'Meara, of Detroit, Mich., has to offer. A house that is an up-to-date moving picture theatre one minute and is a model dance or assembly hall the next, would be the ideal thing for the small town showman.

Mr. O'Meara suggests a folding floor

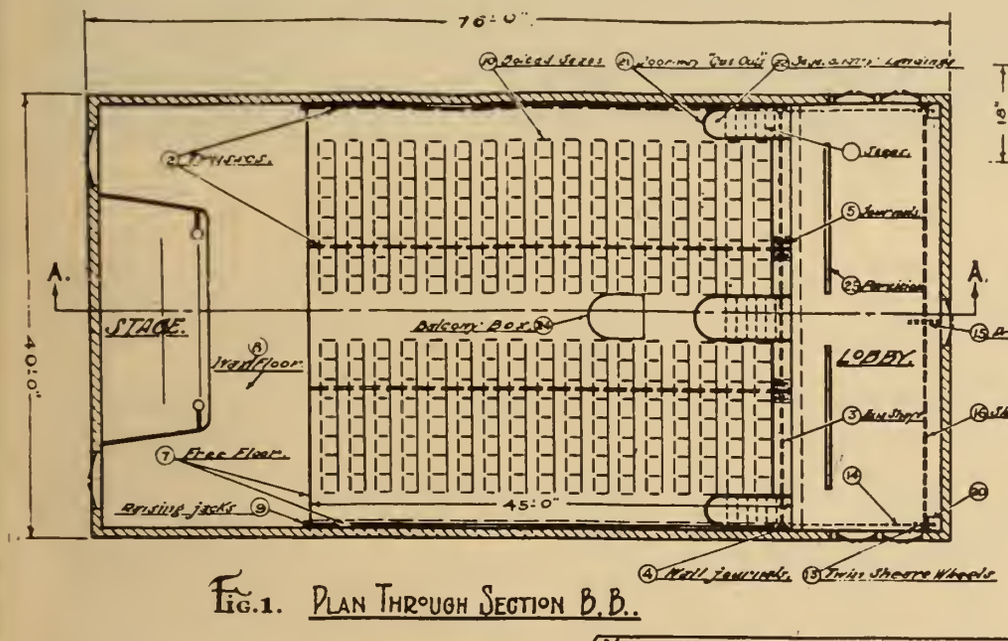
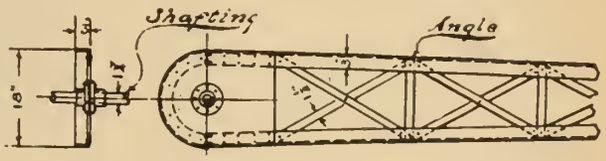
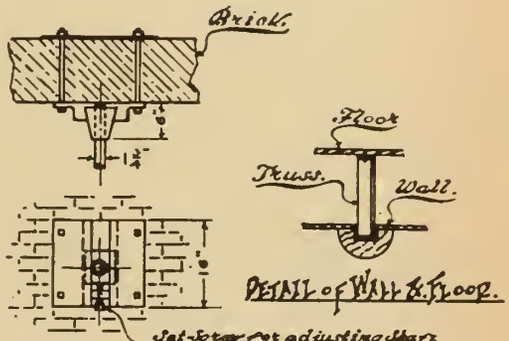


Fig. 1. Plan Through Section B.B.





Notice: The Possession of this Print does not give the Right to Carry-out its Plans.

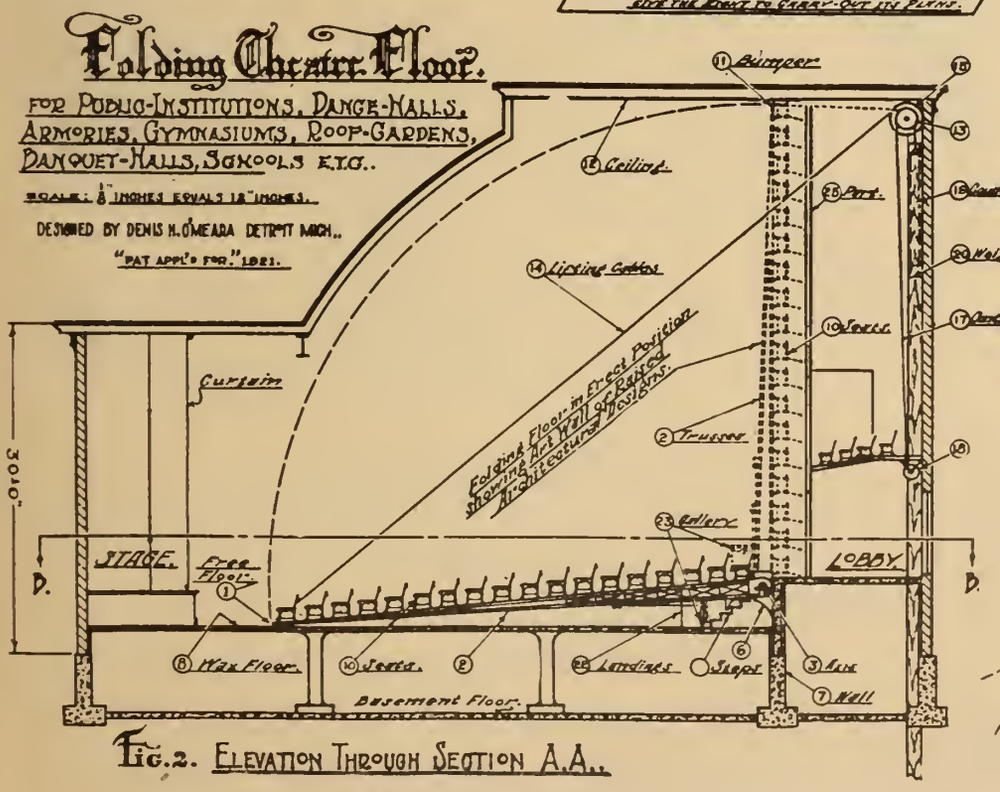


Fig. 2. Elevation Through Section A.A.

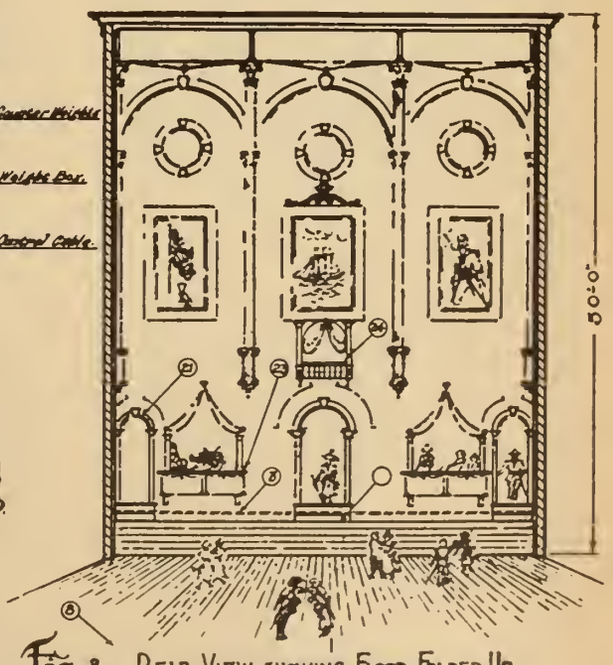


Fig. 3. Rear View showing Floor Folded-Up.

Here is a plan of Dennis H. O'Meara's folding theatre floor that makes possible a transformation from a theatre to a dance hall in fifty seconds

that will be on giant hinges and fold up out of the way. It can fold up against the side or rear of the house. His idea is to offer the manager and owner of the small town house a chance to get more revenue.

"My proposed scheme," states Mr. O'Meara, who is an "efficiency draftsman," "permits a nifty, up-to-date theatre to be turned into a dance hall in 50 seconds. Besides the advantage of getting a mixed entertainment—a moving picture until 9 P. M. and a dance till 11 o'clock. During the day it might be used as a refreshment parlor or rest room. Though I have not as yet completed my patents I will not claim royalties if any hospitals or institutions of charity or mercy desire to make use of the scheme.

"The accompanying sketch shows my 'Free Folding Platform,' supported by a bearing shaft at one end and resting on the level floor of a room, at the other end, and constituting an 'Unattached Inclined Floor' for medium sized halls, theatres and schools, especially in small cities. It affords a rest for seats in the case of a theatre, hall, or auditorium when in a lowered position, and in the case of a hospital, infirmary or home for disabled soldiers or crippled children it affords a rest for wheel chairs, cots, stretchers, and easy chairs; and in the case of a gymnasium or armory it may serve as just an inclined plane for drilling or physical culture exercises where the instructor may want to view the full figure of those going through the exercises. The incline of the floor which gives the figure the same pitch as that of a girl standing in a fashionable shoe, adds to the efficiency of the drill against the same exercise on a level floor.

"In a raised position it serves as an artificial wall with architectural designs, paintings, wall accessories, and, narrow galleries for musicians and speakers or for observation where there would be no stage in the rooms. Thus it affords the same floor space the double advantage of being used as a theatre, auditorium, or school room when the folding plane is down, and, as a banquet hall, dance hall, or gymnasium when raised and as it is provided with long narrow trap-door openings matching the point of view of balcony spectators, in cases where it might fold against a permanent gallery, screen operators and spectators may look through it when the folding floor is erect.

"When the super floor is folded against the entrance to a room and it covers the whole width from wall to wall cut-outs on either side can be made which form doorways with architectural ornamentation when the combination floor and wall is raised, and fit over the step landings when down.

"My proposed scheme cuts out the hardship, time, expense, and damage in making the transformation in the old way from an auditorium to a dance hall, besides giving you an inclined floor that may be tilted to any angle with fixed theatre seats in the one case, and a perfectly preserved wax floor in the other, and the added saving of storage space for seats, canvas, etc., and again the advantage for little cities not able to build a theatre and also a hall for social affairs of combining the two institutions into one large and more substantial structure, which then would be available also for an armory and become for a modest town a kind of civic center affording cheaper entertainment which is just what they want in country towns to keep the young people at home.

"I've shown standard seats permanently secured to the folding platform in the sketch as the most serviceable use, but the purpose of my suggestion to architects and theatre people is that it be used also as a folding plane for hospitals and homes of the friendless who can't afford an auditorium for a moving picture once a week but might use a waiting room corridor or sitting room. Institutions of pleasure that outnumber those of charity and mercy 50 to 1 should be penalized for the realization of some share in the amusements of the outside world.

"The wood floor of the plane is directly supported by elongated V-shaped steel trusses connected by an axial shaft at its tilted end supporting it as a wall and a floor.

"Rugs must be made fast and with brass rails, seats and aisles the whole floor space from the front seats back is raised bodily to a vertical position by lifting cables and sheave wheels. The raising and the lowering of the floor is balanced and controlled by plunger counterweights and it can't fall from a vertical position of itself but must be operated up and down like a hand power elevator.

"For a large civic hall section after section of seats might be lowered independently for a convention, or bank concert, and raised for a fair, a circus, or a great federal or state ball, or an auto show, and divided the rest of the time between a variety of enterprises."



Excllent showroom of the Argus Enterprises, Inc., Los Angeles, who are Pacific Coast distributors for the Simplex machine

Electric Fan Becomes a Theatre Necessity

The electric fan has become one of the necessities of the modern theatre. In summer it is necessary to the comfort of patrons and in winter it is even more necessary for health reasons.

In locating the fans the common practice is to use 16-inch oscillating fans mounted on the side walls and columns so that their air currents will reach all parts of the theatre. To insure a constant change of air throughout the theatre, ventilating fans are installed, usually at the stage end, so that the air entering the theatre from the lobby is drawn through the auditorium and discharged at the stage.

At the theatre entrance a ceiling fan is very effective and gives patrons a suggestion of the breezy comfort which obtains inside. A small, 8 or 9-inch fan in the ticket booth has also become a necessity for the comfort of the attendant.

The new Liberty theatre, seating 750 was opened at Hartshorne, Okla., last week to pleased capacity business. Outside the Law was the feature picture shown for the occasion.

Messrs. M. E. Shelton and Charles Matthews have taken over the Felly theatre at Drumright, Okla., and appointed W. A. Salroy as manager. Several very beneficiary and attractive improvements are being made.



COSMOGRAPH
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WITH STEREOPTICON
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The New Suit Case Model R-40 is a thoroughly efficient instrument for all around work, put up in a leather covered carrying case 18½ x 18½ inches. When designing this projector, it was our aim to make it a practical, substantial machine, with one principal thought in mind — SIMPLICITY, making it easy to thread, easy to operate, and eliminate fire danger. The machine is both hand and motor driven, operates from any light socket or automobile battery and accommodates regular width film. Illumination 24 volt 100 watt lamp.

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MODEL R-40

The New Semi-Professional Model R-38 is a suitable motion picture projector for permanent installations in large auditoriums, lecture halls or medium sized theatres, etc., capable of meeting the most exacting requirements for projecting motion pictures and lantern slides, and at the same time light enough to be classed as a portable machine. Illumination 400, 600 or 1000 watt lamp as required.

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Write for Full Particulars

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211—221 North 13th Street Philadelphia, Pa.

New Camera Will Produce Pictures of 60 Degrees Visual Angle

Can Have Pictures of Twice View Area of Present Pictures

With the announcement that John D. Elms, president of the Widescope Camera and Film Corp., of Newark, N. J., that they are now ready to talk business, comes the opportunity for the motion picture producer to give the public pictures of just double the view area as heretofore. The Widescope company will market the camera invented by George W. Bingham, mechanical engineer and who was connected with the Vitagraph Company, years ago.

This new camera carries two reels of film and has two lens. It will take simultaneously two views that can be projected as one giving a picture of 60 degrees visual angle. This is greater than any camera used today. The addition of a double width screen and a short connecting arm between two projectors is the only additional equipment needed by the exhibitor.

At a demonstration given for the benefit of a member of the News staff, a picture showing over two hundred children marching was shown on a screen in the laboratories of the Widescope Company. This picture was taken with the Widescope camera, two films being used. The picture was projected by connecting two Simplex machines with the patented "connecting rod," which the Widescope people plan to supply to the exhibitor. The picture shown on the screen matched up perfectly and appeared truly as one single picture.

Mr. Elms plans to take a number of pictures of ball games and other athletic events where he can obtain a complete view of the entire play. It is expected that the World's Series this year will be filmed with a Widescope.

Fred Rosseter, president of the Beaver Manufacturing Co., of Newark, is treasurer of the company. A. F. Mader, superintendent of Station A Post Office, Kansas City, Mo., is vice-president.

"Practical experience has shown that the present employed cameras, successful pictures can be taken only with one lens of 30 degrees visual angle. This seriously limits the field of vision," stated Mr. Elms to a News representative.

"The Widescope camera is unlimited in its field of vision and may be so constructed as to produce a complete circular panaramic moving picture. For practical reasons, however, evident to everyone conversant with moving pictures, our commercial camera is constructed to produce horizontal pictures of a visual angle of 60 degrees.

"The value of this wonderful accomplishment needs no emphasis. It allows of reproduction upon the screen of pictures having twice the view area of any pictures now produced, and this increased area is not obtained at a sacrifice of detail or size of objects.

"Our camera takes a moving picture capable of projection upon a 30 foot screen, whereas the present exhibited pictures are upon a 15 foot screen. Every picture taken is in effect a close-up view. It, therefore, has particular advantages in the photographing of moving street scenes, military and naval maneuvers, extended landscapes, sports, entire stage scenes and the many widescope objects of special interest to moving picture audiences which are so extensive in area as to

(*Continued on page* 104)



The top shows two individual photographs taken by a Widescope camera and the lower shows the projected pictures synchronized in one. These were taken by Geo. Coudert and J. D. Elms, president of the Widescope Camera & Film Corporation

Doing big business in hot weather

When you find an exhibitor doing a good, steady business all summer—every summer—the chances are he cools his house with Monsoons.

Ask him—and he'll tell you it paid for itself the first summer.

Write for booklet 721,
"A Better Summer Business."

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DESIGNS OF ORIGINALITY AND REFINEMENT

We manufacture special designs from plans.

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No. 7767/10 Palm Plant, natural prepared, everlasting.



	Inches High	Palm Leaves	With Pot	Without Pot
7767 4	24	4	$1.10	$0.60
7767 5	30	5	1.25	.75
7767 7	42	7	2.50	2.00
7767 10	48	10	3.00	2.50

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MINUSA
Gold Fibre Screens

Stand out in their field because of the satisfaction which they are giving hundreds of users, the world over.

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World's Largest Producers of Motion Picture Screens.

MINUSA KINE SCREEN CO. 2665 MORGAN ST. SAINT LOUIS, MO.

MINUSA KINE SCREEN CO. 2665 MORGAN ST. SAINT LOUIS, MO.

Knowledge of theatre requirements

IN building a theatre it is easy to have some one thing wrong — and that means extra cost in the long run. You are protected against this by our expert planning and supervision.

We have structurally designed and planned every feature of one hundred successful theatres. Our experience is your insurance.

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Architects and Engineers

Finance Building Philadelphia, Pa.

G. K. Spoor's Positive Developing Machine Now on Market

Universal Installs Complete Outfit In Their Studio

"Necessity is the mother of invention," applies most emphatically to the motion picture business.

Of all the pioneers in the business George K. Spoor seems to have been the one who has converted these necessities into practical work. The list of motion picture appliances that he has sponsored is too long to enumerate, but his latest is a wonderful positive developing machine.

Nearly ten years ago G. K. Spoor began working on this machine, and for the last five years has used it successfully and continuously in his Chicago laboratory. It is now being placed on the market.

Carl Laemmle, president of the Universal Film Manufacturing Co., a pioneer producer in the business, and a man always alert to take advantage of improvements is the first to adopt the Spoor-Thompson developing machines for his Fort Lee plant. The entire developing and drying rooms are being converted to the Spoor-Thompson machines. Mr. Laemmle realizes that in the present system of producing motion pictures there is a great deal of waste of film ends, not to say anything of the spoilage of entire reels by carelessness on the part of the hand operators. With a machine this film end waste is entirely done away with, and the entire waste is infinitesimal by comparison.

A number of years ago Mr. Spoor employed a mechanical engineer, F. B. Thompson and in association with him produced the machine that stands to revolutionize the processing end of the motion picture business. Through this machine, which is both a developer and dryer, there is a guarantee of 5,000 positive feet per hour, and gives a very high quality of work. These machines advance the motion picture business from a makeshift state, as was the printing business before the great Mergenthaler type machine was invented.

A number of superintendents of the biggest laboratories in the East have spent days in Chicago, watching the work of these machines and not one of them has come away without the most enthusiastic reports, and an earnest desire to have them installed.



DON'T LET THEM WALK OUT ON YOU

The best feature, the best effects and music won't keep your patrons in your theatre if the air is bad.

IDICO CRYSTALS

(The Fragrant Disinfectant)

will keep it always sweet and pure.

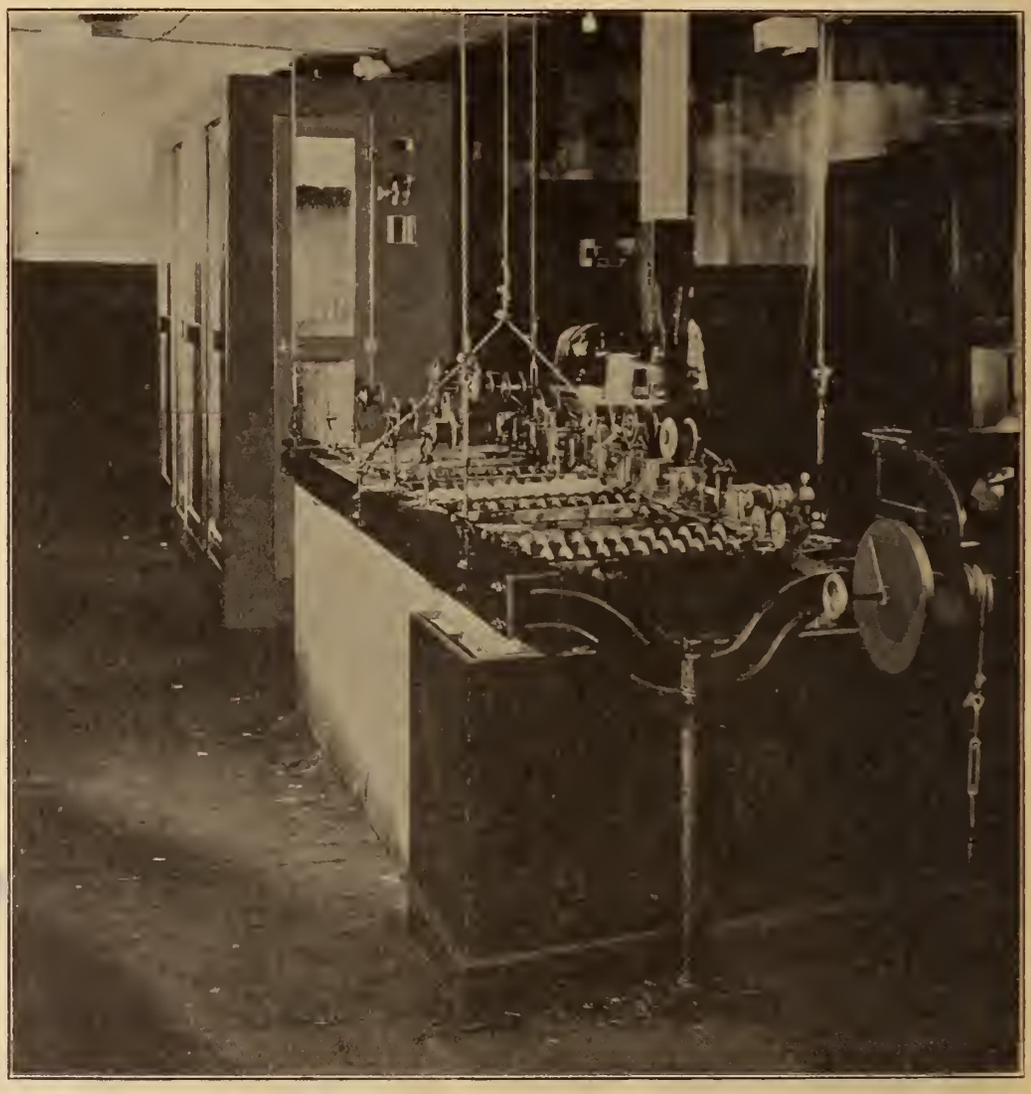
No matter how bright your show, your patrons won't enjoy it to the fullest extent if your theatre is close and stuffy. A liberal sprinkling of fragrant IDICO CRYSTALS before each show will wash the air, dispel all odors, and virtually convert your place into an airdrome.

IDICO CRYSTALS evaporate quickly and cannot stain or harm the most delicate fabrics. It leaves a faint, clean, pleasant perfume.

Write For Sample Can

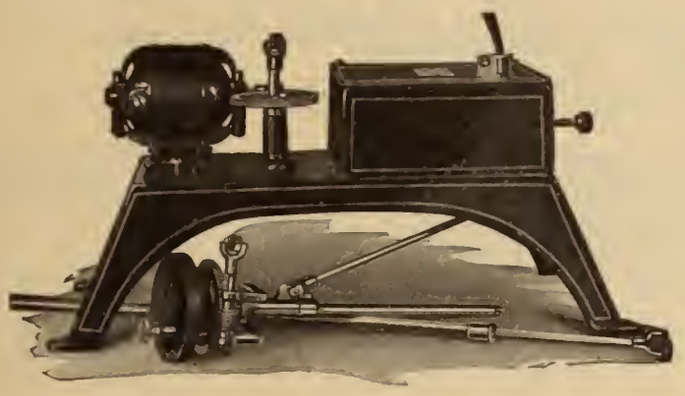
IDEAL DISINFECTANT CORPORATION

449 Ninth Ave., New York City



Here is the machine that George K. Spoor spent ten years to perfect. Develops and drys 5000 feet of film per hour

The Peerless Automatic Arc Control



THE FIRST IMPRESSION OF YOUR AUDIENCE when you install PEERLESS AUTOMATIC ARC CONTROLS in your projection room is the constant brilliancy and even illumination of your screen. The quality to unfailingly maintain that brilliancy is built into the PEERLESS—it's the real secret of its popularity.

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THE J. E. McAULEY MFG. CO.
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Your Lobby Is the Attraction
Make it appear DIFFERENT FOR THE SUMMER MONTHS



These HANGING BASKETS gives the lobby and theatre that cool, restful appearance.

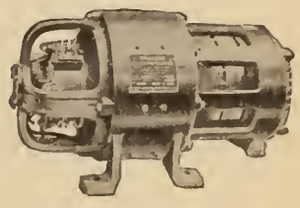
Hanging baskets are filled with natural colored Artificial Vines and Flowers will last for several seasons

24-inch spread, $2.50 each

SCHROEDER ARTIFICIAL FLOWERS MFG.
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Bell Phone Randolph 4026

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U-T-E HALLBERG "2 in Series Arc" Motor Generator

represents the latest development in motion picture generators. Bulletin No. 204 tells all about it. Have you received your copy? Write for one today.

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I need room for my fall equipment; you need an extra Rebuilt Machine or possibly two.
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Equipment Operating Projection Questions Answered

Prominent Australian Film Executives on Tour of Inspection

State There Is Big Demand in Australia for Machines

As an important part of a very extensive itinerary, after a six weeks' voyage from Australia, a very interesting trip through the Simplex plant in New York was included by the Messrs. Gibson and Doyle, two of the most prominent film executives from the Antipodes.

W. A. Gibson, O. B. E., General Manager of the Australasian Films, Ltd., and Stuart F. Doyle, director of the same organization, who is also, by the way, General Manager of the Union Theatres, Ltd., are two of the most active members of the Australian branch of the Simplex distributing organization.

The Messrs. Gibson and Doyle have made a most careful study of the conditions in this country and are leaving for Australia on June 15.

Accompanied by Millard Johnson, New York manager of the Australasian Films, Ltd., they arranged for the visit to the Simplex plant on June 8 and spent the best part of the day there.

While in a lengthy conference with E. M. Porter, General Manager of the Precision Machine Co., Inc., Mr. Gibson stated that conditions were on the uphill climb in Australia and that the outlook on the island was decidedly encouraging.

"The Simplex Projector," said Mr. Gibson, "is making exceptional progress in Australia. Many of the leading Australian theatres are Simplex equipped and the demand for your American projector is immense. We want you to send us all the machines you possibly can and you can feel safe in leaving the rest of the matter with us.

"The quality of projection in Australia is of a decidedly high type and we require a truly first-class projector to measure up to this standard."

An extended trip through the factory under the direction of Mr. Caldwell of the Simplex organization, proved to be a decidedly interesting and instructive trip and conveyed many new ideas and furnished much valuable information to the two distinguished Australian visitors.

In the course of the trip, there was witnessed the successive operations of cutting the intermittent sprockets out from solid bars of machine steel, down to their prescribed dimension.

Similar operations on the star wheel, which is cut from solid steel and the cam wheel, which is cut from a solid bar of machine steel, were also watched with intense interest.

Messrs. Gibson and Doyle were deeply impressed at the facilities with which the Precision plant is equipped for the manufacturing of projectors, and visited every department from the executive offices down to the complete printing plant, which is a part of the Simplex organization.

William Rabell, Well Known Movie Supply Man, to Handle New York and New Jersey

Will Distribute Power's Projectors After July 1—Is an Old Timer in Game

Along with the announcements of many changes in the Power's distributing organization, comes one that will interest every exhibitor and supply man in the New York and New Jersey district. On and after July 1, 1921, The Independent Movie Supply Co., of which William H. Rabell is president, will handle the Powers line as one of their distributors for all of New York State and the northern part of New Jersey as far south as Trenton.

William Rabell is among the best known movie supply men of the country. He has been identified with this business for over ten years and each year has seen him occupy a bigger position and a greater responsibility in the industry. As the motion picture industry grew so did Mr. Rabell, always keeping at least one step ahead of his business. Every improvement that has been brought forth received his strictest investigation.

For the two or three years previous to March, 1917 Mr. Rabell was associated with J. H. Hallberg, another well known and successful supply dealer. In March, 1917 he opened up for himself under the name of the Independent Movie Supply Co., renting a single office room in the building at 729 Seventh Avenue, New York City. Evidence of his continual growth and great success, are the commodious quarters now housing this firm at the same address.

For the past four years Mr. Rabell has been distributing the General Electric generators. He has met with wonderful success in the handling of the Ken-O-Lite lens. Now the Power's Co. have intrusted the handling of their projector to him in one of the most important territories in the country. That he will do for them as he has with all the other lines he represents, goes without saying. The Power's company are to be congratulated for making so excellent a connection.

Mr. Rabell is a member of the American Projection Society, the Society of Projection Engineers, the International Projection Society and is also affiliated as an honorary member of Local 306 I. A. T. S. E.



William H. Rabell

Progress

POWER'S PROJECTOR

FOURTEEN MORE POWER'S

JUST INSTALLED IN THE NEW LABORATORY INSPECTION ROOM

FOX STUDIO, NEW YORK



TWENTY FIVE POWER'S PROJECTORS

NOW INSTALLED IN THE NEW YORK STUDIO OF THE FOX FILM CORPORATION. • • • •

LARGEST PROJECTION EQUIPMENT IN THE WORLD

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y

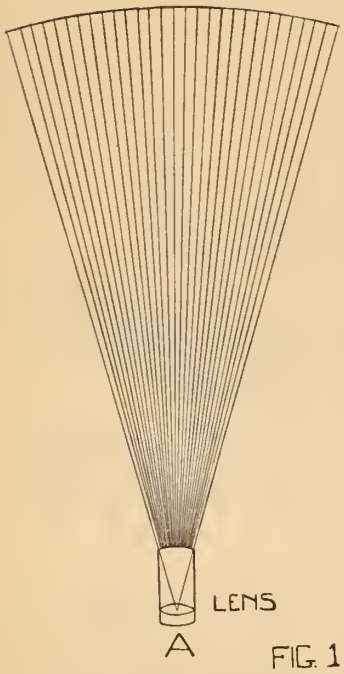


FIG. 1

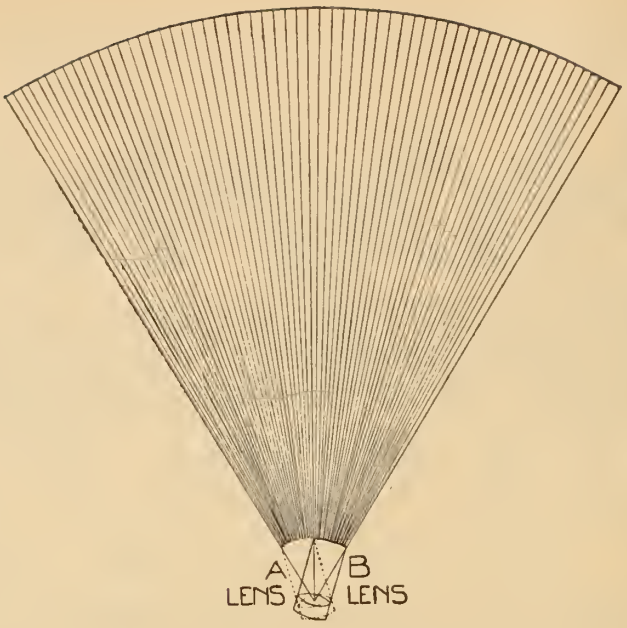


FIG. 2

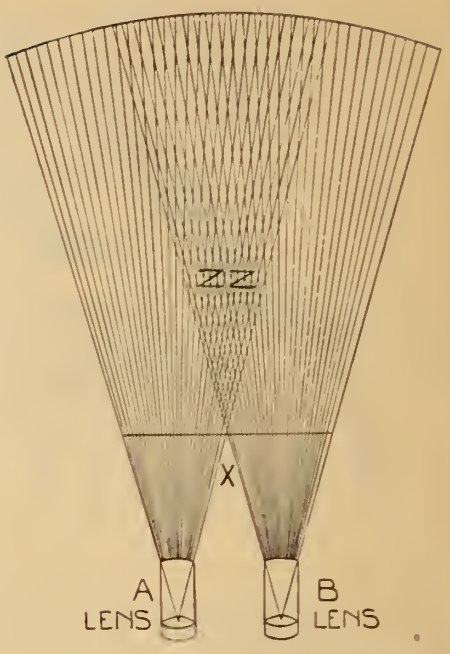


FIG. 3

Figure 1 represents the limited vision (30 degrees) of the cameras with which all moving pictures are now taken. Until now it has been impossible to produce a picture that could not be crowded into the very limited scope of one lens. Figure 2 represents the extended vision (60 degrees) obtained by a two lens Widescope Camera. The illustration shows the lenses "A" and "B" in vertical alignment (as covered by patent) so the lines of vision abut from the camera out, lens "B" picking up the picture where the scope of lens "A" ends. Figure 3 illustrates two lenses in horizontal position and plainly shows why all former attempts to obtain wider pictures have failed. You will notice (1) that the lines of vision do not abut, but cross between "X" and "ZZ" (2) that the foreground "X" could not show on either film (3) that any object in section "ZZ" would show on both films and would therefore be shown on the screen twice

(*Continued from page 98*)

be photographable by the present cameras only from a distance, thus reducing the size of the objects and diminishing the details.

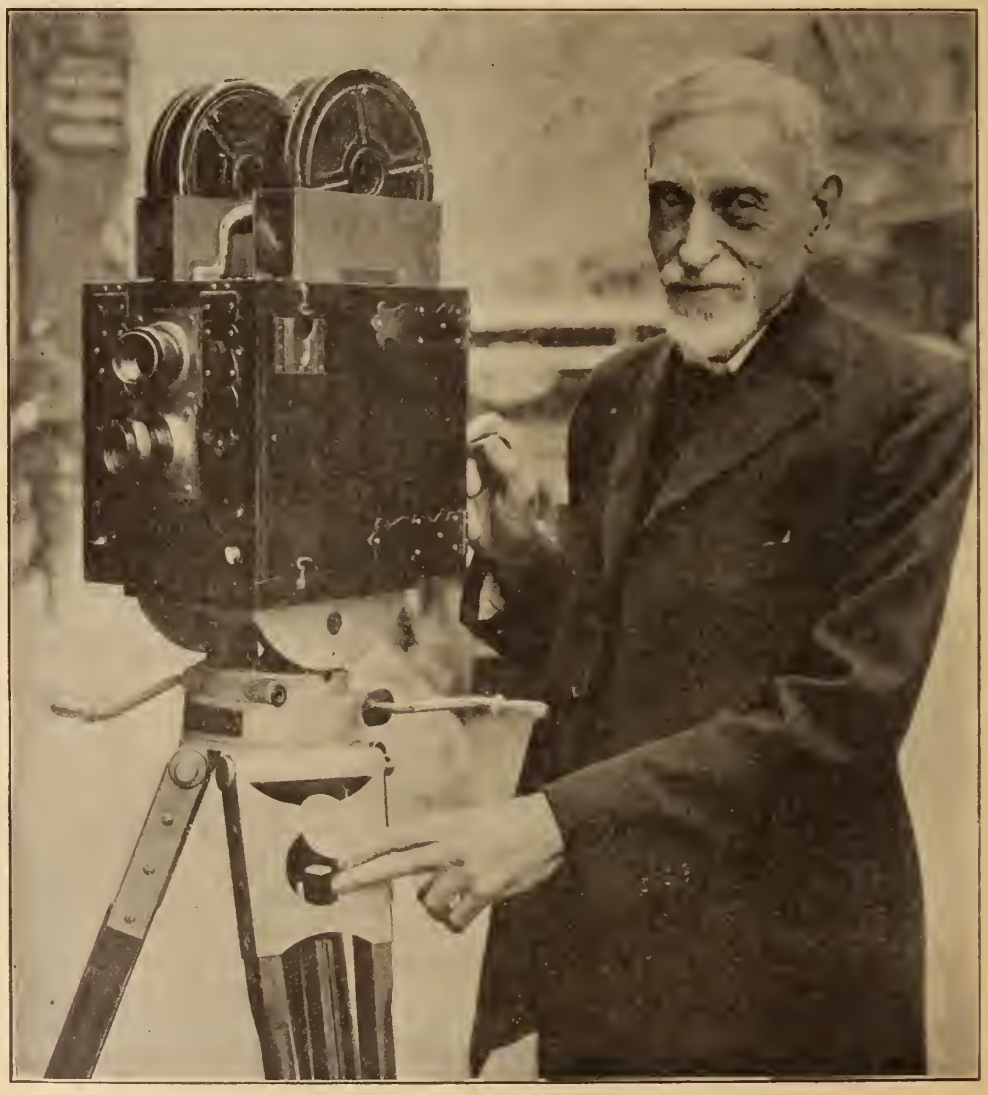
"The Widescope camera employs the standard film, requires no special manipulation or treatment and can be used with one or two films (either of which may be used singly in any standard projector), thus embodying the features of the ordinary camera with the additional extraordinary features possessed by no other camera.

"With this camera it is possible to reproduce on a screen a complete base ball game, showing each player and each play just as plain, clear and distinct as if the audience was in the base ball grand stand, the whole field being shown at all times and each player being in plain view and recognizable.

"It is generally understood that one of the greatest drawbacks to the motion picture industry is the confined vision. The single lens camera takes a picture of about 30 degrees visual angle, while the eyes have a visual angle of about 65 degrees. Thus it will be seen that a man seated in a theatre as close to a screen showing a full size picture as the camera was to the object photographed when the picture was taken, has his vision restricted at least 50 percent.

"The Widescope just doubles the angle of vision and thereby eliminates all danger of eye strain or cramped eye muscles.

"To equip the present motion picture theatres to show Widescope Pictures (as standard film is used), the only expense necessary is to provide a screen large enough to accommodate a picture twice as wide as the ones they now show, and a simple inexpensive attachment connecting two of their projectors so they will work in unison.



George W. Bingham, inventor, and one of his Widescope cameras

Announcing a New Eastman Product

Eastman Positive Film

WITH TINTED BASE

The tint in the print is put there by the manufacturer—the film base is impregnated with color.

Seven colors are now available—amber, blue, green, orange, pink, red and yellow.

And there is no advance in price over regular Eastman Positive Film.

All Eastman Film, tinted or untinted, is identified by the words "Eastman" "Kodak" stencilled in the film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



I. D. Howard, of the Isis theatre, Winamac, Indiana, sitting in his famous auto, which runs both ways, reading Motion Picture News

Will Manage Own House

J. P. Rogers, who now owns the Majestic motion picture theatre building in Middletown, Pa., announces that he will assume management of the house on September 1, when the lease held by Manfredi Bros., the present operators, expires. Rogers also owns an interest in the Realty Theatre Building, in Middletown, which he operates and which he will remodel this summer. Plans are now being prepared by Hoffman & Hearn, the Philadelphia architects who designed the Stanley theatre in that city. The improvements will include a new front and a new Marquise awning, twice the size of the present one, which will extend from the building to the curb line. The gallery will be changed and the gallery stairway moved close to the main entrance. The interior will be redecorated.

New Theatre for Summer Colony

Development of Gardner Lake, near Norwich and New London, Conn., as a summer resort, with dance pavilion, cottages, and, probably, one of the most modern open-air movie theatres in that section, is under way by Arthur C. Brown, agent of the Falls Co., of Norwich and one of the best known textile executives in that section. For a number of years he has had a summer home at Gardner Lake, and has gradually been buying up property along its shores. During the past week he bought five acres of land and three cottages, the only part of the realty on the market. At Latimer grove, he is having a large dance pavilion built, is making provisions for additional cottages and, it is expected, will start work on the movie theatre this summer.—AGARD.

IMPORTANT!

Exhibitors and Projectionists

The Construction and Equipment Section of the NEWS will have a fully illustrated article by a well-known electrical engineer covering the use of isolated electric plants for motion picture theatres next week. It will explain their use for both Mazda and carbon arc projection.

Changes and Openings Here and There

Ralph Sykes has purchased controlling interest in the Riddell theatre at Clarksville, Ark., and has taken charge.

J. L. Hagan has purchased the Lyric theatre at Mena, Ark., from Louis Roberts, and will add many improvements in the near future. It is understood that Mr. Roberts will build a new theatre in Mena.

The Garden theatre at Stuttgart, Ark., was opened last week with pleased capacity business. Both vaudeville and pictures will be played.

I. M. Hammack has purchased the Pathe theatre at Jonesboro, Ark., and will make several improvements, both exterior and interior.

H. T. Andrews, of Fort Smith, Ark., has purchased the Pastime theatre at Paris, Ark. He opened it with "Go and Get It," accompanied by a five-piece orchestra. The name of the playhouse has been changed to the "Joie."

The new Sanger Amusement Company theatre was opened at Monroe, La., last week to pleased capacity business. The new theatre ranks among the finest in the South, and is one of a chain of theatres owned by the company in Oklahoma, Texas and Louisiana.

The opening of Moore's theatre at Vernon, Texas, last week was attended by a large audience to see Fatty Arbuckle in "Brewster's Millions."

J. C. Wooten, an exhibitor from Canadian, Texas, has bought the Lyric theatre at Clinton, Okla., the consideration being $20,000. Mr. and Mrs. Ray, the former owners, will move to Cordell, Okla.

The Nusho theatre was opened at Bristow, Okla., last week to pleased capacity business, the initial attraction being Mae Murray in "The Gilded Lily."

A new motion picture theatre will be built at Brownwood, Texas, in the near future by Davis Smith, J. F. Renfrom and E. B. Henlty.

Will Build Largest House in County

What is to be the largest theatre in Contra Costa County, California, is to be built by J. J. McNamara at Martinez.



WOULD YOU THROW $390 AWAY

Bass saves you just that amount by offering you the government tested and inspected Liberty War Model Universal consisting of 400 ft. Universal Camera specially adjusted for army use, six 400 ft. magazines, F:3.5 lens, carrying case for camera, carrying case for magazines and carrying trunk for entire outfit. Also tools and extra parts, the most wonderful buy ever offered. A $840.00 value at **$450.00**

BASS CAMERA COMPANY, 109 No. Dearborn St., Dept. 111, Chicago, Illinois

P. S.—Get the Bass Motion Picture Catalogue No. 5 immediately, a complete encyclopedia of motion picture apparatus free.



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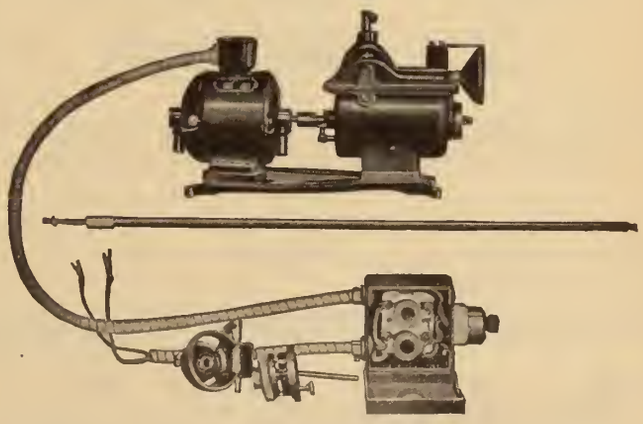
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FULCO SPEEDCO ARC CONTROLS

In Their

Two Million Dollar

STANLEY THEATRE



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SAVE ALL ROUND BELT TROUBLES

by using

HORSTMAN'S SPRING CONNECTOR

Just the thing for both "drive" and "take up" belts. Makes belting last much longer and have proper tension at all times. You can use your old discarded belt by cutting off a piece and using this Connector.

For 3/16 and ¼ in. belts.....15c. ea.

" 5/16 " ⅜ in. " .....20c. "

AMUSEMENT SUPPLY COMPANY

We are the oldest supply house in the Motion Picture Trade.

740-742 South Wabash Ave. Chicago, Ill.

WRITE FOR OUR LATEST BULLETIN

Music Article

(Continued)

erally acquainted and exchanging views on their work. With this fine beginning it is thought likely that affiliated chapters can be started soon in neighboring cities such as Boston or Philadelphia, and thus further stress the fact that this section of the army of entertainment occupies a most important place in the general scheme.

F. S. ABRAMS,
Rialto Theatre,
New York.

Assn. M. P. M. I.:
Enclosed find application and check for $2.00.
Writer is formerly a Pittsburgher, where he was one of the first movie organists and is meeting with some little success specializing more or less in elaborated treatment of old familiar folk songs coordinated with the picture.
Have been constant reader of music matters in MOTION PICTURE NEWS.

Respectfully,
H. C. GERWIG, Organist,
Penn Theatre,
Uniontown, Pa.

Assn. M. P. M. I.:
Enclosed find money order for $2.00, amount of fee for membership to your association.

Sincerely,
HARVEY A. ROBB,
Toronto Conservatory of Music,
Toronto, Ont., Canada.

Assn. M. P. M. I.:
I am enclosing herewith my application for membership, also check for $2.00 to cover the annual dues.

Truly,
JOHN E. HILL, Organist,
Crandall's Metropolitan,
Washington, D. C.

Assn. M. P. M. I.:
Enclosed please find my check for $2.00 for membership in your association and would like to hear more about it.

Truly,
JACQUES BERGH,
Juvenile Photoplay Co.,
310 Sloan Bldg.,
Cleveland, Ohio.

Assn. M. P. M. I.:
Your letter to Mr. Neilan, who is at present out of town, referred to me.
I feel sure that Mr. Neilan believes in your organization and although I have not consulted him on the matter, feel that I have his full authority to have you use his name on the board of directors.

With best wishes, I am,
Cordially,
PETE SMITH,
Director of Pub. & Adver.,
Marshall Neilan, Prod.

Assn. M. P. M. I.:
Your letter of the 14th inst. inviting me to allow you to present my name as candidate for the Board of Directors of this association received and in reply I accept the invitation.
I believe there is much valuable work to be done and whether or not I am elected you may rely upon my efforts for the betterment of this branch of the industry.
Again thanking you for the invitation, I am,

Truly,
SOL LESSER,
Vest Coast Theatres, Inc
Los Angeles, Cal.

Assn. M. P. M. I.:
Your favor of the 14th has been received and I appreciate the honor you have extended to me in desiring to present my name as candidate for the Board of Directors of the Association of Motion Picture Musical Interests and take pleasure in accepting your invitation.

Sincerely,
J. G. ESTEY,
Estey Organ Co.,
Brattleboro, Vt.

Assn. M. P. M. I.:
Your communication of the 14th has been forwarded to me in Montreal and permit me to state that I am very pleased with the progress the new organization has made, and I desire to compliment you on the selection of the committee.
I also wish to thank you for asking me to act on this Board and I assure you that it affords me the greatest pleasure and I shall do my utmost to cooperate with you in the government of this Board.
Please accept my most sincere wishes for further success in this connection.

Truly,
JOHN ARTHUR,
Director of Music & Prod.
Famous Players Canadian Corp.,
Montreal, Can.

Assn. M. P. M. I.:
This will acknowledge receipt of your favor of the 14th inviting me to allow you to present my name as a candidate for membership on the Board of Directors of the Association of Motion Picture Musical Interests.
With best regards to Mr. Rothapfel, Dr. Riesenfeld and the rest of the gang, I am, cordially,

MAURICE BARR,
Supervising Manager,
Saenger New Orleans Theatres.

"WORLDS APART"

By James C. Bradford
A Selznick Attraction

Love Theme: "Moon Flower," Morouf

The timing is based on a speed of 10 minutes per reel of 1,000 ft.

MUSICAL PROGRAMME

1—"Petite Suite de Concert," by Taylor (¾ Allegro) (1¾ minutes), until—At Screening.
2—"Love Is a Story," by Herbert (6/8 Andantino) (1¾ minutes), until—D: "Phyllis and Hugh."
3—"Rouet D'Omphale" (J to K), by Saint-Saens (2/4 Lento) (1½ minutes), until—T: "Marcia's husband."
4—"The Wood Nymph," by Tyers (¾ Tempo di Valse) (1¾ minutes), until—D: "Phyllis and Hugh enter room."
5—"Melodie," by Rachmaninoff (4/4 Adagio Sestenuto) (3½ minutes), until—T: "Worlds apart."
6—"Slumberland," by Winne (¾ Tempo di Valse) (1¾ minutes), until—D: "Iris in—reception hall."
7—"Serenade," by Rachmaninoff (¾ Valse Lente) (3 minutes), until—T: "I must speak to you, Hugh."
8—"Elegie," by Barmotine (¾ Andante) (3¾ minutes), until—T: "In her utter desperation."
9—"Mysterioso Furioso," by Lange (12/8 Agitato) (1¾ minutes), until—D: "Eleanor looks at water below—jumps."
10—"Legende," by Wieniawski (¾ Andante) (4¼ minutes), until—D: "Hugh drying hair."
11—"Love Theme" (Refrain) (¾ Valse Lente) (1½ minutes), until—T: "For better for worse."
12—"Agitato No. 3," by Langey (4/4 Agitato) (1½ minutes), until—D: "Hugh attacks Eleanor."
13—"Romanza Senza Parole," by Sor (2/4 Andantino) 2¼ minutes), until—T: "The sober light of morning."
14—"Love Theme" (¾ Valse Lente) (2½ minutes), until—D: "Hugh and Eleanor enter home."
15—"Hunting Scene," by Boccolosi (6/8 Allegro) (2½ minutes), until—T: "October brings."
16—"Scene D'Amour" (La Source Ballet), by Delibes (¾ Moderato) (1¾ minutes), until—D: "Peter Lester meets Eleanor."
17—"Love Theme" (Refrain) (¾ Valse Lente) (1¾ minutes), until—T: "Won't you forgive me?"
18—"In the Tavern," by Jensen (¾ Allegretto) (1¾ minutes), until—D: "Friends and guests enter."
19—"Allegro Vivace No. 1" (Hunting scene), by Langey (6/8 Allegro Moderato) (2¼ minutes), until—T: "I have just learned."
20—"Hunting Scene," by Borch (6/8 Allegro) (2½ minutes), until—D: "Lester enters presence of Eleanor."
21—"Valse Ala Mode," by McClure (¾ Tempo di Valse) (3½ minutes), until—D: "Hunters enter room."
22—"Love Theme" (¾ Valse Lente) (1¾ minutes), until—T: "Hope rises."
23—"Misterioso Infernale," by Borch (4/4 Allegro) (1½ minutes), until—T: "He's getting impossible."
24—"Athalia," by Mendelssohn (4/4 Molte Allegro) (4 minutes), until—D: "Revolver shots."
25—"In the Silence of Night," by Rachmaninoff (4/4 Appassionato) (2¾ minutes), until—T: "I will explain."
26—"Somebody" (Refrain), by Little (2/4 Allegro Gusto) (1¾ minutes), until—T: "Several weeks later."
27—"Nocturne," by Tschaikowsky (4/4 Andante sentimentale) (3 minutes), until—D: "Hugh and gentleman friend."
28—"Happy," by Frey (2/4 Allegro Gusto) (1 minute), until—D: "Hugh leaves Iris in cabaret."
29—"Legend," by Baron (¾ Andantino) (2¾ minutes), until—D: "Hartley in Chinese joint."
30—"Misterioso Furioso," by Langey (12/8 Agitato) (4½ minutes), until—D: "Hugh jumps on Chink."
31—"I Love You Truly" ("PP"), by Bond (2/4 Moderato) (1½ minutes), until—T: "I have been all wrong, Marcia."
32—"Love Theme" (¾ Valse Lente) (1½ minutes), until—T: "I realize now."

THE END

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Johnson Buys Control of Theatres

Long Beach, Cal., June 17.—W. J. Johnson will assume entire control of the Liberty and Palace theatres tomorrow, following a deal closed today in which he purchased the entire interest of his partner, J. E. Wrightsman, with whom he has been associated in the ownership and management of the playhouse. Mr. Wrightsman was paid $50,000 cash for his quarter interest in the business.

The purchase gives Mr. Johnson a half interest in the two theatres, the other half being held by West Coast Theatres, Inc., which has large interests in a chain of high-class theatres on the Pacific Coast. The corporation will not be active in the management, however, and the policy will be directed entirely by Manager Johnson.

Mr. Wrightsman today announced his intention of retiring from the theatrical business and will devote his future efforts entirely to oil promotions. Private enterprises which have grown to such proportions as to demand his constant personal attention was given by Wrightsman as his reason for disposing of his theatrical interest.

He has been actively associated with the amusement interests of Long Beach for the past three years and originally was a member of the firm Beier and Wrightsman in the management of the Liberty theatre.

Mr. Johnson came to Long Beach about a year ago and bought out the firm, later selling a half interest back to Mr. Wrightsman. Several months ago they took over the Palace theatre and have successfully conducted the two popular places of amusement since that time.

Before coming to this city Mr. Johnson was identified with large theatrical interests in Wichita Falls, Texas, and is an experienced capable theatrical manager.

He announced today that he will continue to operate the theatres under the present policy and will bring to Long Beach only high-class first-run pictures. Numerous improvements at both theatres are contemplated for the early future, although definite plans have not yet been worked out.

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Feature Subjects of Short Length

" Just in Time "

(Chester Comedy-Educational—Two Reels)

THE Chester people should begin putting the talented monk, Snooky, in different stories than the familiar rescue-the-baby pattern. While this idea is certain in its scoring possibilities—what with the thrills attendant upon the saving of the infant—nevertheless constant repetition of it shows up the authors as lacking in originality. It seems to us as if Snooky is talented enough to appear occasionally in something more novel. The comedies featuring the monk, are all alike—the only difference being found in the titles. And the incident is always identical. The monk must save the baby in the nick of time. It may be a railroad train or the danger of falling from some dizzy height. A couple of tough "eggs" are always mixed up in the pattern and they act as the kidnappers of the child. The monk is clever; so is the tiny tot. Constant repetition, however, has destroyed the novelty. In "Just in Time" there is no reason whatsoever for the crooks placing the child on the railroad track except to add a thrill with the timely rescue.—*LAURENCE REID.*

" Bre'r Rabbit and His Pals "

(Pathe Animal Study—One Reel)

An instructive and, at the same time, entertaining short subject is the Pathe animal study, "Bre'r Rabbit and His Pals." This reveals the rodent family consisting of rats, mice, squirrels, wood-chucks, prairie dogs and what not. The manner in which they live, build their homes, protect themselves and hibernate is certainly appealing to nature lovers. One sort of wonders how the cameraman was able to approach these little animals without scaring them with the whirr of the machine. Close-ups furnish evidence that they were either registering indifference or that the man who did the "grinding" was versed in woodcraft like an Indian—that he was able to step around in a noiseless manner. The photography is excellent.—*LAURENCE REID.*

" Movie Chats "

(Kineto Review—No. 49 and 56—One Reel Each)

THESE Movie Chats cover a variety of subjects—from the scenic to the scientific, and other scenes pertaining strictly to news features. There is an instructive shot showing the cultivation of cranberries at Cape Cod—a shot followed by Armistice Day in the Place de L'Opera, Paris, where a surging throng is registering excitement and much enthusiasm. A scene displays the breeding of terrapins. The continuity goes to pieces when maple syrup and the "boiling down" process is shown in Vermont, as it was done a century ago. Port Said bids for an inning at this point—the scene showing the entrance to the Suez Canal. This is followed by a huge bridge near Cairo for traffic across the Nile. We are then introduced to Mokattan Hill, the burial ground of the ancient caliphs. The reel closes with the Venus Fly Trap, a natural plant which catches the summer-time pest.

Movie Chat, No. 56, starts off in Strassbourg, Alsace-Lorraine, showing the gabled roofs and quaint streets, the ex-emperor's palace, the famous cathedral, and the Guttenberg monument erected in honor of the inventor of movable types. Mack Sennett can find some personable pickers in the California fruit picking scene which follows. The raisin industry shows the newly-popular fermenting agent drying in the sun. The subsequent shot shows various species of birds. The harmful sparrow, the hawk, the horrible scavenger, the snake-eating falcon, the rodent-eating owl and the eagle. Pomp and ceremony close the number which features the royal family of Spain watching the crown prince getting a commission in the army. An interested onlooker is the Empress Eugenie.—*LAURENCE REID.*

" A Handy Husband "

(Gayety Comedy-Educational—One Reel)

THIS one-reel comedy is based upon the flirtation idea, with an irrepressible girl defying her father and marrying the man of her choice and keeping his identity a secret until the final fade-out. The offering depends upon facial disguise for its effectiveness. The hero is a dancing master, who wins the girl at the beach, and marries her before her father can take her away. He follows her home and becomes the butler to be near her.

The false mustache is applied at this point — mustache which develops into "side-boards," and eyebrows. The hero adopts this plan to get even with his spouse, whom he has caught in an affectionate attitude with her brother—a total stranger to him. So the erstwhile dancing master proceeds to flirt with the maid. A little "give and take," and the picture ends with explanations. Teddy Sampson, Henry Murdock and Thornton Edwards compose the trio of wife, husband and irate papa, respectively.—*LAURENCE REID.*

" Training Woodpeckers "

(Mutt and Jeff Cartoon-Fox—One Reel)

THERE is no disputing the fact that Mutt and Jeff are an ingenious pair of hard-boiled eggs. In their newest stellar vehicle, they are shown as manufacturers of perforated chair seats. They don't believe in machinery—theirs is a natural and novel method. First they find a hollow tree and intrigue the woodpecker to come and tap it with his w. k. beak. Mutt steps out of the hiding-place and captures the bird. The two freaks then train the forest trap-drummer to punch holes in wood seats. This the bird does in a systematic manner. But Mutt "gums the works." He gives the woodpecker a seat which cannot be perforated, and the bird comes up with a twisted beak. So Mutt takes him to the ironing room and makes him over into a corkscrew. The little pal takes the count when Jeff is provoked over the bird's plight.—*LAURENCE REID.*

" Sneakers "

(Christie Comedy-Educational—Two Reels)

AL CHRISTIE has put over a melodramatic comedy in "Sneakers," which carries for its big scene the raiding of a fashionable gambling den by the police. There is enough interesting incident during this raid to keep one in a state of suspense, though the comedy moments are conspicuous by their absence. The featured players are Neal Burns and Dorothy Devore, who appear as husband and wife. Each craves adventure without letting the other know it. And both turn up at the gambling club.

The director has employed a big set and a large group of extras for the raiding scene. When the cops break through the action develops into a mad scramble, with Burns eluding the officers by dexterous arm and foot work. He finally arives home, and tumbles into bed fully clothed. Wifey appears. Ditto the cops. Everything is explained, and baby is found sleeping on the rug beside the dog. The picture has plenty of snap and ginger about it. And it is entirely within rhyme and reason. A first-rate filler for any program.—*LAURENCE REID.*

" Stratford-on-Avon "

(Hepworth Scenic—One Reel)

THIS little number presents an intimate close-up of Shakespeare's home and environment and is charged with most effective atmosphere and charm. The gentle Avon with its banks of ever-hanging trees and shrubbery, winding its way through picturesque English country scenes, the quaint town of Stratford where the great poet was born and reared—these are sufficient to fascinate the spectator. Intimate views are offered of the grammar school, the church which holds the tomb of Shakespeare and the memorial given to the village by an American. It is a charming number and lends dignity to a program. An orchestra rendering old English tunes can make it doubly effective.—*LAURENCE REID.*

" Venice "

(Kineto Review—One Reel)

HERE is a delightful little Old World number which will take the spectator on an enchanting journey to the land of poets and lovers. Venice is shown in all its eloquent appeal. The Palace of the Doges, the Square in front of St. Marks, the Bridge of Sighs, the canals, the Rialto—the beautiful sunsets—the gliding gondolas—these are all caught by an appreciative cameraman. The Square in particular brings a world of contentment of for no other reason than because of the thousands of pigeons who use it as a market place, being fed by natives and transients as they were fed centuries ago. The custom prevails and lends a wonderful atmosphere. The picture is excellently tinted and marked for its clear and persuasive photography.—*LAURENCE REID.*

" Fish and Totem "

(Single Reel Scenic—Produced by Grantland Rice and Jack Eaton—Presented by Merit Film Corporation)

THIS isn't anything out of the ordinary as scenics go nowadays, although there are some good single sequences scattered through it. The material has been gathered in Alaska showing a lot of water, sky and bits of "the great outdoors," including the totem poles of the Alaskan Indian tribes. The titling might have been better, especially in a historical way in the scenes devoted to the totem poles.—J. S. DICKERSON.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last sixteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to February 12, 1921.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ALL DOLLED UP (UNIVERSAL) GLADYS WALTON.....MAR. 12
"Pleasing offering with the star in an ideal role."—M. P. News.
Exhibitor Comment—"A very good picture, though we had only average business with it and it did not come up to my expectations as a box office attraction." "A nice little picture, with no special attraction. Gladys Walton scores again, as a pert little 'flapper,' and is gaining quite a following." "Dandy little picture. Had more than the usual business with it." "Good business attended this feature. Picture pleasingly done."
Consensus—"Good picture, good puller."

ALL SOULS EVE (REALART) MARY MILES MINTER.....MAR. 5
"Incredible plot, but has appealing moments."—M. P. News.
Exhibitor Comment—"Very good picture. Receipts poor." "Played this on a double bill with "Plaything of Broadway." The two make a pleasing program well liked by our patrons." "Rather weak as a drawing card. A good picture, but attractive only to a selective few. Just a fair house for the week."

AMATEUR DEVIL, AN (PARAMOUNT) BRYANT WASHBURN...MAR. 12
"A decidedly mediocre comedy with Washburn."—M. P. News.
Exhibitor Comment—"Two days to average business."

BARBARIAN, THE (PIONEER) MONROE SALISBURY.....FEB. 26
"Fine backgrounds but very little action."—M. P. News.

BARE KNUCKLES (FOX) WILLIAM RUSSELL.....MAR. 19
"Above the average thriller, only in exteriors."—M. P. News.

BARS OF IRON (STOLL FILM CORP.) SPECIAL CAST.....MAR. 19
"Just an ordinary production."—M. P. News.

BEACH OF DREAMS, THE (HAWORTH-ROBERTSON-COLE) EDITH STORY .....JUNE 11
"Desert island picture conventional in theme and treatment."—M. P. News.

BEAU REVEL (INCE-PARAMOUNT) SPECIAL CAST.....MAR. 26
"Fairly interesting, though would be more convincing if developed humorously."—M. P. News.
Exhibitor Comment—"A wonderful picture which sure did go 'over the top.' Brought large box office receipts and much satisfaction from the audiences." "Fairly good picture with average business." "A splendid picture, well made, well acted, beautifully staged, but for some reason or other it didn't pull them in and business was only average." "Clever story with many new angles which makes a very high class and interesting photoplay. Drew splendidly and we played to big business for the week." "Great story. Story good; closely knit—but Lewis Stone and Florence Vidor gripped the attention from start to finish. Stone's work immense." "Good picture, but not much drawing power."
Consensus—"Good picture, good puller."

BEAUTIFUL GAMBLER, THE (UNIVERSAL) SPECIAL CAST....JUNE 11
"Time-worn picture obvious all the way."—M. P. News.

BELOW THE DEADLINE (ASCHER PRODUCTIONS-STATE RIGHTS) WARNER-BIRON .....APR. 30
"A well made melodrama, full of action."—M. P. News.

BEYOND PRICE (FOX) PEARL WHITE.....MAY 21
"An inconsequential story not suited to Pearl White."—M. P. News.

BIG ADVENTURE, THE (UNIVERSAL) SPECIAL CAST.....APR. 23
"Simple heart interest picture carries some appeal."—M. P. News.
Exhibitor Comment—"Poor picture which did not have much pulling power. Played to poor business." "Did more than well for us and pleased."

BIG PUNCH, THE (FOX) BUCK JONES.....FEB. 19
"Buck Jones as a minister; a dull picture."—M. P. News.
Exhibitor Comment—"Good entertainment. Extra big business one day."

BIG TOWN IDEAS (FOX) EILEEN PERCY.....MAY 28
"Rural comedy-drama is fairly amusing."—M. P. News.

BLACK PANTHER'S CUB, THE (W. K. ZIEGFELD) FLORENCE REED .....JUNE 11
"Cost much and achieves little worthy of praise."—M. P. News.

BLACK ROSES (ROBERTSON-COLE) SESSUE HAYAKAWA.....APR. 30
"Hayakawa has entertaining mystery picture here."—M. P. News.

BLAZING TRAIL, THE (UNIVERSAL) FRANK MAYO.....MAY 7
"Some moments of interest in Mayo's latest."—M. P. News.

BLUSHING BRIDE, THE (FOX) EILEEN PERCY.....MAR. 19
"Exceedingly weak; might have made a good Sunshine."—M. P. News.

BOB HAMPTON OF PLACER (NEILAN-FIRST NATIONAL) SPECIAL CAST .....MAY 14
"Wesley Barry saves the show."—M. P. News.
Exhibitor Comment—"Played to a capacity house all week, aided by some unique exploitation. Eight Blackfeet Indians, first time off the reservation, a cowboy." "Disappointing. Not as clever as quartet, and the name Wesley Barry all served to attract much interest." "This picture is in no wise out of the ordinary. Business was only fair, though the fact that it was circus week was partly responsible." "One of the best pictures of the year in our estimation. Plenty of action and sustained interest. Custer's last stand brings a real thrill. Excellent box office attraction." "Best western picture we have shown this year. A treat for those who like this sort of entertainment. High class all through. No rough stuff. Business better than average for summer." "Pleasing picture, fair receipts."

BOYS WILL BE BOYS (GOLDWYN) WILL ROGERS.....MAY 28
"Quaintly humorous, simple story with Will Rogers."—M. P. News.
Exhibitors Comment.—"Will Rogers in one of his best. Plenty of room for effective exploitation with this picture. The best week that I have had in two months."

BRANDED SOUL, THE (STOLL-PATHE) SPECIAL CAST.....FEB. 19
"Redemption story carries little appeal and is badly overacted."—M. P. News.

BREAKING POINT, THE (FROTHINGHAM-HODKINSON) BESSIE BARRISCALE .....FEB. 5
"More than a vehicle—a well-sustained marital drama."—M. P. News.

BREWSTER'S MILLIONS (PARAMOUNT) ROSCOE ARBUCKLE...FEB. 5
"What the public has been waiting for from Fatty."—M. P. News.
Exhibitor Comment—"Sure-fire winner. Pleased the audiences immensely. Box office returns much larger than usual." "Good comedy bringing the usual business." "This is a splendid picture and went over big with our audience. Played to large business for one week." "Capacity houses on opening Sunday in spite of heavy rain all afternoon and evening. A big winner with the public." "A great picture. It pleased my audiences, consequently the box office receipts were larger than usual." "'Fatty' went over in this picture in a surprising manner. Picture played to capacity for seven-day run." "Don't miss this one, a really big box office play." "Best box office returns in three months. Thoroughly pleased and people talked about it which brought increasing throngs." "Tickles 'em stiff—doing big." "This picture got plenty of laughs. An old favorite which is done over well in film form."
Consensus—"Good picture, good puller."

BURGLAR PROOF (PARAMOUNT) BRYANT WASHBURN.....FEB. 12
"Washburn's best one in a dog's age—a real comedy."—M. P. News.

BURIED TREASURE (COSMOPOLITAN-PARAMOUNT) MARION DAVIES .....FEB. 26
"Spectacular production, but story is unimpressive,"—M. P. News.
Exhibitor Comment—"Big production. Story not convincing. However, it is the best thing the star has done so far. Fair box office value." "Interest holding picture lavishly produced, but failed to pull during its run at this house and we played to poor business." "This picture flopped and was pulled off in middle of week run and another film substituted." "Marion Davies doesn't usually draw well, but with the extra advertising given by the Hearst papers, this drew well." "Good business on second week of run. Box office receipts still going fine."

BUTTERFLY GIRL, THE (PLAYGOERS-PATHE) MARJORIE DAW .....JUNE 4
"Little entertainment in this weak and sugary story."—M. P. News.

CABINET OF DR. CALIGARI, THE (GOLDWYN) SPECIAL CAST..APR. 16
"A radical departure; highly artistic and imaginative."—M. P. News.
Exhibitor Comment—"This powerful picture is very unusual and a distinct novelty to our patrons. Went over big during the week."

CHARMING DECEIVER, THE (VITAGRAPH) SPECIAL CAST.....APR. 16
"Mild interest because of its conventional treatment."—M. P. News.

CHARGE IT (GARSON-EQUITY-STATE RIGHTS) CLARA KIMBALL YOUNG .....JUNE 11
"Interesting picture of the eternal triangle."—M. P. News.

CHEATED LOVE (UNIVERSAL) CARMEL MYERS.....MAY 28
"Carmel Myers has a gem in lifelike picture."—M. P. News.

CHICKENS (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAR. 26
"Forced comedy and hokum never ring the bell."—M. P. News.
Exhibitor Comment—"Brought average business. Fair picture." "Played this on the program with the Universal feature 'If Only Jim,' starring Harry Carey to two days of extra big business." "Not as good as previous McLean-May productions and the 'feminine half' of this combination was sadly missed. Still this picture was good and drew well." "Too weak even for the chickens. Wouldn't even stand on a double program as a comedy." "About the usual Douglas MacLean feature; good farce, but not up to '23½ Hours' Leave.'"
Consensus—"Average picture, average puller."

CITY OF SILENT MEN, THE (PARAMOUNT) THOMAS MEIGHAN .....APR. 16
"Interesting crook story with rich details and heart interest."—M. P. News.
Exhibitor Comment—"Splendid picture, but rather heavy for this time of year. People left theatre feeling oppressed. Big opening, however." "An out of the ordinary picture: had to keep it over a second week." "Splendid picture which gave Thomas Meighan, who is a favorite of our patrons, excellent opportunities to show his ability as an emotional actor. Played to big business." "They seemed to like this one and it brought good patronage." "Record-breaking crowds. Equaled our biggest specials in drawing power." "One of Thomas Meighan's best pictures; entertaining, attractive and is a good subject for exploitation. A good house all week." "Went big with us, both from audience standpoint and the way it drew."
Consensus—"Good picture, good puller."

CLOSED DOORS (VITAGRAPH) ALICE CALHOUN.....MAY 28
"Easily obvious picture carries mild interest."—M. P. News.

COINCIDENCE (METRO) SPECIAL CAST.....MAY 21
"Light, but breezy enough to get over."—M. P. News.

Box Office Reports continued on page 114

"A PRIVATE SCANDAL"
(Realart)

May McAvoy Saves This Very Ordinary Photoplay

REALART'S new star, May McAvoy, has not been given a very auspicious start in her first stellar vehicle. Those who remember her illuminating work in "Sentimental Tommy"—(how can anyone forget it?) are certain to sympathize with her in that "A Private Scandal" is not in keeping with her ability as an exceptionally talented emotional actress. The star is the redeeming feature of this antiquated and overdone formula which has been ground through the movie mill so often that it has lost its force and appeal. One again she demonstrates that she is entitled to the top-notch position occupied by a few screen players, recognized for their histrionic gifts.

The story revolves around the idea of a self-sacrificing heroine who steps into the breach in the nick of time and saves a trespassing wife from committing the supreme error of abandoning husband and child for the embraces of a treacherous family friend. The situations are mostly impossible and strain credulity, although the director has used his imagination in certain scenes and kept them from orthodox channels. This is apparent when the chief characters are found reading their letters at the breakfast table—the contents skipping over and dismissing the framework of the triangle. Less imagination here by certain directors would have made the plot utterly hopeless. The hero and the husband are represented as unduly stupid—the first in his condemnation of the girl at every occasion, because she refuses to straighten out the complications. There seems to be no reason why she remains silent with him since he is a rank outsider in the triangle.

The girl is an adopted French orphan, taken in by the American family, the breadwinner being more attentive to his race-horses than to his wife. Which of course paves the way for the latter's fall from grace. The philanderer courts the neglected spouse for three years, seemingly, without getting very far in his advances. And this shows up the husband's stupidity. One can see the climax coming from the second reel. The horseman, getting a clue, returns home to catch his wife, but the orphan saves the situation by substituting herself. She paints vivid "scareheads" in the dailies to the wife—thus the latter is made to appreciate her folly.

The introduction of the villain is wholly arbitrary. The picture is certain to win patronage. Miss McAvoy will see to that. The director has dressed it handsomely. the interiors being in good taste. Hector Turnbull's titles are much better than his story. In our opinion he leads the field in title-writing. The play may be banal and theatrical, but the titles are deserving of a better medium.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Jeanne Millette ..... May McAvoy
Jerry Hayes ..... Bruce Gordon
Philip Lawton ..... Ralph Lewis
Carol Lawton ..... Kathlyn Williams
Alec Crosby ..... Lloyd Whitlock
Betty Lawton ..... Gladys Fox

By Hector Turnbull.
Directed by Chester Franklin.

PRESS NOTICE—STORY

May McAvoy, the actress, who gave such a memorable performance in "Sentimental Tommy," is coming to the ———— theatre as a star in "A Private Scandal." Miss McAvoy is deserving of stellar position on the screen because of her abundant talent, charm and wholesome personality. It is said by those who have witnessed her work here that it even eclipses her portrayal of Grizel in "Sentimental Tommy." The picture permits her to flash her distinctive charm and talent in a role which is richly sympathetic.

She plays Jeanne Millette, a French orphan, who is adopted into the family of Philip Lawton, a wealthy racing man. Through love of his thoroughbreds he neglects his wife, which permits a family friend to usurp the husband's place in her affections. Jeanne develops a romance with Jerry Hayes, the stable manager. But clouds shatter the sunshine because it is her duty to protect the wife and take the responsibility. The picture develops several novel twists and carries considerable dramatic force. In the supporting cast are Bruce Gordon, Kathlyn Williams and Ralph Lewis.

PROGRAM READER

She took upon herself the responsibility of keeping a house in order. Being an orphan she felt it her duty to show some gratitude toward her benefactor. How better to do it than shelter his wife who, provoked at her husband's neglect, had invited the attentions of a philanderer. The pretty orphan found a romance, too—a romance which was tinctured with sadness because her lover completely misunderstood her fine motives. Then one day she acted with the greatest self-sacrifice. Come to the ———— theatre next ———— and see the talented and charming May McAvoy in her first starring feature, "A Private Scandal." Rest assured it is wonderfully well acted.

SUGGESTIONS

If you played "Sentimental Tommy" you doubtless realize that May McAvoy flashed some of the finest acting the screen has ever seen. Her work in that feature made her a star. So play up the fact that this charming and talented figure is coming to the ———— soon in her first starring vehicle. Make much copy over the fact. Concentrate all your attention over her rise to stellar heights. Use stills of her. Get the public acquainted with her wistful and charming personality. Play up the picture as a dramatic and appealing photoplay which is rich in romance and sentiment. The director should come in for some mention, since he has contributed a deal of worth-while pictures to the screen. Feature Kathlyn Williams, too. Vocal numbers would furnish a fitting prologue.

CATCH LINES

See May McAvoy in her first starring picture. See "A Private Scandal."

The talented and charming May McAvoy is coming to the ———— theatre next ———— in "A Private Scandal." See this delightful star in her greatest performance.

"A KISS IN TIME"
(Realart)

Is Diverting Enough for Hot Weather Business

WHILE Wanda Hawley's newest picture, "A Kiss in Time," is light and marshmallowy in substance, it, nevertheless, should prove to be a first rate hot weather attraction. It does not tax the imagination. There is no complicated plot development to puzzle the spectator and it breezes through with sufficient high lights to pass muster with any audience that does not demand dramatic fare during the dog days. The picture will not stand comparison with a previous release, "The House That Jazz Built." It lacks the human qualities to begin with and it is not fortified with dramatic moments. The offering is more like some of Miss Hawley's early subjects in that it presents her in a sort of flapper role with a plot which will not stand analysis.

Indeed it is like a summer flirtation—elusive and an affair of the moment. No one should take it seriously and in all likelihood it will be accepted as a palatable summer dish. Miss Hawley is supposed to be the star of the piece but T. Roy Barnes steals the honors away from her through his comedy antics. In fact the frail plot revolves more around the male of the species, relying principally upon the cave-man formula.

An author is desirous of having his story illustrated by the heroine. But she dismisses it as improbable declaring that no girl would kiss a man on a four hour acquaintance. Just to prove that her argument is wrong he gives expression to his own plot and succeeds with one minute to spare. Meanwhile there is considerable hokum dished up with a boobish publisher carrying on a counter romance, and Walter Hiers appearing as an amateur Hawkshaw. The portly comedian gets his comedy over fairly well but one cannot say that it is punctuated with much laughter. In fact his scenes become tiresome because they are so obviously introduced to give footage to the story. Barnes is under suspicion and the comedy develops into a mild chase. Before the pursuit gets well under way, he has occasion to flash some amusing incident in an attempt to score a hit with the girl. She wants a man who is strong—who can dance, sing and recite poetry. And the hero fails to qualify. There is some good-natured fooling before the final fade-out.

The picture is mostly composed of exterior shots and furnishes good color and atmosphere. It may be some time before the personable Miss Hawley finds such a richly entertaining subject as "The House That Jazz Built." It will please the young romancers more than it will their elders. —Length, 5 reels.—*Laurence Reid.*

THE CAST

Sheila Athlone ..... Wanda Hawley
Brian Moore ..... T. Roy Barnes
Robert Codman Ames ..... Bertram Johns
Bertie Ballast ..... Walter Hiers
Nymph ..... Margaret Loomis

By Royal Brown.
Scenario by Douglas Doty.
Directed by Thomas Heffron.
Photographed by William Collins.

PRESS NOTICE—STORY

A story within a story which concerns love at first sight is "A Kiss in Time," which appears at the ———— theatre next ————, starring pretty Wanda Hawley. Written by Royal Brown, a well known author of short stories, and directed by Thomas Heffron, it gives to Miss Hawley an opportunity to show why she is called one of the best ingenues on the screen. The piquant and charming star appears as an illustrator who is requested to illustrate a story which has to do with a young lady who kisses a man after a four-hour acquaintance.

Believing such a story is all bosh—that it couldn't be real—she refuses to have anything to do with it. Thereupon the author is determined to prove that his idea is reasonably true He succeeds and wins her in the bargain. The picture is filled with many bright and amusing scenes which score through the fine comedy of T. Roy Barnes and the admirable playing of Miss Hawley. Walter Hiers also appears in many amusing situations.

PROGRAM READER

She fully believed that no girl lived who would kiss a man upon a four-hour acquaintance. So she refused to illustrate the story which concerned this kind of a girl. The author, to prove that her argument was wrong, became his own hero and before the afternoon was over had not only won a kiss but the pretty artist in the bargain. This is the substance of Wanda Hawley's newest Realart picture, "A Kiss in Time." It furnishes the pretty and charming star a most entertaining vehicle—one which affords plenty of romance and humor. Prominent in the cast are T. Roy Barnes and Walter Hiers, two of the best comedians on the screen. At this theatre next ————.

SUGGESTIONS

This is a good hot weather attraction. So play it up as tempting as an ice cream soda. You can link up with ice cream parlors through posters. Play it up as an amusing comedy-romance which stars Wanda Hawley and features T. Roy Barnes and Walter Hiers. Since the star does not have any more to do than these players —it would be a good plan to bill all three prominently. Feature it as a pretty romance—a romance of love, youth and summer-time. The title is catchy and should come in for some snappy exploitation. Ask pointed questions of your fans—especially of the younger set. Ask them if they believe in love at first sight and if it is proper to kiss a man on short acquaintance. A prologue can feature a singer or dancer.

CATCH LINES

Do you believe in love at first sight? Do you believe in kissing on short acquaintance? See Wanda Hawley, supported by T. Roy Barnes and Walter Hiers in "A Kiss in Time."

Exhibitors' Own Box Office Reports

(Continued from page 112)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

COLD STEEL (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Good acting in this ordinary western."—M. P. News.

COLORADO PLUCK (WILLIAM RUSSELL).....MAY 28
"Has not the action they expect of this star."—M. P. News.
Exhibitor Comment—"Did average business."

CONCERT, THE (GOLDWYN) SPECIAL CAST.....MAR. 5
"Another stage vehicle adaptation which flops."—M. P. News.
Exhibitor Comment—"Accurate photoplay of stage success. Moderately popular. Not enough action in it to make it a big success as a picture."

DANGEROUS MOMENT, THE (UNIVERSAL) CARMEL MYERS...APR. 16
"A light and pleasing romance of Greenwich Village."—M. P. News.

DECEPTION (PARAMOUNT) SPECIAL CAST.....APR. 30
"Historical drama is colorful and impressive."—M. P. News.
Exhibitor Comment.—"Went very big. Tremendous production." "Held up fairly good for second week. Picture well liked by audiences." "Found this one to be a fair picture with average box office receipts."

DESPERATE YOUTH (UNIVERSAL) GLADYS WALTON.....APR. 30
"Goes back to the early days of pictures, but is entertaining."—M. P. News.
Exhibitor Comment.—"Gladys Walton becomes a better drawing card with every picture. This was good and business was fair."

DIANE OF STAR HOLLOW (PRODUCERS SECURITY CORP.—STATE RIGHTS) BERNARD DURING.....APR. 23
"A complex story, well acted and entertaining because of action."—M. P. News.

DOLLAR A YEAR MAN, THE (PARAMOUNT) ROSCOE ARBUCKLE APR. 9
"Weak humor and hokum make this a poor effort."—M. P. News.
Exhibitor Comment—"A sure-fire attraction, which brought extra large box office receipts." "Fatty Arbuckle always a sure bet and this picture proves to be no exception. Capacity house all week." "Unfortunately, Fatty Arbuckle does not live up to his fan's expectations of him. This is no worse than previous feature-Arbuckles I've played—but it was no better, and business was poor." "Went over great. Fine audience picture." "Arbuckle good drawing card, but vehicle is very poor. Public greatly disappointed." "Good picture to good business for week run." "Roscoe Arbuckle in 'The Dollar a Year Man' and Larry Semon in 'The Rent Collector.' Good combination and one that pleased, although attendance dropped. Arbuckle picture not as well liked as previous releases."
Consensus—"Good picture, good puller."

DUCKS AND DRAKES (REALART) BEBE DANIELS.....APR. 9
"Bebe Daniels has a lively offering here."—M. P. News.
Exhibitor Comment—"Best Bebe Daniels has to her credit up to date. Business was better than it has been for several weeks." "Bebe Daniels goes her former productions one better in this picture. A snappy production that brings results at the box office." "A good picture. They liked this one and went away and told their friends about it. Business was good."
Consensus—"Good picture, good puller."

DYNAMITE ALLEN (FOX) GEORGE WALSH.....MAR. 5
"Disconnected and wildly improbable melodrama."—M. P. News.

EAST LYNNE (BALLIN-HODKINSON) SPECIAL CAST.....MAR. 26
"Modernized version of play and book should interest."—M. P. News.
Exhibitor Comment—"Stormy weather held down attendance on this picture, but those who saw it were pleased and we are holding this excellent picturization of the famous stage play over for a second week." "We were disappointed. Less than usual matinee and night crowds."

EASY ROAD, THE (PARAMOUNT) THOMAS MEIGHAN.....FEB. 26
"Rather mild for Thomas Meighan."—M. P. News.
Exhibitor Comment—"Our patrons seemed to like this one which played to excellent business for one week." "Thomas Meighan draws no matter what sort of picture, or role he has. This production an excellent one, and played to excellent business." "Showed in conjunction with Lloyd Hamilton in 'Moonshine.' A week's capacity business. The picture offers a good field for exploitation. Thomas Meighan at his best." "Nothing extraordinary in this picture, but business was fair." "Not as good as some of the other Meighan pictures. Meighan well liked, however, and matinee business was particularly good." "An ordinary story put over by the star's personality. Business was good." "We label this as a good picture. The box office statement was better than average." "Thomas Meighan always a big favorite at this house. Business good, despite first warm spring weather." "Thomas Meighan. Despite poor picture, attendance was on an average." "A good picture, carefully worked out, which drew well." "Good attraction. Meighan in excellent role. Big opening on Memorial Day, and held up better than average."
Consensus—"Average picture, average puller."

EDUCATION OF ELIZABETH, THE (PARAMOUNT) BILLIE BURKE.....FEB. 26
"Billie Burke has real opportunities in polite comedy."—M. P. News.
Exhibitor Comment—"Women came to see Billie and the gowns. Did better than expected, as she has not done well at all of late." "A fair picture. Nothing extraordinary. Average business." "One of the star's best, but it only drew fair business." "Played it on the bill with 'Sunset Sprague' (Buck Jones) to extra big business two days." "Two days to average business." "The picture drags in several spots and needs improving, but the name, 'Billie Burke,' filled my house for a week."
Consensus—"Average picture, average puller."

EXTRAVAGANCE (METRO) MAY ALLISON.....MAR. 5
"Interest dulled by a too lengthy picture."—M. P. News.
Exhibitor Comment—"A program picture with nothing out of the ordinary to recommend it." "A fair picture to fair business."

FIGHTING LOVER, THE (UNIVERSAL) FRANK MAYO.....JUNE 18
"Frank Mayo stars in fair mystery picture."—M. P. News.

FLAME, THE (STOLL FILM-PATHE) SPECIAL CAST.....FEB. 5
"A good production with foreign setting."—M. P. News.

FORBIDDEN LOVE (WISTARIA PRODUCTIONS-STATE RIGHTS) SPECIAL CAST.....APR. 16
"Rather morbid, but has interesting moments."—M. P. News

FOUR HORSEMEN, THE (METRO) SPECIAL CAST.....MAR. 5
"Marvelous production reaches the heights of picture art."—M. P. News.
Exhibitor Comment—"Packed them in on this one. People curious to see it. Great box office attraction." "Held over for fourth week. Picture at $2 scale has played to capacity nights and good matinees."

FREEZE OUT, THE (UNIVERSAL) HARRY CAREY.....APR. 9
"Carey's personality its chief asset."—M. P. News.
Exhibitor Comment—"This got big business for us and they seemed to like it." "Just fair box office bet for us and pleased fairly well."

GARDEN OF RESURRECTION, THE (STOLL) SPECIAL CAST.....APR. 2
"Poor direction makes this one mediocre."—M. P. News.

GET YOUR MAN (FOX) BUCK JONES.....JUNE 4
"Buck Jones feature consistent in action and suspense."—M. P. News.

GHOST IN THE GARRET, THE (PARAMOUNT) DOROTHY GISH..APR. 16
"A rollicking farce comedy with Dorothy Gish."—M. P. News.

GILDED LILY, THE (PARAMOUNT) MAE MURRAY.....MAR. 19
"Mae Murray's latest is a winner."—M. P. News.
Exhibitor Comment—"Only Mae Murray's tricky costumes, and dancing held this up. Business just fair, despite heavy advertising." "Superb production. Well directed, extravagantly conceived and a good audience picture." "Held up well for a two-week run. As a whole big picture from every angle." "Star is popular and in consequence picture went over all right." "Went over big. Everybody liked it and said so." "This one was mediocre. Business was only fair." "Big every day and they all liked it." "Exceptional fine settings and surprise features of story appealed strongly to our audiences, and we did good business with this picture." "Went over big for full week." "Going fine in its third week."
Consensus—"Good picture, good puller."

GOD'S GOOD MAN (STOLL FILM CORP.) SPECIAL CAST.....FEB. 26
"A poor production from all angles."—M. P. News.

GOOD WOMEN (ROBERTSON-COLE) SPECIAL CAST.....MAY 21
"Talky picture, not pure entertainment."—M. P. News

GREAT DAY, THE (PARAMOUNT) SPECIAL CAST.....APR. 16
"Good production given mediocre story."—M. P. News.
Exhibitor Comment.—"Fair picture to fair business."

GREATER CLAIM, THE (METRO) ALICE LAKE.....FEB. 19
"Alice Lake scores in ordinary story."—M. P. News
Exhibitor Comment—"Average production. Business good for the first three days."

GUILE OF WOMEN, THE (GOLDWYN) WILL ROGERS.....MAR. 12
"Rogers, good story and clever titles make this fine entertainment."—M. P. News.

GYPSY BLOOD (FIRST NATIONAL) POLA NEGRI.....MAY 21
"Pola Negri flashes a fine talent in German version of 'Carmen.'"—M. P. News.
Exhibitor Comment—"Good picture which went over well and brought good business."

HANDS OFF (FOX) TOM MIX.....APR. 16
"Humorous touches make Western entertaining."—M. P. News.
Exhibitor Comment—"Tom Mix seems to be a good box office star at this house. Business good. Picture full of pep."

HEART LINE, THE (PATHE) LEAH BAIRD.....JUNE 4
"Entertaining chiefly because of fake medium scenes."—M. P. News.

HEART OF MARYLAND, THE (VITAGRAPH) CATHERINE CALVERT.....APR. 16
"Excellent picture from a sure-fire success."—M. P. News.
Exhibitor Comment—"Business not as good as we expected. War dramas seem to be thoroughly tabooed."

HEARTS AND MASKS (FEDERATED FILM EXCHANGES) SPECIAL CAST.....MAY 14
"Should fill demand for clean entertaining light stuff."—M. P. News.

HER LORD AND MASTER (VITAGRAPH) ALICE JOYCE.....APR. 16
"Hardly heavy enough for Alice Joyce."—M. P. News.

HER HUSBAND'S FRIEND (INCE-PARAMOUNT) ENID BENNETT.JAN. 29
"Rather hectic in spots, but keeps the interest."—M. P. News.
Exhibitor Comment—"Played it on the bill with 'The Iron Rider,' the Fox production starring William Russell, to extra big business for two days."

HIGHEST BIDDER, THE (GOLDWYN) MADGE KENNEDY.....APR. 30
"Often told story holds little interest."—M. P. News.
Exhibitor Comment—"Star well liked by my patrons, and picture was good, but business was only fair."

HIS GREATEST SACRIFICE (FOX) WILLIAM FARNUM.....MAY 14
"Heavy drama may satisfy star's admirers."—M. P. News

HOME STRETCH, THE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....MAY 14
Human interest story carries thrills and humor."—M. P. News.
Exhibitor Comment—"A pleasing little picture. Business about average." "Good picture to our usual capacity business." "Clever, clean and distinctly funny. Made quite a hit with my patrons and business was excellent."
Consensus—"Good picture, good puller."

HOME STUFF (METRO) VIOLA DANA.....JUNE 18
"Even hokum cannot make this a good one."—M. P. News.

HOUSE THAT JAZZ BUILT, THE (REALART) WANDA HAWLEY..MAY 21
"Wanda Hawley's best bet; a cleverly directed picture."—M. P. News.
Exhibitor Comment—"Went over well. Business very good, and Wanda Hawley is building up quite a gallery of fans." "Wanda Hawley is Not a box office attraction, but picture pleased." "Nice little show. Pleasing, but not striking in any particular." "A bright, clever picture which appealed to the many admirers of Wanda Hawley and brought in excellent business despite the torrid weather."

I AM GUILTY (ASSOCIATED PRODUCERS—J. PARKER READ, JR.) LOUISE GLAUM.....MAY. 7
"Mystery story carries a trick finish and much melodrama."—M. P. News.
"Timely title these days, and attracted a curious crowd. Picture sufficiently strong to stand on its own merits after getting the people in."

IDOL OF THE NORTH, THE (PARAMOUNT) DOROTHY DALTON..MAY 28
"Elemental and rugged picture packs a healthy punch."—M. P. News.

IF ONLY JIM (UNIVERSAL) HARRY CAREY.....MAR. 5
"Carey's latest is amusing and entertaining."—M. P. News.
Exhibitor Comment—"Great business with this one. Capacity houses, great deal of word-of-mouth advertising." "Played this feature on the program with the Paramount production 'Chickens,' featuring Douglas MacLean, to extra big business for two days."
Consensus—"Good picture, good puller."

IF WOMEN ONLY KNEW (ROBERTSON-COLE) SPECIAL CAST..JUNE 4
"A picture well worth witnessing—let them see it."—M. P. News.

IT CAN BE DONE (VITAGRAPH) EARLE WILLIAMS.....MAY 14
"Rather unusual and offers fair entertainment."—M. P. News.

IT ISN'T BEING DONE THIS SEASON (VITAGRAPH) CORINNE GRIFFITH.....FEB. 26
"Inadequate story, but a veritable fashion show."—M. P. News.

JIM THE PENMAN (WHITMAN BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....APR. 2
"Grimly realistic but artistic picture from famous stage play."—M. P. News.

Box Office Reports continued on page 116

"THUNDER ISLAND"
(Universal)

Dull, Artificial Story, Very Badly Titled

FILLED with artificial melodrama with hardly a convincing or human note to redeem it, is this new Edith Roberts' picture. Its good qualities lie solely in some pretty exteriors; fair action on board a ship, and a few underwater shots. For the rest it is a mass of uninteresting incidents, rising from a story which is developed with sudden, illogical, unexplained twists and turns. It swings around to a mutiny climax, and there is a free-for-all fight which, while not the best sea-action ever made by any means, is of audience value. Not even this, however, shows anything original. It's just a movie fight, brought about by movie means, solely for a final punch.

The titles are really the worst thing in the picture. Most of them read like extracts from the children's Third Reader, and many of them simply reiterate the preceding action. Those which are not short-sentenced and dully-worded, fly off into flowery metaphors. And, incidently, one of these metaphors is so badly mixed that it cannot escape notice. They sound like nothing more than the narration in some child's story, talking, as they do, of the villain as "wicked."

The story is of the South Sea variety, only the action takes place in Lower California. An orphaned girl married, two years previously, an old man who believed he was dying and wished to settle his fortune upon her. But he fooled everybody by keeping alive, and when the picture opens he sends for his bride to return to him. So the star tears herself away from the American sea captain and returns with the messenger. This messenger is the wicked villain. He claims to be her husband, but the girl thwarts him by donning a disguise and swimming out to the American's ship. The ship goes out pearl hunting, with the "heavy" in pursuit. Immediately after the long-sunken chest is recovered, the pursuer stages his mutiny, and it takes the hero and the first mate the rest of the picture to beat up the entire crew. There are some attractive under water scenes worked in at this point. It develops that the star's husband has meanwhile died and she is free to marry the American.

In the beginning the star plays a dual role, but the mistaken identity idea never develops. This sequence shows some very clever double exposure work. Miss Roberts has few opportunities to make any impression, except to register fear in some half dozen close-ups. The picture is only 4,279 feet in length.—*Matthew A. Taylor.*

THE CAST

Isola Garcia
Juan Garcia ..... Edith Roberts
Pio Mendoza ..... Fred De Silva
Paul Corbin ..... Jack O'Brien
Sanchez ..... Arthur Jasmine
Barney ..... Fred Kohler

Story by Beatrice Brimshaw.
Scenario by Wallace Clifton.
Directed by Norman Dawn.
Photography by Thomas Rea.

PRESS NOTICE—STORY

Edith Roberts, dainty Universal star, has the featured role in "Thunder Island," the gripping screen drama which will be offered at the ———— theatre on ————. Lower California is the scene of this story, which is a strictly modern one, filled with adventure and romance. It deals with a little Latin-American girl, who, with the death of her parents, is left alone on her ranch. Two years before she had married a man who believed he was dying and who wished to settle his fortune upon her. But another man, enchanted by her beauty, posed as her husband, and tried to steal her away.

How she at last found her way back into the arms of her American lover forms the main part of this interesting photodrama. There are many beautiful exterior scenes, and a large part of the action takes place aboard ship, where there is a thrilling mutiny scene as well as a realistic scene showing a storm at sea.

"Thunder Island" was directed by Norman Dawn, and includes in its cast such players as Fred De Silva, Jack O'Brien, Arthur Jasmine and Fred Kohler. Miss Roberts has excellent opportunities with which to impress by her delightful personality. Those who have seen "The Fire Cat," and "Lasca" will not fail to see this latest starring vehicle of the dainty actress. It will run at the ———— theatre for ———— days beginning ————.

PROGRAM READER

She was a peppery little Latin-American left all alone on her sheep ranch. A man came, posing as he whom she had married two years before and never seen since. She escaped him with the aid of an American sea captain, who risked his life repeatedly for her. Edith Roberts, petit Universal star, plays the girl and the picture is "Thunder Island," a gripping drama which will be the attraction at the ———— theatre on ————. This is expected to prove one of the most entertaining pictures of the year, for Miss Roberts is an actress who occupies a unique place in filmdom. She typifies the fiery, self-willed and determined spirit of the Latin people. Those who have seen her in "The Fire Cat" and "Lasca" need not be urged to attend the ———— to see this new production featuring their favorite.

The story itself is a rollicking tale of adventure and romance of Lower California. In the cast are Jack O'Brien, Fred De Silva, Arthur Jasmine and Fred Kohler. The picture was directed by Norman Dawn, who has a number of screen successes to his credit. It will be shown for ———— days only, beginning ————.

CATCH LINES

The story of a fiery-spirited Latin-American girl, and how she fought her way through all obstacles to find true love.

A rollicking tale of adventure and romance in the sunny waters of the lower Pacific. A tale of action and suspense, with Edith Roberts in a role which suits her to perfection.

Another sea story bound to grip you and to please you. Edith Robert's newest picture in which she proves once more that she is entitled to a unique place in filmdom's' hall of fame.

"FINE FEATHERS"
(Metro)

Fairly Interesting Melodrama on an Old Theme

IF it was not for the fact that the idea behind this picture has been used so often as to lose its effectiveness, it would have a greater appeal. Eugene Walter's "Fine Feathers" is modeled after his "Paid in Full" in theme and characterization. Which is to say that it is based upon a husband stooping to shady dealings in order to give his wife fine clothes. The idea has been used dozens of times and the forcefulness of the lesson taught has lost much of its grip. The picture has even been made before under its original title. Which, of course, is nothing against it, seeing as how it has a market value because of the author's name and the fact that it was reckoned as a Broadway success.

The chief fault in the present version is the slow action and the almost total absence of suspense. There are many scenes in which the characters stand around and indulge in conversation. This dialogue becomes involved and has to do with big business and much technical detail concerning engineering problems. Which takes away the humanities.

The picture opens with an interior of a theatre, the audience witnessing an act of "Paid in Full." This is good advertising for Mr. Walter and his famous play. The hero and his wife have deeply absorbed the logic expounded—that a man should get everything he wants regardless of consequences. The former meets an old college chum who involves him in a scheme to get rich quick at the expense of the government by passing on an inferior quality of cement which is to be used for a dam. The hero is caught in a trap but squares accounts with his treacherous friend by killing him. His own suicide follows, leaving the wife to find solace with a sympathetic reporter.

The original picture carried exteriors of the bursting dam. The scope of the camera might have been appreciated here thus giving a little variety to the interiors. The cast is fairly competent in putting over the plot and incident—with no member outshining another. Eugene Pallette as the hero is inclined to be somewhat stilted in his tense moments. The director allows him to draw the revolver from the desk drawer. The picture is well put together but is easily obvious. The lighting is not of the best in the medium shots. It seems to us that the sponsors have followed the original closely for there is no recourse to the happy ending as far as the hero is concerned. The offering should get over fairly well.—Length, 6 reels. —*Laurence Reid.*

THE CAST

Bob Reynolds ..... Eugene Pallette
Jane Reynolds ..... Claire Whitney
Dick Mead, a reporter ..... Thomas W. Ross
James Brand ..... Warburton Gamble
Mrs. Brand ..... June Elvidge

By Eugene Walter.
Scenario by Lois Zellner.
Directed by Fred Sittenham.
Photographed by Arthur Caldwell.

PRESS NOTICE—STORY

An adaptation of Eugene Walters' forceful melodrama "Fine Feathers," which had a long and prosperous run on Broadway some seasons ago, will be the feature attraction at the ———— theatre next ————. This is a play of frenzied finance and carries a moral—that it is better to travel the straight and narrow path and be deprived of richly pleasures than to stoop to the folly of getting money under false pretenses. It is also valuable in teaching married couples to live within their incomes—that wives should not play upon their vanities to cause their husbands to commit crime.

The Reynolds' are content with their existence until they see a certain play which reveals that pleasures and riches can be gained by going after them. The husband sees a chance to better himself as well as giving his wife fine feathers. So he becomes dishonest with the government. Caught in a trap he commits murder and follows it with his own suicide. The play is tense in its action and builds with good suspense. It is also competently acted.

PROGRAM READER

Every woman loves fine feathers—every woman loves beautiful clothes. It costs money to buy them. Some men can afford to dress their wives in the latest modes. Others stoop to folly—or to crime to keep their wives up in appearance. For wives are jealous of one another's finery. If a woman is desirous of dressing well and her husband cannot afford to lavish her with expensive gowns she will probably upbraid him if she is of the dominant type. If he is inclined to be meek he will probably live beyond his income to dress her well. And to do this he will commit some crime. This is the substance of "Fine Feathers," adapted from Eugene Walter's interesting play which will appear at the ———— theatre next————.

SUGGESTIONS

The angle to exploit here is the adaptation of a successful Broadway play by Eugene Walter. Play up his name. Make it dominant in all your copy. Tell that he is the author of "The Easiest Way," and "Paid in Full," and a score of other successes. Bill the picture as an interesting drama of everyday life—of a couple who live beyond their income, because the husband must keep his wife well dressed for the purposes of society. Play up that it teaches a great lesson—a lesson that never becomes a preachment. You might put on a fashion show for a prologue. Also link up with modiste shops, millinery shops, and specialty shops catering to feminine trade.

CATCH LINES

Do you believe in giving your wife fine feathers at the expense of your income? See "Fine Feathers," adapted from Eugene Walter's famous play.

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(Continued from page 114)

PICTURE BRAND STAR RELEASED PLAN BOOK

Exhibitor Comment—"Very artistic, but too gloomy. People didn't enjoy it." "Lionel Barrymore is through so far as we are concerned. Splendid actor, but plays are too heavy. Terrible receipts." "Good picture which played to excellent business for week."

KEEPING UP WITH LIZZIE (ROCKETT-HODKINSON) ENID BENNETT .....MAY 21
"Comedy blends with serious theme admirable."—M. P. News.
Exhibitor Comment.—"Clever satire on society life. One continuous laugh. Our audiences all seemed to be having a fine time. Good business in spite of heat."

KENTUCKIANS, THE (PARAMOUNT) SPECIAL CAST.....FEB. 12
"Very little drama here; backgrounds are interesting."—M. P. News.
Exhibitor Comment—"Did neither draw nor satisfied. That director missed more good chances than a cat has fleas." "Not a remarkable picture in any way and played it to only average business."

KING-QUEEN-JOKER (SYDNEY CHAPLIN-PARAMOUNT) SYDNEY CHAPLIN .....JUNE 11
"Fails to come up to expectation."—M. P. News.
Exhibitor Comment.—"Full week but not to a full house. Great sets, photography and scenes. Material for a great comedy but not with Sidney, who did nothing but overact and kill any possibility he might have had of being accepted."

KNOW YOUR MEN (FOX) PEARL WHITE.....APR. 2
"Heavily emotional, but should please star's admirers."—M. P. News.

LAST CARD, THE (METRO) MAY ALLISON.....JUNE 4
"Interesting murder mystery carries clever touches."—M. P. News.

LAMPLIGHTER, THE (SHIRLEY MASON).....APR. 30
"Shirley Mason attractive, but story holds it back."—M. P. News.

LAVENDER AND OLD LACE (RENCO FILM-HODKINSON) SPECIAL CAST .....MAY 7
"Beauty of this delicate romance is kept intact."—M. P. News.

LESSONS IN LOVE (FIRST NATIONAL) CONSTANCE TALMADGE .....JUNE 18
"Only a vehicle for the star."—M. P. News.

LIVE AND LET LIVE (ROBERTSON-COLE) SPECIAL CAST.....JUNE 4
"Well below the average with its hackneyed story and direction."—M. P. News.

LITTLE CLOWN, THE (REALART) MARY MILES MINTER.....APR. 16
"Heart interest circus story should get over."—M. P. News.
Exhibitor Comment—Very good little picture that did well for me." "Had picture indorsed by local 'Better Films' movement, and gave special matinee for school children. Business excellent." "Fair production that brought fair returns." "A gem of a picture. Played to exceptionally big matinees."

LITTLE FOOL, THE (C. E. SHURTLEFF-METRO) SPECIAL CAST.MAR. 26
"Should prove interesting entertainment."—M. P. News.
Exhibitor Comment—"Very good. The picture follows the story well and it holds an audience as only a Jack London story can." "Our patrons called this a good picture and business was good." "Fairly entertaining with usual business."

LOST ROMANCE, THE (PARAMOUNT) SPECIAL CAST.....MAY 28
"Very artistic, but short on drama and action."—M. P. News.
Exhibitor Comment—"Interesting. Splendid story well acted and well directed. Under normal conditions this picture would have filled the house, as it is, it just pulled a fair crowd."

LOVE, HONOR AND BEHAVE (FIRST NATIONAL) SPECIAL CAST .....MAR. 26
"Excellent slapstick feature with good action and incident."—M. P. News.
Exhibitor Comment—"A splendid drawing card. Played to a packed house all week. The picture is an excellent diversion from the more serious presentations."

LOVE SPECIAL, THE (PARAMOUNT) WALLACE REID.....APR. 2
"Acceptable entertainment provided by good humor and a quota of thrills."—M. P. News.
Exhibitor Comment—"Wally Reid is a great favorite of our patrons and we did a splendid business with this feature, which seemed to please our patrons." "Great picture that played to big business." "Fair picture; fair receipts." "Splendid cast, good scenic effects and pleasing story." "Consensus of opinion seems to be that this is Reid's best picture. Pleased everyone." "Some way this went only fair. Business was average for a Reid picture." "Picture well liked and drew good attendance." "Drew well, but did not satisfy the fans." "Extra big business first part of the week and held up well enough to be labeled a great attraction."
Consensus—"Good picture, good puller."

LOVE'S PENALTY (HOPE HAMPTON PRODS.-FIRST NATIONAL) HOPE HAMPTON .....JUNE 4
"Just another movie with bad story much in evidence."—M. P. News.

LURE OF EGYPT, THE (FEDERAL-PATHE) SPECIAL CAST.....MAY 21
"Picture is draggy and carries very little story interest."—M. P. News.

LYING LIPS (INCE-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Spectacular but false in idea and characterization."—M. P. News.
Exhibitor Comment—"A real picture and a splendid entertainment. People went out of their way to comment favorably on it." "Consider this one of the biggest productions of the season. Corking story, unexcelled cast, magnificently mounted, sure to please. Sorry I didn't have double my seating capacity." "Has proved so popular that it has been held over for the fourth week. This is something never before done in this city. Played to over 60,000 in three weeks' run." "Completed a four week's run here, in which it drew over 80,000 people. This is one of the greatest records in the history of the city." "Drew a good house for a week, but the picture does not justify its advance advertising. An average picture."

MADE IN HEAVEN (GOLDWYN) TOM MOORE.....APR. 30
"Fire scene best part of unreal story that fails to impress."—M. P. News.
Exhibitor Comment—"Good picture. Well suited to the season. Did fairly well considering poor picture conditions in this locality."

MAGIC CUP, THE (REALART) CONSTANCE BINNEY.....MAY 7
"Pleasant little picture starring Constance Binney."—M. P. News.

MAN OF THE FOREST, THE (HAMPTON-HODKINSON) SPECIAL CAST .....MAY 28
"Will be ranked high by the melodrama fans."—M. P. News.
Consensus—"Good picture, good puller."

MAGNIFICENT BRUTE, THE (UNIVERSAL) FRANK MAYO.....MAR. 26
"A good Western with plenty of action."—M. P News.

MAN TAMER, THE (UNIVERSAL) GLADYS WALTON.....JUNE 4
"Gladys Walton has another winner here."—M. P. News.

MARRIAGE OF WILLIAM ASHE, THE (METRO) MAY ALLISON MAR. 5
"Star enlivens story of British politics."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office value average."

MESSAGE FROM MARS, A (METRO) BERT LYTELL.....JUNE 18
"Lytell acts splendidly in dull morality picture."—M. P. News.

MISTRESS OF SHENSTONE, THE (ROBERTSON-COLE) PAULINE FREDERICK .....MAR. 19
"Quiet in action, yet charms with its romance and background."—M. P. News.
Exhibitor Comment—"A pleasant picture which seemed to please my audiences. Fine business."

MOTHER ETERNAL (IVAN ABRAMSON-STATE RIGHTS) VIVIAN MARTIN .....APR. 30
"Effective drama offered in appealing story of mother love."—M. P. News.

MOTHER HEART, THE (FOX) SHIRLEY MASON.....JUNE 18
"Little originality in mechanical Shirley Mason picture."—M. P. News.

MOTHER O' MINE (INCE-ASS'D PRODUCERS) SPECIAL CAST JUNE 18
"Sure-fire audience appeal in spite of formula plot."—M. P. News.
Exhibitor Comment—"Strong picture. Lots of human appeal. Only fair business however."

MOUNTAIN WOMAN, THE (FOX) PEARL WHITE.....FEB. 5
An excellent Pearl White vehicle."—M. P. News.
Exhibitor Comment—"Did average business."

MY LADY'S LATCHKEY (FIRST NATIONAL) KATHERINE MACDONALD .....MAR. 26
"Mostly good clothes and subtitles, with little action or incident."—M. P. News.
Exhibitor Comment—"An average picture, but poor business." "Katherine MacDonald is well liked by women patrons, so business was fair, due to patronage of feminine contingent." "Made a nice hit and fine attendances reported throughout. Was combined here with Sennett's 'Love, Honor, and Behave,' which went good."

NUMBER 17 (FOX) GEORGE WALSH.....MAR. 19
"Convenient melodrama carries some excitement."—M. P. News.

NUT, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....MAR. 19
"Entertaining in spots, but needs editing."—M. P. News.
Exhibitor Comment—"Fine picture which brought good business." "Brought big business. Pleased my patrons and was a drawing-card." "Find this an average picture with the usual business." "This picture went over big. It has very good entertaining values." "Fine business with this picture. My patrons like Doug and of course turned out strong to see his picture." "The picture is not up to Douglas Fairbanks' standard, but has an appealing title and offers a good field for exploitation. A good house the entire week." "Running this a second week to big business." "This picture was in no way extraordinary, but it played to big business because of the anniversary that surrounded it and the extra advertising."
Consensus—"Good picture, good puller."

OATH, THE (MAYFLOWER-FIRST NATIONAL) SPECIAL CAST..APR. 23
"Rather disappointing in spite of faultless production."—M. P. News.
Exhibitor Comment—"A good picture, but only drew our regular partons." "Held up consistently all week. Audiences liked it. A good box office attraction." "Very fine picture, but rather heavy for summer entertainment."

OFF-SHORE PIRATE, THE (METRO) VIOLA DANA.....MAR. 12
"Not enough substance for picture entertainment."—M. P. News.
Exhibitor Comment—"Viola Dana always draws a good house for me, and this was no exception. An entertaining little picture. Business good."

OLD DAD (MAYER-FIRST NATIONAL) MILDRED HARRIS.....MAY 28
"Mild entertainment in this conventional picture."—M. P. News.

ONE A MINUTE (INCE-PARAMOUNT) DOUGLAS MACLEAN.....JUNE 18
"Amusing hokum puts this one over."—M. P. News.

ONE MAN TRAIL, THE (FOX) BUCK JONES.....APR. 9
"A well made, entertaining Buck Jones feature."—M. P. News.

OLD SWIMMIN' HOLE, THE (RAY-FIRST NATIONAL) CHARLES RAY .....MAR. 5
"Artistic presentation of Riley poem; great entertainment."—M. P. News.
Exhibitor Comment—"A very good Charles Ray picture, but failed to please majority. Played to exceptionally poor business for seven days." "Fine picture which drew good business." "An unusually delightful bit of screen entertainment which the entire city flocked to see. Censorship would not be worrying the industry if there were more films like this." "An excellent picture from every angle and business was splendid. Went over big." "The picture was shown at an opportune time, during Boys' Week, and it played to a capacity house for seven days." "Charles Ray in a beloved classic—an irresistible combination. Business excellent throughout week."
Consensus—"Good picture, good puller."

O'MALLEY OF THE MOUNTED (HART-PARAMOUNT) WILLIAM S. HART.....FEB. 19
"Good incident and Bill Hart touches make it interesting." M. P. News.
Exhibitor Comment—"One of the best Bill Hart has done and pleased the Hart fans." "Satisfactory box office returns, but not up to usual Hart receipts." "A good picture, but a weak drawing card. Only a fair house for the week. "Business was good with this one. A good picture that pleased the usual Hart crowds."
Consensus—"Good picture, good puller."

OTHER WOMAN, THE (FROTHINGHAM-HODKINSON) SPECIAL CAST .....APR. 9
"Story of dual personality offers interesting moments."—M. P. News.

OUT OF THE CHORUS (REALART) ALICE BRADY.....APR. 2
"Well below the average in entertainment values."—M. P. News.
Exhibitor Comment—"Drew a pleasing attendance with average results." "Used in conjunction with 'You Can Never Tell.' Average business, but it increased at end of week." "Nothing extraordinary about the picture, but Alice Brady is always a sure bet here. Showed in conjunction with Buster Keaton in "Neighbors." A good house all week."
Consensus—"Average picture, average puller."

PARTNERS OF THE TIDE (WILLAT-HODKINSON) SPECIAL CAST .....APR. 2
"Entertaining sea picture here."—M. P. News.
Exhibitor Comment.—"Old stuff. Little human appeal and dangerously close to being 'mushy' in spots. Took it off after three days, though it was booked for whole week."

PASSION FLOWER, THE (FIRST NATIONAL) NORMA TALMADGE .....APR. 16
"Wonderfully acted and artistically produced adaptation of stage success."—M. P. News.
Exhibitor Comment—"A great many people were disappointed in the story, but they came to see the star. Business was up to standard." "A splendid feature film which lived up to Norma Talmadge's high standard. Played to much better than average business during the week of its run." "A second run, helped considerably by

Box Office Reports continued on page 118

"BE MY WIFE"
(Max Linder Production)

Good Incident and Gags Provide an Amusing Comedy

MAX LINDER has come forward again with a comedy which may be called a fitting companion piece to "Seven Years Bad Luck." While it lacks the substance of the latter and presents a broken continuity it serves to provide an amusing hour, chiefly because of a good display of gags and incident. The noteworthy feature in the French comedian's work of late is his adoption of American methods in putting over his stunts. The foreign style seems to have been eliminated entirely —a style which often invited criticism. Being a pantomimist first, last and always, he has succeeded in repressing the exaggerated gesture, so that his expressions have developed an eloquence heretofore lost.

"Be My Wife" is a series of gags which are strung together to make richly humorous climaxes. What matters it if certain scenes are anti-climatic and that the story from start to finish is broken up on three separate occasions? The point is, it succeeds in scoring a hit with sure-fire gags and incident. Max is responsible for the hokum in his comedies. In fact he is the jack-of-all-trades on the lot. So he must accept censure as well as praise. In this case we cannot find fault with his idea or the execution of it, though it must be said he has progressed more rapidly as a gag artist than as an author.

"Be My Wife" is a matrimonial farce based upon outwitting a watchful aunt so that he may succeed in winning her niece. The picture develops rather slowly and relies for its introductory footage on a wealth of sub-titles. These are snappy enough to get over and once the incident starts it keeps going with plenty of spontaneity to the finish. The offering reaches a climax three different times and then begins all over again on another tack. There are traces of some of the star's old-time French farces visible in many of the situations. But for the most part the gags are new.

It is a funny scene which discloses Max about to be married with the best man putting over the old practical joke of starting a mouse on its creeping journey. The rodent climbs and the comedian shimmies and shakes in an effort to relieve the tickling. The gag is worked to the limit with the aunt coming in for some shimmying antics when the mouse develops a family. Another rich scene presents Max in a fight with himself—overpowering an imaginary burglar. There is some good interior trick stuff which has to do with trap doors and sliding panels. And a dog is in the picture and furnishes first class support. The titles are clever. Linder receives capable assistance from Alta Allen and others. No announcement has been made concerning the distribution.—Length, 5 reels. —*Laurence Reid.*

THE CAST

The Girl	Alta Allen
The Aunt	Carolyn Rankin
Archie	Lincoln Stedman
Madame Coralie	Rose Dione
Mr. Madam Coralie	Charles MacHugh
Mr. Dupont	Arthur Clayton
The Dog	"Pal"
The Fiance	Max Linder

By Max Linder.
Directed by Max Linder.

PRESS NOTICE—STORY

The French star and comedian, Max Linder, is coming to the ———— theatre next ———— in "Be My Wife," written and directed by the star himself. The comedy is a fast moving, high spirited, scintillating effort which is certain to provoke constant laughter. Indeed, it is vastly amusing in every one of its richly humorous scenes. The comedy is based upon a matrimonial tangle or rather an engagement. Max is a determined fiance who is not welcomed by his sweetheart's guardian. In fact she scoffs at him as a prospective husband for her pretty niece.

To circumvent her efforts Max is forced to execute several amusing high jinks—points which constantly place the irate woman in mirth-provoking predicaments. If he is balked in one attempt to lead the girl to the altar, he immediately thinks of some other novel plan. In the end he is entirely successful. The picture is marked for its incident and novel stunts.

PROGRAM READER

The irrepressible, irresistible, inimitable Max Linder is coming to the ———— theatre next ———— in his latest and greatest comedy entitled "Be My Wife." The famous French star wrote and directed the offering, which is a richly amusing satire upon the problem that confronts a would-be benedict to marry the girl of his choice, but who is prevented by her irascible guardian and aunt. Max's efforts to outwit her are laugh provoking. The comedy soars with original incident and is certain to prove entertaining. Certainly Max Linder is in a class by himself as an exponent of light comedy. "Be My Wife" presents him at his best. Come and be richly entertained next ————.

SUGGESTIONS

You can exploit this feature as Max Linder's latest and greatest. Play up that it outshines "Seven Years' Bad Luck," which was considered by exhibitors one of the best bets of the season. Make copy of the title and treat your copy in a light, snappy fashion. Exploit the star and use his name in every possible medium for advertising. Play up the comedy as a matrimonial mix-up. You can put on an all-jazz comedy week for your program. Your prologue can feature some jazz dancer accompanied by a jazz band. This would be in keeping with a scene in the comedy. Send out teasers with nothing but the title printed on them. These can be made up heart shape, preferably of a red color.

CATCH LINES

See Max Linder in the season's best comedy—"Be My Wife."

"THE MASK"
(Geo. H. Hamilton—Export & Import—State Rights)

Tedious Melodrama Filled with All the Old Stock Tricks

THERE does not seem to be a trick missing in this old-fashioned melodrama, which is so ridiculous that it cannot be taken seriously. Every time-worn ingredient has a place in the hectic action with much emphasis concentrated upon the machinations of three villains. Even the dual role is added to the burden of the plot. There are so many twists and turns—so many characters planted—that the director appears to be up a tree most of the time. An elimination of irrevelant scenes would have quickened the action and made it less tedious. After witnessing the serial-like episodes for many reels, the spectators sighed for relief. At least they did so in Loew's New York theatre. It was a case of too much of a good thing, for many of them took to kidding the villains and cheering the sorely tried hero.

The framework of the plot concerns a triangle. The hero is happily married, but his partner is always on the scene during his absence endeavoring to win the virtuous wife. The former goes on a journey to South Africa and in an arbitrary fashion the dual role is introduced when he encounters his twin brother, a ne'er-do-well. Back home the vicious partner is overacting and making himself ridiculous in his attentions to the wife. The husband has been accompanied to the Transvaal by his valet, a treacherous employee of the impossible partner.

The plot is shown up in all its theatrical, movie character when the hero encounters two or three hired thugs on the returning steamer who are paid to put him out of the way and steal the huge diamond suspended around his neck. The derelict brother is also on the boat and they get the wrong man. A title says that the ship is wrecked and the papers back home tell of the catastrophe, announcing the loss of lives—one of whom is the hero. It will need some explanation to discover how the valet turns up safe to continue his vicious tactics, and also how the supposed dead man turns up alive and reaches Frisco in a derelict state and with a lapse of memory. Meanwhile the wicked brother has put on the mask, stepped into his twin's shoes and palmed himself off to the wife as her husband.

With all three villains working in harmony there does not appear much chance for the virtuous characters in the story. But the ne'er-do-well has a re-awakened conscience and frustrates the other crooks, and the sorely tried husband comes home, regains his memory and all is well. The brother is killed in a revolver fight. Jack Holt is the star and almost succeeds in making his work convincing. The picture certainly resembles a product of the nickleodion days.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jack Traynor	Jack Holt
Kenneth's Wife	Hedda Nova
Signor Keralio	Fred Malatesta
Winthrop Parker	Harry Lonsdale
Arthur Steel	Byron Munson
Francois	William Clifford

By Arthur Hornblow.
Scenario by Jack Laver and Bertram Bracken.
Directed by Bertram Bracken.
Photographed by Eddie Linden.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre on ———— of ———— week is "The Mask," adapted from Arthur Hornblow's novel, and which stars Jack Holt, one of the most popular players of the screen. It is a vivid melodrama which carries a wealth of ingredients. Pathos, romance, sentiment, love, hate, intrigue, jealousy, thrills—these are all found in this picture which moves with splendid action from inception to conclusion.

The story is based upon the eternal triangle and shows the trials and tribulations of a husband and wife when they are separated. His partner in business is a moral leper whose object is to ruin him financially and socially and destroy his happiness. How he is frustrated is told in six reels of startling situations. Jack Holt, always a competent player, succeeds in giving a convincing portrayal of the husband. His company includes Hedda Nova.

PROGRAM READER

A vivid melodrama of intrigue—a compelling picture of the eternal triangle—a moving drama of thrills and startling action is "The Mask," an adaptation of Arthur Hornblow's story, which comes to the ———— theatre next ———— starring Jack Holt. This player has won recognition for his convincing portrayals upon the screen and he is admirably fitted for the demands of the role which takes him on a melodramatic journey, but which does not tax his histrionic capabilities. It is a dual role which Mr. Holt has here—a role which calls upon him to express in terms of adventure and romance. Hedda Nova is in the opposite role.

SUGGESTIONS

Doubtless your patrons are familiar with the work of Jack Holt, who has appeared as a leading man in a score or more of photoplays. He has won recognition through his talent and richly deserves stellar position on the screen. So play up his name. He is a great favorite with the feminine patrons. Play up Hedda Nova as his dealing lady. Bill the picture as tense melodrama of intrigue, adventure, and romance which is filled with crisp and startling action and suspense. Play up the author as a prominent literary figure in the world of letters. An effective prologue would be to have some dancer appear using Benda masks.

CATCH LINES

See "The Mask," a vivid picture of intrigue, adventure and romance.

Sixty minutes of startling action and suspense. See "The Mask" with Jack Holt.

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PICTURE BRAND STAR RELEASED PLAN BOOK

the fact that the play of the same name was in town, too. The tragic ending spoiled it for many fans, but business was brisk all week." "Went over fair, but drew big business on account of the star." "Capacity business, which is usually the rule with a Norma Talmadge production." "Many comments both for and against from patrons, but picture did good business." "Like all Norma Talmadge pictures, this went over good and drew satisfactory business." "Good picture to the usual good business that Norma Talmadge always brings."
Consensus—"Good picture, good puller."

PAYING THE PIPER (FAMOUS PLAYERS-LASKY CORP.) DOROTHY DICKSON.....JAN. 29
"Well produced domestic drama that will please."—M. P. News.
Exhibitor Comment—"Ran well for the entire week. Big houses set the stamp of their approval on this picture." "Held over for second week because of tremendous business. Generally pleased." "Business held up very well for second week. Pleased our patrons." "A good picture that played to good business." "A slender story produced to bring Dorothy Dickson into pictures. Not a strong box office attraction." "Found this to be a fair picture. Business about average." "A great attraction. This one brought large box office receipts." "Second week to fair business." "Good picture played to better than average business for week." "Lavish but not satisfying. Drew well but did not build. "Very good. Two days to extra big and big business." "Exceptionally well liked by everybody. One of the best opening Sundays in weeks. Kept up satisfactorily."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENNY OF TOP HILL TRAIL (FEDERATED FILM EXCHANGES) BESSIE LOVE.....MAY 7
"Bessie Love returns in worth-while romantic comedy drama."—M. P. News.

PERFECT CRIME, A (DWAN-ASSO. PRODUCERS) SPECIAL CAST.MAR. 5
"Director and star make character study interesting."—M. P. News.
Exhibitor Comment—"The plot of the picture is good but the production lacks pep." "Originally booked for week, but pulled on Wednesday, warm weather partly to blame for unsatisfactory business."

PLAYTHING OF B'WAY, THE (REALART) JUSTINE JOHNSTONE.....MAR. 26
"Justine Johnstone scores in satisfactory offering."—M. P. News.
Exhibitor Comment—"Pretty poor stuff. Justine doesn't live up to expectations, after all the press-agent fiub-dub about her." "A fairly entertaining production that drew average business." "Nothing great about the picture, but it is a creator of public interest and filled my house all week. Offers a good field for exploitation." "Good picture, well cast and directed. Public well pleased." "Extra big business for the week. Public seemed pleased with story, star and her ability as an actress."

PRICE OF POSSESSION, THE (PARAMOUNT) ETHEL CLAYTON.MAR. 26
"Ethel Clayton gives clever performance in mild entertainment."—M. P. News.
Exhibitor Comment—"Does not come up to Ethel Clayton's standard. A fair house all week, but an unsatisfactory picture." "One of the poorest things Ethel Clayton has ever done." "A fair picture and fair puller."
Consensus—"Average picture, average puller."

PRINCESS JONES (VITAGRAPH) ALICE CALHOUN.....MAR. 12
"Light offering affords fair entertainment."—M. P. News.

PRISONERS OF LOVE (RELEASED BY GOLDWYN) BETTY COMPSON.....JAN. 31
"Very unusual and artistic drama."—M. P. News.
Exhibitor Comment—"Charming, dainty picture. Opened to better Sunday in several weeks. Well liked, but no unbounded enthusiasm." "Pleased our patrons and drew good business." "Attracted in a pleasing manner and netted quite pleasingly." "Only an average picture which played to fair business."

PROXIES (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST.....APR. 23
"Interesting picture of crooks and redemption."—M. P. News.
Exhibitor Comment—"Positively the worst business in several years. Nothing about it to arouse interest." "Just an average program picture. Nothing to get excited over." "This feature proved one of the best business getters of the year and was generally liked by our patrons." "Didn't draw any too well for me, but pleased fairly well those who saw it." "Just fair, especially from box office standpoint." "Audiences commented favorably on this production. Business fair. Acting of cast good."

PUPPETS OF FATE (METRO) VIOLA DANA.....APR. 30
"Heart interest story with Viola Dana in a character role."—M. P. News.
Exhibitor Comment—"Viola Dana always a sure bet here. She lives up to her reputation in this picture. Good house all week."

REPUTATION (UNIVERSAL-JEWEL) PRISCILLA DEAN.....MAY 14
"Interesting picture might have been more dramatic."—M. P. News.
Exhibitor Comment—"Shows here on its first release and went over big. An alluring title which attracts interest. A full house all week." "Great box office attraction. Splendid picture, although incredulous in spots. Fair business." "This certainly went over big, making it necessary to hold over for second week. Patrons seemed pleased and box office receipts were satisfying." "Tremendous business. Picture has universal appeal."

RICH GIRL, POOR GIRL (UNIVERSAL) GLADYS WALTON.....JAN. 29
"Gladys Walton scores in heart interest story."—M. P. News

RIDIN' ROMEO, A (FOX) TOM MIX.....JUNE 11
"Unexcelled horsemanship in Mix's western farce."—M. P. News.

ROAD DEMON, THE (FOX) TOM MIX.....FEB. 26
Exhibitor Comment—"Tom Mix always a favorite here. Business good. picture fair."

ROAD TO LONDON, THE (ASSOCIATED EXHIBITORS-PATHE) BRYANT WASHBURN.....JUNE 11
"Bryant Washburn exploits London in this feature."—M. P. News.

ROADS OF DESTINY (GOLDWYN) PAULINE FREDERICK.....APR. 9
"Hopeless story enhanced somewhat by star's splendid acting."—M. P. News.
Exhibitor Comment—"Pauline Frederick is not up to her usual standard in this production and it can't even begin to compare with 'Madame X.'" "Artistically and dramatically, very fine, but did not get the business. Miss Frederick's admirers did not like her in this. Sorry, for thought it was great, myself."

ROMANCE PROMOTERS, THE (VITAGRAPH) EARLE WILLIAMS.JAN. 29
"The sun shines on Earle Williams in this one."—M. P. News.

ROMANTIC ADVENTURES (PARAMOUNT) DOROTHY DALTON..JAN. 22
"This one looks like a vehicle."—M. P. News.
Exhibitor Comment—"Two days to big business—good."

SAGE HEN, THE (EDGAR LEWIS-PATHE) SPECIAL CAST... ...JAN. 22
"A well-produced dramatic story of the west."—M. P. News.

SALVAGE (ROBERTSON-COLE) PAULINE FREDERICK.....MAY 28
"Pauline Frederick scores in heavy and morbid picture."—M. P. News.

SAPHEAD, THE (METRO) KEATON-CRANE.....FEB. 26
"Rather spotted, but provides some good entertainment."—M. P. News.

SCARAB RING, THE (VITAGRAPH) ALICE JOYCE.....JUNE 4
"Alice Joyce has fair mystery melodrama here."—M. P. News.

SCOFFER, THE (DWAN-FIRST NATIONAL) SPECIAL CAST).....MAR. 19
"Theatrical and far-fetched in incident but interesting." M. P. News.

SCRAMBLED WIVES (MARGUERITE CLARK PRODS.-FIRST NATIONAL) MARGUERITE CLARK.....JUNE 4
"Slender story makes just average starring vehicle."—M. P. News.

SCRAP IRON (FIRST NATIONAL) CHARLES RAY.....JUNE 11
"Greatest prize fight picture ever made."—M. P. News.

SEE MY LAWYER (ROBERTSON-COLE) T. ROY BARNES.....MAY 14
"Too lengthy and complicated to be amusing."—M. P. News.

SENTIMENTAL TOMMY (PARAMOUNT) SPECIAL CAST).....APR. 9
"Exceptionally artistic and undeniably human."—M. P. News.
Exhibitor Comment—"Reflects great credit on the producers and any theatre that shows this picture. We gained by exploiting May McAvoy as new star. Not a big box office attraction but pleases." "Great—can't say enough in its favor. Did tremendous business all week." "An excellent production in every way. Box office figures very satisfactory." "A delightful picture that many liked. Business good." "Splendid picture. Great drawing card, receipts fine." "Classiest picture of the year, but fails to draw the crowds." "Great picture. Went over fine. Everybody enjoyed it, consequently big business."

SEVEN YEARS BAD LUCK (ROBERTSON-COLE) MAX LINDER..MAY 7
"Unquestionably Linder's best picture to date."—M. P. News.
"Good picture from entertainment standpoint and brought good returns."

SHAM (FAMOUS PLAYERS) ETHEL CLAYTON.....MAY 28
"Good clean entertainment with star in likeable role."—M. P. News.

SHE COULDN'T HELP IT (REALART) BEBE DANIELS.....MAR. 5
"Lacks action, but will interest after a fashion."—M. P. News.
Exhibitor Comment—"Rather slow as a picture but star is charming enough and popular enough around here to carry the show. Average business."

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SHELTERED DAUGHTERS (REALART) JUSTINE JOHNSTONE...MAY 28
"The best little bet in many a month."—M. P. News.
Exhibitor Comment.—"The best thing Justine Johnson has yet done, and it shows promise. Her other pictures were so bad that business on this was just 'fair to middlin'' but believe that her next will draw and so on. This one was a fairly entertaining picture on a moss-grown theme."

SHOCKING NIGHT, A (UNIVERSAL) LYONS-MORAN.....JAN. 15
"Not substantial enough for five reels."—M. P. News.

SILK HOSIERY (INCE-PARAMOUNT) ENID BENNETT.....FEB. 19
"Long on fashion, short on drama."—M. P. News.
Exhibitor Comment—"Failed to draw. Our spring style show saved the day."

SILVER CAR, THE (VITAGRAPH) EARLE WILLIAMS.....JUNE 4
"This picture falters after a couple of reels."—M. P. News.

SKY PILOT, THE (CATHERINE CURTIS-FIRST NATIONAL) SPECIAL CAST.....APR. 30
"Fine western has collection of thrilling punches."—M. P. News.
Exhibitor Comment—"Good average picture. Did as much business as we expected with it." "Not an extraordinary attraction. Used a Semon comedy to help out."

SMALL TOWN IDOL, A (SENNETT-ASSO. PRODUCERS) SPECIAL CAST.....FEB. 19
"Mack Sennett gives a three ring circus here."—M. P. News.
Exhibitor Comment—"Second week to good business." "Sennett has given us one of the best comedies of the year in this picture and it is a laughing success from start to finish. Broke house records first week of its stay here and we are holding it for a second week." "Fairly good picture, but we had poor business with it. "Picture lived up to the advance notices given it by critics and we played to splendid business during its run." "Attracted capacity business for week's run." "Sennett has produced one of the best comedies ever screened and it did a big business at our theatre during its entire run." "Broke the house record on opening and held over for second week." "Good summer stuff. One of the funniest comedies ever made." "Held it over for a second week to box office returns almost as much as the first week. If it had not been for two days of hot weather we would have beaten the first week. Picture, curiously enough, appealed here mostly to men." "Well liked, drew fine and receipts pleasing."

SMART SET, THE (UNIVERSAL) EVA NOVAK.....APR. 2
"Rather frail but pleases in a mild fashion."—M. P. News.
Exhibitor Comment—"Our audiences called this poor. Business was not up to average either."

SNOWBLIND (GOLDWYN) SPECIAL CAST.....JUNE 4
"Snow picture that impresses because of splendid acting and scenic values."—M. P. News.

SNOB, THE (REALART) WANDA HAWLEY.....MAR. 5
"Good production of commonplace story—will get by."—M. P. News.
Exhibitor Comment—"Very attractive. Just the kind of picture to appeal to high class neighbor audiences. Pleasing throughout and thoroughly proper." "A good picture and business was fine during the showing of it." "Very acceptable and pleasing picture with good cast."

SOCIETY SECRETS (UNIVERSAL) EVA NOVAK.....FEB. 26
"Heart interest drama is mild but entertaining."—M. P. News.
Exhibitor Comment—"Very poor picture. Business was much less than usual."

SOMETHING DIFFERENT (REALART) CONSTANCE BINNEY....JAN. 29
"Rather frail but backgrounds save it."—M. P. News.
Exhibitor Comment—"Good picture to fair business. Better crowds than usual." "A good picture. This star always draws well at this house. Fine business during run." "A very draggy piece; nothing worth while in it but star registers in some mighty pleasing scenes. Can see no excuse for making picture as poor as this one with product as good and as fine a cast as the director had." "Splendid picture. Had much favorable comment. Good direction and good back grounds."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 120

"HOME TALENT"
(Sennett-Associated Producers)

Good Slapstick on Both Ends; Sags in the Middle

THE first few hundred feet of this and the last couple of reels is very good slapstick, but sandwiched in the middle is a sequence showing the Sennett comedians rehearsing a vaudeville act, with fadeouts illustrating what the act should be, that contains no comedy of any sort and kills any chance the production has of going over as a feature. With this sequence, burlesque "Roman stuff" eliminated, what is left would make an average two reeler, good in any house where low comedy is appreciated.

Most of the Sennett players have parts. Ben Turpin, Charlie Murray, Phyllis Haver and Kalla Pasha do their best to provide entertainment and succeed whenever the material presents any opportunity. The Sennett bathing girls, with nothing much left to the imagination, are used in the Roman episode. This sequence has cost quite some money, but it fails to impress because of the burlesque.

The picture was directed by James E. Abbe, who also "doubled" at the camera. What little story there is concerns various people in a theatrical boarding house run by Charlie Murray. They sidestep their landlord, rehearse their acts, play poker and give a performance at a cabaret. All this is outside the Roman episode.

The laughs are earned in sequences showing Ben Turpin and a partner rehearsing a knife throwing act, a poker game with some good gags, a jealous husband episode and the burlesque vaudeville acts put on at the cabaret.

About equal opportunity is presented for the formidable array of comedians who have parts. Turpin furnishes some of the laughs, Murray about an equal number, and Phyllis Haver is undeniably funny at times. However, as a whole it will not set the world on fire. On a bill of strong short subjects or with a dramatic feature it should prove acceptable. In length the production is five reels. In entertainment qualifications it is about half that number.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Hotel Proprietor ..... Charlie Murray
Boarders ..... Ben Turpin, James Finlayson, Kalla Pasha, Eddie Gribbon, Dot Farley
Proprietor's Daughter ..... Phyllis Haver
Beauty Contingent ..... Harriet Hammond, Mildred June, Kathryn McClure

By Mack Sennett.
Directed by Mack Sennett and James E. Abbe.

PRESS NOTICE—STORY

Mack Sennett's five reels of comedy, fantasy and beauty, bearing the suggestive title of "Home Talent" will be the feature attraction at the ———— theatre next ————. The offering is said to be utterly unlike anything that Sennett has yet produced in its ingenious plot and in the vast range of scenic and picturesque possibilities developed by the action of the story. The plot opens in a rural hotel, the proprietor of which is the genial comedian, Charles Murray. Five of his boarders command attention—they being Ben Turpin, James Finlayson, Kalla Pasha, Eddie Gribbon and "Dot" Farley.

The latter is a romantic milliner; Turpin and Finlayson are a stranded vaudeville team, and so are Gribbon and Pasha. Murray backs the quartette in a theatrical venture and even lends them his daughter, Phyllis Haver, to play a leading role. The picture is marked by some hilarious comedy. It has been given a sumptuous production and the players acquit themselves in a creditable fashion. Practically all the Sennett favorites—bathing beauties and comedians—are featured in the production.

PROGRAM READER

Mack Sennett's latest and greatest multiple reel comedy, "Home Talent," is coming to the ———— theatre next ————. Those who have viewed this much-talked-of comedy-spectacle agree that it is one of the best productions that has emanated from the Sennett studios in many months. All the Sennett favorites are found in the cast—including Ben Turpin, the comedian with the funny eyes; Eddie Gribbon, James Finlayson, Kalla Pasha, Charlie Murray, Phyllis Haver, Harriet Hammond, and "Dot" Farley. The picture is spectacular in its picturesque settings and the action is snappy and full of bright points—points which are richly humorous as scored by the clever cast. The Sennett beauties are very much in evidence.

SUGGESTIONS

Feature Sennett's name in all your copy and make a special announcement that the picture is coming to your theatre with all the Sennett favorites. Be sure to play up Ben Turpin and bill him as the chap with the funny eyes, or handsome Ben. Also give attention to the names of Eddie Gribbon, Charlie Murray and Phyllis Haver. Play up the Sennett beauties and present stills of them for lobby display. Make mention that the picture is considered Sennett's greatest achievement—his greatest five reel comedy. You can promote a "buy-at-home" celebration by linking up with stores that feature home-made articles. Bill it as a most spectacular comedy. Treat your copy in a light, humorous fashion. Have an all-comedy program at your theatre. The best angle is to feature the players—all of whom are favorites.

CATCH LINES

See Ben Turpin, Charlie Murray, Jimmy Finlayson, Phyllis Haver, Harriet Hammond, Eddie Gribbon and the other Sennett favorites, including the bathing beauties in "Home Talent."

"A BROKEN DOLL"
(Dwan-Associated Producers)

As It Stands, Very Doubtful Entertainment

THIS is made up of about equal parts of interesting melodramatic incident, fair rural hokum and rather commonplace "kid" stuff, with an obvious, improbable and convenient story, made worse by the injection of a maudlin romance.

The picture is not without its audience appeal, but the interest is gained and held from time to time by individual sequences rather than by the story as a whole. The thing which makes the production especially disappointing is a disagreement between the sentiments expressed by the titles and the characterization of Monte Blue in the principal acting role. The titles identify Mr. Blue as playing a typical "blue shirt" lead, while his performance, the incident provided him and the actual basic idea would indicate that his role was that of a "not all there" young farm hand who in his simple minded way is trying to replace a doll he has broken by accident. To accept Mr. Blue as normal and intelligent is to make the plot so trivial and unreal that it has no value and shows Mr. Blue overacting in nearly every scene.

Also the picture should have no romance in spite of the fact that it is alleged the love interest is the one absolutely essential of the successful feature. With Mr. Blue playing a half wit and minus the romance that is dragged in by the ears, it would have a chance of pleasing some people. As it is we doubt if it will get by with any one as whole.

Aside from the star's performance, which can be called good or bad, according to interpretation as explained, the cast is consistently good. Mary Jane Irving does very nicely in the child role. She and Mr. Blue have most of the scenes. Allan Dwan directed and wrote the continuity. His direction is good in the individual scenes, making much of little detail.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Tommy Dawes ..... Monte Blue
Harriet Bundy ..... Mary Thurman
Rosemary ..... Mary Jane Irving
Bill Nyall ..... Les Bates
Mrs. Nyall ..... Lizette Thorne
Sheriff Hugh Bundy ..... Arthur Millett
Knapp Wyant ..... Jack Riley

By Wilbur Hall.
Scenario by Allan Dwan.
Directed by Allan Dwan.
Photographed by Lyman Broening and L. W. O'Connell.

PRESS NOTICE—STORY

An excellent rural comedy drama, with a real old time homespun hero is offered at the ———— theatre for a ———— days engagement beginning ———— in "A Broken Doll" an Allan Dwan picture released through Associated Producers.

In the principal role is Monte Blue, a recognized artist in portraying parts of the sort he has in "A Broken Doll," that of a plain country boy, an orphan who woos and wins the sheriff's pretty daughter.

Others in the all star cast who have prominent roles are Mary Thurman, Les Bates, Jack Riley and little Miss Mary Jane Irving who does very clever work as a little lame girl. The picture was personally directed by Allan Dwan from a story by Wilbur Hall. It is a story of ranch life in California with a lot of fine melodramatic incident, good rural "hokum" and pleasing "kid" stuff. A picture that all the family will like, clean and wholesome with a pleasing romance.

PROGRAM READER

"A Broken Doll" is the title of the rural comedy drama produced by Allan Dwan for Associated Producers release which is scheduled for a ———— days showing at the ———— theatre beginning ————.

The cast enacting the picture is all star and includes such favorite players as Monte Blue, Mary Thurman, Mary Jane Irving and others. The story told concerns the incidents that befell a country boy, an orphan, when he obtained work on a California ranch. Monte Blue, as the homespun hero, has a role eminently suited to his particular talents and is given excellent support. Little Miss Irving shows remarkable talent in portraying a cripple child and will be a great hit with the kiddies and lovers of children.

The big acting role goes to Monte Blue who is always at home in characterizations of the "blue shirt" lead type. He does some remarkable acting as Tommy Dawes," the boy who has found a job on the ranch and finally woos and wins the pretty daughter of the sheriff. Some fine scenic back grounds of Southern California add to the beauty of the production.

There is fast action and considerable of a thrill in some of the scenes.

The heart interest is good and the rural "hokum" amusing. The picture is in five reels and was personally directed by Mr. Dwan.

SUGGESTIONS

In billing this we would resort to the "hokum" stunts paying small attention to the story and not promising a big picture. It is a good picture in which to interest the children and if we were going to bill a star we would select Mary Jane Irving and play her up as a child prodigy. Dolls of various sorts in the lobby with the "broken" idea played up some way would be a good prologue suggestion.

CATCH LINES

The story of a little cripple girl, an orphaned boy who found a home in the hearts of the big rancher's family, an escaped convict, the sheriff and his pretty daughter. Full of humor and incident and with a heart interest story that all will enjoy.

"Tommy Dawes" wasn't much to look at but he had a heart as big as all out doors and when he broke his little girl friend's doll, he just had to make the matter right. And that was what started all the things that happened before the escaped convict met his just dues, little Harriett got her new doll and "Tommy" won the heart of the Sheriff's pretty daughter. A story of California today. Just a plain tale of incident and action with a pleasant love story thrown in.

The Index to The Complete Plan Book

(Continued from page 118)

PICTURE BRAND STAR RELEASED PLAN BOOK

STRAIGHT IS THE WAY (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAR. 5
"*Crook comedy drama is highly diverting.*"—*M. P. News.*
Exhibitor Comment—"Fair. The plot of the picture weak and it does not hold the attention of the audience." "Above average of crook pictures with some excellent comedy in it but did not seem to pull very well." "Good picture, good cast. Slightly improbable story, but good entertainment value." "Good picture and good box office bet." "Bully picture, but drew worst box office receipts that our house has ever known."
Consensus—"*Average picture, average puller.*"

TALE OF TWO WORLDS, A (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....MAR. 26
"*Melodrama is obvious, but carries punch and color.*"—*M. P. News.*
Exhibitor Comment—"Fair picture with which I had average business."

TEN-DOLLAR RAISE, THE (FROTHINGHAM-ASSOCIATED PRODUCERS) SPECIAL CAST.....MAY 21
"*Wonderfully human and genuinely entertaining.*"—*M. P. News.*

TESTIMONY (STOLL FILM CORPORATION) SPECIAL CAST)...MAR. 19
"*Good combination makes interesting story.*"—*M. P. News.*

THAT GIRL MONTANA (HAMPTON-PATHE) BLANCHE SWEET..JAN. 8
"*Star dominates pleasing production.*"—*M. P. News.*
Exhibitor Comment—"Very good. Two days to big business."

THREE SEVENS (VITAGRAPH) ANTONIO MORENO.....APR. 2
"*Unusual plot carries quite a punch.*"—*M. P. News.*

THROUGH THE BACK DOOR (UNITED ARTISTS) MARY PICKFORD .....MAY 28
"*Mary Pickford's talent and personality will put this over.*"—*M. P. News.*
Exhibitor Comment—"Going big on second week's run. Very entertaining story."

TIGER TRUE (UNIVERSAL) FRANK MAYO.....Jan. 22
"*Rather crude but carries a punch.*"—*M. P. News.*
Exhibitor Comment—"Average production. While the plot is interesting, it is much the same as many others now running."

TIDAL WAVE, THE (STOLL FILM CORP.) SPECIAL CAST.....MAR. 12
"*Has interest, but is rather long drawn out.*"—*M. P. News.*

TOMBOY, THE (FOX) EILEEN PERCY.....APR. 30
"*Better small town pictures have been seen.*"—*M. P. News.*

TOO MUCH SPEED (PARAMOUNT) WALLACE REID.....JUNE 18
"*Wallace Reid has another entertaining auto story here.*"—*M. P. News.*

TRAVELING SALESMAN, THE (PARAMOUNT) ROSCOE ARBUCKLE .....MAY 7
"*Fatty Arbuckle has an interesting picture here.*"—*M. P. News.*
Exhibitor Comment—"A mediocre picture. Business didn't amount to much."

TWO WEEKS WITH PAY (REALART) BEBE DANIELS.....JUNE 4
"*Light in substance, but thoroughly pleasing.*"—*M. P. News.*
Exhibitor Comment.—"This one went over great. Bebe Daniels is always a big favorite here. A full house all week." "Drew nicely. Bebe is building up a big following."

TWO WISE WIVES (LOIS WEBER-PARAMOUNT) SPECIAL CAST .....JUNE 4
"*Interesting especially to women because of character contrasts.*"—*M. P. News.*

UNCHARTERED SEAS (METRO) ALICE LAKE.....APR. 30
"*Mechanical plot and stilted characters in this one.*"—*M. P. News.*

UNKNOWN WIFE, THE (UNIVERSAL) EDITH ROBERTS.....MAR. 19
"*Interesting picture on favorite theme.*"—*M. P. News.*
Exhibitor Comment—"Good clean little picture but no drawing card."

VOICE IN THE DARK, A (GOLDWYN) SPECIAL CAST.....JUNE 18
"*This is not good screen material.*"—*M. P. News.*

WALLOP, THE (UNIVERSAL) HARRY CAREY.....MAY 14
"*Good incident and detail spell interesting western for Carey.*"—*M. P. News.*
Exhibitor Comment—"An ordinary western picture. Business fair."

WAKEFIELD CASE, THE (WEBER-WORLD-STATE RIGHTS) HERBERT RAWLINSON .....APR. 16
"*Crook story carries lively action and suspense.*"—*M. P. News.*

WESTERN HEARTS (ASS'D PHOTO-PLAYS) SPECIAL CAST....JUNE 18
"*Some good incident in ordinary western.*"—*M. P. News.*

WHAT EVERY WOMAN KNOWS (WILLIAM DE MILLE-PARAMOUNT) SPECIAL CAST.....MAR. 12
"*Fine production, but subject matter is talky.*"—*M. P. News.*
Exhibitor Comment—"High class picture that appeals to the discriminating. Well liked by those who saw it, but didn't have a universal pull with the population at large." "Enjoyed fair business for week run. Opened to big business. Audiences commented favorably on production." "A splendid production with a title that is a business getter. A capacity house at my theatre for a week's run." "Went over fair to fair attendance." "A fair picture. It disappointed many, however, who came, attracted by the combined names of Barrie and DeMille and went away disappointed at the lack of action and general slowness. On the other hand it charmed an equal number. Business was brisk." "Nice picture, but quiet to interest many. Hardly a normal business." "As entertainment a good picture, but failed to draw for me." "Public opinion divided. Well directed and fairly good picture, but there is no special punch to create more than a passing comment." "One of the best pictures of the season. William DeMille has adhered carefully to the main points of the original story and has maintanied all of Barrie's charm. Lois Wilson and Conrad Nagel are excellent in the star roles." "Picture appealed strongly to our audiences and business was good during its run."
Consensus—"*Good picture, good puller.*"

WHAT HAPPENED TO ROSA (GOLDWYN) MABEL NORMAND..APR. 25
"*Mabel has a mediocre one here.*"—*M. P. News.*

WHAT WOMEN WILL DO (ASSOCIATED EXHIBITORS-PATHE) SPECIAL CAST.....FEB. 19
"*Pretty arbitrary, but has audience appeal.*"—*M. P. News.*
Exhibitor Comment—"A well told story—a good drawing card—large house all week."

WHAT'S A WIFE WORTH (ROBERTSON-COLE) SPECIAL CAST..APR. 23
"*Sob-sister story is stressed with false sentiment.*"—*M. P. News.*

WHAT'S WORTH WHILE (PARAMOUNT) SPECIAL CAST.....APR. 16
"*Single track and rather slow.*"—*M. P. News.*
"Good picture that does justice to a snappy title. Played in conjunction with 'You'll Be Surprised,' a Chester comedy, and did a week's capacity business at my house." "Too long drawn out and tiresome. Did nothing that had not been done before, and was considered far below usual standard for Lois Weber picture. Took it off after three days to very poor business."

WHAT'S YOUR REPUTATION WORTH (VITAGRAPH) CORINNE GRIFFITH .....APR. 16
"*Interesting feature gives star emotional opportunities.*"—*M. P. News.*

WHILE THE DEVIL LAUGHS (FOX) LOUISE LOVELY.....MAR. 12
"*An unconvincing underworld story with Louise Lovely.*"—*M. P. News.*

WHISTLE, THE (HART-PARAMOUNT) WM. S. HART.....APR. 9
"*Bill Hart puts on the capital vs. labor formula with fair success.*" *M. P. News.*

WHITE AND UNMARRIED (PARAMOUNT) THOMAS MEIGHAN..JUNE 11
"*Fair entertainment in Meighan's latest.*"—*M. P. News.*
Exhibitor Comment—"An excellent picture, which, coupled with the popularity of Thomas Meighan, brought good houses during its run."

WILD GOOSE, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....MAY 21
"*Conventional picture of the eternal triangle.*"—*M. P. News.*

WISE FOOL, A (PARAMOUNT) SPECIAL CAST.....JUNE 11
"*Good direction makes this picture very human.*"—*M. P. News.*

WITCHING HOUR, THE (PARAMOUNT) SPECIAL CAST.....MAR. 12
"*Weak adaptation of rich melodrama.*"—*M. P. News.*
Exhibitor Comment—"Draggy, disconnected—somebody always going somewhere after something. Shame to waste the talents of a star of Elliot Dexter's calibre in such stuff as this. Cast only fair—Mary Alden superb—as usual!" "Elliott Dexter's best yet. The title is slightly lacking as a creator of public interest, but the picture itself is a business getter. A good house throughout the week." "A combination of hot weather and a well known play, but one not particularly well produced. Result—our crowds dwindled." "This was only a fair picture and fair puller." "A very fine version of a very fine play. Splendid acting throughout. Good business in a week of general poor business."

WITHOUT LIMIT (BAKER-METRO) SPECIAL CAST.....MAR. 5
"*Entertaining despite a mechanical development.*"—*M. P. News.*
Exhibitor Comment—"Considered one of the strongest plays of the year by critics and patrons alike. Opened to fair business but picked up steadily during the week." "Good picture that drew satisfactory business." "A good photoplay that brought good business. Well acted throughout." "Fine picture and brought good business."
Consensus—"*Good picture, good puller.*"

WOLVES OF THE NORTH (UNIVERSAL) EVA NOVAK.....MAY 21
"*Conventional Alaskan story carries wonderful backgrounds.*"—*M. P. News.*
Exhibitor Comment—"Mediocre picture, but it drew the crowds."

WOMAN GOD CHANGED, THE (COSMOPOLITAN-PARAMOUNT) SPECIAL CAST .....JUNE 4
"*Regeneration picture certainly holds the interest.*"—*M. P. News.*

YOU AND I (SWEDISH BIOGRAPH-RADIOSOUL) VICTOR SEASTROM .....MAR. 12
"*Wonderfully impressive drama; well produced and acted.*"—*M. P. News.*

"Flashbacks" on Earlier Releases

"The Jack Knife Man" (First National)—"Average business two days."
"The Blue Bandanna" (Robertson-Cole)—"Two days to average business."
"Gift Supreme" (Republic)—"A good picture to average business two days."
"Fixed by George" (Universal)—"Poor picture to average business one day."
"Notorious Mrs. Lisle" (First National)—"Average business two days."
"Bright Skies" (Robertson-Cole)—"Average business two days."
"Blue Pearl" (Republic)—"Fair to average business two days."
"Sundown Slim" (Universal)—"One of his best. Extra big business one day."
"Splendid Hazzard" (First National)—"Fair to average business two days."
"Notorious Mrs. Sands" (Robertson-Cole—"Average business two days."
"Trilby" (Republic)—"Average business two days."
"Modern Salome" (Metro)—"A rather poor offering to average and poor business two days."
"Please Get Married" (Metro)—"A story in six reels that should have been in three."
"Perfect Lady" (Goldwyn)—"Went over with most of the patrons. Average business two days."
"The Bramble Bush" (Vitagraph)—"Was very well produced and a good average picture. Average business one day."
"Fair and Warmer" (Metro)—"This one pleased 100 per cent and Mae Allison is becoming very popular."
"The Climbers" (Vitagraph)—"A good average offering which seemed to please."
"Everybody's Sweetheart" (Selznick)—"This is probably the poorest picture Olive Thomas ever starred in and did not draw the business like 'Darling Mine.'"
"The Bondage of Barbara" (Mae Marsh)—"A fair offering—average entertainment."
"The Winchester Woman" (Vitagraph)—"Pleased most all of my patrons."
"The Love Expert" (First National)—"Very clever and up to the usual high mark set by these girls. Did not draw as big as some but no fault of the picture or star."
"Mary's Ankle" (Paramount)—"Good clean-cut comedy drama. Drew average for two days."
"Dangerous to Men" (Metro)—"Great picture which drew capacity with "Son of Tarzan."
"39 East" (Realart)—"Another Realart success with Constance Binney coming fine."
"Willow Tree" (Metro)—"A poor picture to poor business one day."
"The Wolf" (Vitagraph)—"A most pleasing picture and strong story."
"Poor Simp" (Selznick)—"Not as good as expected and did not make the hit expected."
"The Cheater" (Metro)—"A production that shows the versatile power of May Allison. Just as average picture."
"The Devil's Passkey" (Universal)—"A good picture that pleased everyone. Four days to good business."
"Homespun Folks"—"Big business for three days."
"Old Lady 31" (Metro)—"Played it on the bill with a Buster Keaton comedy to extra big business for three days."
"Last of His People" (Mitchell Lewis)—"Average business two days."

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT PLAYERS

LUCIA BACKUS SEGER will soon be seen in a "mother role" when the special production under the direction of Charles Bradin, "Footfalls," for William Fox, is shown. Mrs. Seger is one actress who believes in cashing in on the screen what she learned in a long career upon the speaking stage.

There are old time theatre goers who look back with fond recollection on the Charles Hoyt comedies, and recall Mrs. Seger as "Bossy" in "A Texas Steer."

Stepping from the stage after a long experience on the road and in stock, Mrs. Seger turned her attention to pictures, and has appeared the last few years in some of the best productions that have been thrown on the screen. Directors found in her both a comedienne of exceptional ability and an actress able to portray mother roles, or the stern and exacting suffragette, in a manner lending conviction to the character.

Most recently Mrs. Seger was assigned the important role in "Footfalls" following completion of her work in "The Wild Goose," for Cosmopolitan. Previous to this she played with the Legend Film Comedies, with both Norma and Constance Talmadge, with Marguerite Clark, John Cumberland, Eugene O'Brien, and in a Robert Gordon picture made by J. Stuart Blackton.

For years Mary Pickford has been besieged with requests from all parts of the country for photographs of herself. The requests for photos of a star of Miss Pickford's magnitude reach into the thousands.

Various philanthropic organizations have seen the great possibilities for charity work in this demand, and as Miss Pickford has always been actively interested in welfare endeavor, these suggestions for turning the demand for her photos into benevolent channels, were considered favorably.

One day a happy thought came to her—that of establishing a charity herself for needy children. And so she established "The Good Cheer Fund" for the orphans, cripples and bed-ridden kiddies of this country.

Now the "Good Cheer Fund" has exclusive rights to her photographs. With the exception of a small margin profit to the photographer, all money goes to those who have, in a large measure, been responsible for this star's success—the children of America.

Since the inauguration of her fund Miss Pickford turns over all



Lucia Backus Seger, in a scene with Estelle Taylor in "Footfalls" (Fox)

requests for her pictures to this organization, and in reply to every call for a picture the following post card message is sent out.

"Dear Friend; Your request for a photograph has been turned over to the "The Good Cheer Fund," which is now selling my pictures for the benefit of needy children. There are thousands of children in this country for whom the sun never shines. Some are orphans, some are cripples, some are bed-ridden invalids. 'The Good Cheer Fund' has been established to bring a little more happiness and gladness into their lives. All money above the actual cost of the photograph goes to the support of this fund, so every picture purchased is a sunbeam for a needy child. Photographs are obtainable in three sizes—6 and a half by 8 and a half, $.25; 8 x 10, $.50 and 11 x 14, $1.50. Send coin, postal order or stamps to Nelson Evans Studio, 6039 Hollywood Boulevard, Hollywood, California, and a picture will be forwarded to you promptly."

Corinne Barker has been gaining in prominence since her debut into the picture world, and has added to her laurels, besides playing a prominent role in "Why Girls Leave Home," and a part in "Enchantment," the pre-release Cosmopolitan picture for Paramount. This photoplay, directed by Robert G. Vignola, was the first Mr. Vignola had made starring Marion Davies. He was extraordinarily particular about selecting the cast throughout. Miss Barker's fortune in being included in the stupendous production is a tribute to her previous work.

Hayward Mack, Laura LaPlant and Jack Brammall, all well-known screen players, will be seen in support of Edna Murphy and Johnnie Walker in their first starring venture for Fox.

Claire Whitney and Robert Emmett Keane have forsaken a successful entrance into vaudeville to star in motion pictures. "Featurettes," or two-reel offerings, are what they expect to do, for which there seems to be a likely market. Already the 'script for the first production is prepared, actual "shooting" to begin at once. These new short subjects will be made under the direction of Hal Benedict at the Benedict Studios, College Point, Long Island, and will be handled by the Forward Film Distributors.

Miss Whitney, most attractive and an actress of acknowledged ability, will, of course, play the leading feminine roles, sharing honors with Mr. Keane, who, while new to followers of motion pictures, is a well and favorably identified actor of the legitimate stage. Great success is prophesied as a result of the completed negotiations, upon which all are receiving due congratulations.

Many inquiries have been made to producing units, asking for a solution of the temporary disappearance of Mabel Bardine, a picture actress who had won a substantial following before she was confined to her home on account of a long illness. However, Miss Bardine, it is understood, will soon be re-instated, having completely recoverd her health. Negotiations are pending for her services in an independent production, soon to be announced.

Ethel Dwyer will be seen in the leading feminine quantity, of the screen version of "Ten Nights in a Bar Room," which is said will be the cause of the lady being recipient of many flattering offers. Some have already put in a bid.

A short time ago, Virginia Lee traveled to Tulsa, Oklahoma, where she immediately commenced working in "The White Mask," a photo-play in which she will share honors with Franklyn Farnum. In the midst of activities, along came the race riot interrupting their peaceful "shooting" with the kind that makes considerable racket, and which was responsible for a number of casualties. Miss Lee was frightened sufficiently not to disobey orders from the studio that all players connected with the Farnum company remain in their living quarters until the race riot subsided.

ABOUT DIRECTORS

"IT is unfair to criticize the American photoplay for its idealization of youth," is the statement of Elmer Clifton, long connected with D. W. Griffith, who is now launching his own producing organization. And explains: "One frequently hears adverse comment about the ever present featuring of the sixteen-year-old ingenue, the film flapper. 'Life does not wholly revolve around children' they point out."

Mr. Clifton declares this is unjust to the screen director. He is, after all, but enmeshing the spirit of America in celluloid. America places youth upon a pedestal. It is evidenced everywhere, in our love of sports, in our worship of "young blood in business," in the very way our younger men and women imitate the affectations of the 'teens.

"The photoplay writer cannot be completely realistic any more than can the stage dramatist, the novelist or the short-story writer," said Mr. Clifton. "He must idealize life, at least to an extent. How many heroines of novels are drawn old and unattractive?

"The photoplay owes its success to its ability to incorporate every observer into its action. The person out in front must throw himself into the play or it fails in its purpose.

"Foreign film authorities criticize our photoplay for its immaturity, declaring that our youthful star obviously cannot reflect life, since they have not lived it; which is 'rot.' A woman, be she sixteen or sixty, knows by instinct and intuition. To say the flapper, not knowing life, obviously cannot depict it on the screen is manifestly wrong. One need not be a murderess to play Lady Macbeth or a convalescent maniac to enact Ophelia.

"On the other hand, the stage requires years to perfect the voice, diction and technique. Clearly, the screen is the epitome of youth."

Mr. Clifton is predicted as a coming leading director, following his years of training and natural ability for the kind of work he will do.

Reginald Barker's contract with Goldwyn has expired. That is, unless he has affixed his signature to another, as is rumored, Goldwyn officials are urging the director to do. At least, it is said, Mr. Barker's services are coveted until the filming of Hall Caine's "The Christian" can be executed.

Reginald Barker is now engaged in final touches upon "The Poverty of Riches." During his contract with Goldwyn he has produced a half dozen pictures starring such celebrities as Geraldine Farrar, Pauline Frederick; but his latest works include "Godless Men," "Bunty Pulls the Strings," "Snowblind" and "The Old Nest."

To Mary Miles Minter, Mr. Harry Millarde owes a vote of thanks, of which he is probably not advised. Just before Mary left for a vacation in Europe, she attended a luncheon at which she was guest of honor. Somebody asked her what picture she considered the best of the year. "Over the Hill," said Mary. "I just love it!"

Among those directors present in New York, after having been on the west coast several months, is Dell Henderson.

Among recently initiated members of the Motion Picture Directors' Association are William De Mille, T. Hayes Hunter, Lawrence Trimble, Jack Ford, Albert Russell and Lee Moran, all west coast men.

Charles Giblyn, upon completion of the picture starring William Russell, started right in on another Fox production, "The Lady From Longacre."

Sidney Olcott has completed the first picture for the Pine Tree Pictures, Inc., entrusted to his able direction. Mr. Olcott is one of the most favorably and best known directors in the motion picture industry.

J. Searle Dawley is arranging preliminaries for another Fox picture, which will be made under his direction, the theme of which is motherhood.

A two-reel comedy, called "Don't Marry," is one of the Sun-lite series of the Shiller productions, released by Reelcraft, directed by Arthur Hotaling, with a cast including Billy Quirk, Bobby Burns and Jobyna Ralston. The story relates of two young lovers who have quarreled and who are individually named as heirs to a certain sum of money. In the case of the girl, she is not to receive the money if she marries. On the other hand, the boy must marry at a certain date in order to lawfully acquire the inheritance—which provides for many thrilling incidents, at the end of which both lovers find themselves under arrest for passing counterfeit bills, and it is found that the lawyer who engineered the offer was an escaped lunatic. The story was written by Frank Mattison, who directed a previous Reelcraft two-reeler, and the scenario by Robert Snody.

"Salvage" Is Booked by the Loew Circuit

"Salvage," the Robertson-Cole production with Pauline Frederick enacting a dual role of tremendous power, is off to a flying start in the metropolitan district. The Loew Circuit, lost no time in booking "Salvage" in all its theatres in the New York district, embracing in all about 100 days.

"Salvage" was directed by Henry King. Miss Frederick in "Salvage" portrays the part of Bernice Ridgsway, a young woman of fine breeding, and the role of Kate Martin, an exactly opposite type. The two parts require high artistry in their interpretation and Miss Frederik does some notable work in the many big scenes, states Robertson-Cole.



Doug Fairbanks as he will look when "The Three Musketeers" is released by United Artists

"Food for Thought" is New Capitol Comedy

George Bunny will again be seen in the leading role of a Capitol Comedy, when "Food for Thought," the latest two reel release of the Goldwyn Distributing Corporation, is shown. The story is a rapid fire burlesque in which the serious situations are treated in the comic vein.

Like its predecessors in which Mr. Bunny played the leading male role, "Food for Thought" was written by Kingsley Benedict and directed by Mark Goldaine. The photography, which includes many stunts with the camera, was in the hands of O. G. Hill.

In the cast, Estelle Harrison plays opposite Mr. Bunny and the little dark-skinned urchin in the brass buttons of a bell boy adds a delightful bit of comedy.

Trolley Strike Can't Keep 'Em from Lloyd

Making money with Harold Lloyd comedies in spite of a trolley strike which crippled the business in the great majority of houses, is the achievement of Mr. Elliott, of the Clinton Square Theatre, of Albany, N. Y.

When Mr. Elliott was to run the Lloyd picture, the police ordered all the jitneys off the street and the people had no means of transportation. In spite of this, the week's business was immense, and Mr. Elliott states that he not only did not lose money, but he actually made it when others ran their pictures before almost empty houses.

Unusual Photography in "A Kiss in Time"

One of the outstanding features of "A Kiss In Time," Realart's latest Wanda Hawley picture, is the clear and beautiful photography, which is the work of William Collins. In the same cast with Miss Hawley are T. Roy Barnes, Bertram Johns, Walter Hiers and Margaret Loomis.

Two Oppenheim Stories Under Production

Paramount announces the launching of two more productions—one, "The Great Impersonation," directed by George Melford, at the Lasky studio on the West Coast; the other, "The Mystery Road," directed by Paul Powell, at the London studio of Famous Players-Lasky British Producers, Ltd. Both productions are being made from stories by E. Phillips Oppenheim.

Monte Katterjohn adapted "The Great Impersonation." James Kirkwood, the featured player, appears in a dual role. Ann Forrest plays opposite Mr. Kirkwood. Alan Hale, Lawrence Grant, Fontaine La Rue, Bertram Johns, Winter Hall and Truly Shattuck are also in the cast.

The adaptation of "The Mystery Road," is by Mary O'Connor, and the cast, as announced, includes among others David Powell, Mary Glynne, Warburton Gamble, Minna Gray and Harry Ham.

"Scrap Iron" Opens in N. Y. and Brooklyn

"Scrap Iron," Charles Ray's latest production, in which he makes his bow as a director, created a furore in both New York and Brooklyn, where it had its first eastern showings last week. This is the spontaneous testimony of Joseph L. Plunkett and Edward L. Hyman, managing directors of the Strands in the respective boroughs.

The outstanding feature of "Scrap Iron," in Mr. Plunkett's opinion, is the fact that it carries a separate, distinct appeal to every class of picture lover, and Mr. Hyman wrote the picture was being enjoyed immensely.

Realart Birthday Production Titled

"A Private Scandal" has been selected by Realart as the title of their Birthday Production, which stars May McAvoy. It will be available some time in June. The first print was recently received in the New York offices, and won such favorable comment that congratulatory messages were sent to Hector Turnbull, who wrote the story, Chester Franklin, who directed the picture, Miss McAvoy, Kathlyn Williams, and the supporting cast and the technical staff for the work in the picture.

Interest is Revived in "The Wonder Man"

"The Wonder Man," in which Georges Carpentier is seen in the leading role, is enjoying revived popularity throughout the country as a result of the tremendous publicity the French champion is obtaining in connection with his forthcoming glove contest with Jack Dempsey, announces Robertson-Cole.

Bookings are being reported at the Robertson-Cole branch offices in gratifying volume and in many instances, according to Charles R. Rogers, general manager of distribution, the production has brought, and is continuing to bring, rentals considerably in excess of the average top figure paid by the various theatres.



A scene from the Universal production, "The Man Tamer," starring Gladys Walton

Rothafel Appeals For Sincere Pictures

Samuel L. Rothafel, in charge of presentations at the Capitol theatre in New York, addressed the members of the Associated Motion Pictures Advertisers at the Association's meeting on May 19th.

Wells Hawks announced to the A. M. P. A. the special showing of the government film, "Our Navy in Action," which was given at the Harris Theatre, June 5, under the auspices of the A. M. P. A. with Mr. Rothafel in charge of the presentation. The picture is not intended as recruiting propaganda but was taken as part of the navy records; and is said to be the most pretentious subject of naval activities on record.

Rothacker Planning For New York Laboratory

A. P. Miller, technical secretary of the Rothacker Film Company, and other members of the Rothacker technical staff were in New York recently going over with Watterson R. Rothacker plans for a laboratory in New York City.

Mr. Rothacker expects to start construction on the New York plant early in the fall, shortly after returning from Europe where he goes in June to start a London laboratory.

Sam Rork, en route back to the Coast, had Mr. Rothacker as a traveling companion as far as Chicago. Mr. Rork left for printing at the Rothacker Chicago laboratory the three Selig-Rork Corporation Snow Baker features.

Attempted Robbery at Studio Frustrated

Thieves attempted early in the morning of June 3 to break into a concrete vault on the property of the International Film Service Company, 127th Street and Second Avenue, New York City, where negatives and positives of Cosmopolitan Productions valued at $100,000 are stored. They were scared off by a watchman after having done damage estimated at $50.

Police of the East 126th Street Station investigated. The guards on the building have been doubled, and an electric burglar alarm is being installed.

Jessen's Studio News by Wire

GOLDWYN

Reginald Barker has completed scenes for "The Poverty of Riches," by LeRoy Scott. Richard Dix and Leatrice Joy are the principals.

Mr. Barker's contract with Goldwyn expires in a few days. It has not as yet been renewed, but it is said that he has been asked to remain and direct "The Christian," from Hall Caine's story. The continuity is now being written by Charles Kenyon.

Frank Lloyd and his company of thirty are still at Huntington Lake, making "The Man From Lost River."

BRUNTON

The Pickford company has added James Marcus to the "Little Lord Fauntleroy" cast. He will play the part of Hobbs, the grocer, a role he created in the stage play in 1888. Mary Pickford Rupp, Lottie Pickford's daughter, makes her screen debut in this subject. Others members of the cast are Claude Gillingwater and Joseph Dowling.

Fairbanks is about half through filming "The Three Musketeers."

T. Hayes Hunter is editing "The Light in the Clearing."

UNIVERSAL

The last scenes for "Foolish Wives" have been photographed. The editing will take a month's time.

Harry Carey, under the direction of Robert Thornby, is beginning the production of his original story, "Partners." The continuity is by Lucien Hubbard. Betty Ross Clark will play the lead. This will be Carey's first Universal Jewel production.

Herbert Rawlinson has signed a contract with Universal.

ROACH STUDIOS

Gaylord Lloyd company has finished a new comedy.

Hal Roach is building big sets at Balboa Beach for a Roland serial.

METRO

Bayard Veiller has named the Viola Dana subject, "There Are No Villians." The cast includes Gaston Glass, Edward Cecil, DeWitt Jennings, Fred Kelsey and Jack Cosgrove.

Rex Ingram leaves for the East Wednesday with the negative of "The Conquering Power."

"Little Eva Ascends" will be the third George D. Baker production starring Gareth Hughes, who is now filming "Garments of Truth."

Jackie Saunders has been cast for the leading role in "The Infamous Miss Reville," starring Alice Lake under the direction of Dallas Fitzgerald.



Sad indeed, was it for the Famous Players' ball team to bow before the representatives sponsored by Marion Davies, Cosmopolitan star, but when a cartoonist rubs the wound as above—well—

REALART

Production has started on "The Speed Girl," by Elmer Harris. The continuity is by Douglas Doty, and Bebe Daniels, the star, is under the direction of Maurice Campbell.

Mary Miles Minter has arrived in London, according to a cablegram received at the studios.

Four locations—cotton fields, a Southern garden, a Colonial home and Southern stables are being used for a Virginia plantation scene in "A Virginia Courtship," starring May McAvoy, under the direction of Frank O'Connor.

SELIG-RORK

Lewis Stone is the priest, Wallace Beery the heavy and Robert Gordon the boy in "The Rosary" which will be directed by Jerome Strom. The continuity writer will have the script ready in about two weeks when filming will be started.

Bertram Bracken is preparing continuities for two reel classics. Casting of a James Oliver Curwood story is now under way and production starts next week.

LASKY

Plans are being made for four additional companies to be at work here by August 1st. Tom Meighan will be the first to return from the East. Wallace Reid will return July 1st.

Mr. Lasky will come to the Coast this month accompanying DeMille, who is now in New York.

George Melford has completed "The Great Impersonation" featuring James Kirkwood.

Now in produtcion are "The Stage Door" by Rita Weiman, under the direction of William DeMille; "The Shulamite," starring Gloria Swanson, under the direction of Sam Wood; "Her Own Money" starring Ethel Clayton, under the direction of Joseph Henaberry.

Miss Clayton will next work in "Exit the Vamp" by Clara Beranger, who has arrived at the studio from New York.

Roscoe Arbuckle, under the direction of James Cruze, is making the last scenes for "Should a Man Marry?" He will next make "Via Fast Freight."

ASSOCIATED PRODUCERS

The final scenes for Ince's "Hail the Woman," directed by John Griffith Wray from Sullivan's story, have been completed.

The complete cast for "Lucky Damages," now being directed by Lambert Hillyer includes Milton Sills, Florence Vidot, Marcia Manon, Joseph Single, Tully Marshall and Charles Clary.

Ince is casting a new Douglas MacLean picture as yet untitled.

Herbert Bosworth is beginning "Renunciation," an original story by Emily Johnson laid in Alaska during the gold rush days. In the cast are Madge Bellamy, William Conklin, Wade Boetler, Hery J. Gerbert, Irene Blackwell, Colette Forbes and Lula Warrenton. It is directed by Rowland V. Lee.

FIRST NATIONAL

The Morosco company is at Natchez, Mississippi, making exteriors for Slippery McGee, under the direction of Wesley Ruggles.

Jackie Coogan has arrived here from a trip through the East. His father announces that he will make a series of five feature productions during the coming year in which his child will be starred. They will be financed by Gore Brothers and Lesser.

The Katherine MacDonald company of forty is at Montecita getting exteriors for "Peachie."

Chaplin has taken all scenes for "Vanity Fair," and is now editing it.

DeHaven is now editing "My Lady Friends."

John Stahl is casting for a subject as yet unnamed.

Morosco showed "The Half Breed" in eleven reels at the Raymond theatre, Pasadena recently and asked the audience to make suggestions for editing. He has received hundreds of replies.

FOX

General Manager Sol Wirtzel has made a contract providing that Dustin Farnum be starred in Fox specials.

Fourteen companies are now working, nine of which are dramatic.

Emmett Flynn has completed the casting for Zane Grey's "The Lost Trail." The cast will include Wallace Beery, Lefty Flynn, Eva Novak, and Rosemary Theby.

George Marshall is directing Tom Mix in a magazine story "After Your Own Heart." Ora Carewe plays the lead.

Lynn Reynolds is preparing the continuity from a Max Brand story for Tom Mix's next subject.

Bernard Durning is directing Buck Jones in "To a Finish" by Jack Strumwasser. Helen Ferguson plays the lead.

Shirley Mason with Herbert Hayes as a male lead is finishing a new picture under the direction of Howard Mitchell.

Jack Gilbert, who was recently placed under a starring contract, is working on the last scenes of "Gleam of Dawn," under the direction of Jack Dillon. Barbara Bedford is the lead.

It is announced that Johnny Walker and Edna Murphy, of "Over the Hill" fame, will play together. Their first subject will be "The Come Back." William K. Howard is the director, and the cast includes Hayward Mack and Laura LaPlant.

William Russell is finishing the "The Law Comes to Singing River," with Charles Giblyn directing and Vola Vale playing the lead. He will next make "The Lady from Longacre," by Victor Bridge, with Mary Thurman as the lead.

Eileen Percy with William Scott as the lead is playing in "From Main Street to Broadway," under the direction of Carl Harbaugh, who is also the author of the story.

Dustin Farnum's first play is now being selected.

Clyde Cook is finishing "The Sailor," with Jack Blystone directing.

Other comedy directors now working are Slim Somerville, Al St. John, Eddie Cline, Al Herman and Frank Griffin.



Mary Miles Minter in "The Virtuous Outcast," a reconstructed American Film Company picture to be sold on states rights basis

Flood Scenes Shown by Pathe in Record Time

TAKEN under extraordinary difficulties at repeated risks to the cameramen's lives, and the films rushed by airplane to Chicago and thence by fast train, Pathe News views of the Colorado flood disaster were first to reach the New York picture screens and theatres throughout the country. The cloudburst which caused the sudden overflow of the Arkansas and Fountain rivers and overwhelmed the city of Pueblo is the greatest disaster of that kind since the Johnstown flood of thirty years ago. The loss of human life estimated at many hundreds, and in property at least $10,000,000. A special on the event was issued by the Pathe News and was shown at the Strand and Rialto theatres at the first show on Friday, June 10.

"Edgar" Finishes Tour of the Country

Johnny Jones, 12-year-old star of the Booth Tarkington "Edgar Comedies," produced by Goldwyn, completed on June 15 a tour of the country which took him to New York, Philadelphia, Chicago, Baltimore, Buffalo and other large cities. He made personal appearances in all of the cities and was received with great enthusiasm.

Rogers Tells of Conditions

As He Found Them on Trip Across Country; in Very Optimistic Mood

CHARLES R. ROGERS, general manager of the Robertson-Cole Distributing Corporation, recently returned to the New York headquarters of that organization after completing a cross-country tour of inspection. In a statement issued during the week from Robertson-Cole's home office, Mr. Rogers gives his observations made during the course of his trip. Exhibitors in all parts of the country, while complaining somewhat about business, were not losing money, but were merely making a smaller margin of profit than they had made during the abnormal times just passed, says Mr. Rogers. Unfavorable conditions have been painted "blacker than they really are," he states, "and the motion-picture industry is, on the whole, in a truly enviable condition."

Censorship seems to be the all-important topic of conversation. Exhibitors have taken the matter in their own hands—"that is, they are presenting but the cleanest kind of pictures." Mr. Rogers reports a growing demand for the high-class comedy-drama in response to the public's call for "mirthful entertainment."

"From my observation I have come to the conclusion that the independent producer has nothing to fear from the acquisition of theatres by producer-distributor organizations, if the independent producer will be careful to make the right kind of product," says Mr. Rogers.

"There is no combination, no matter how powerful, that could ever be formed that would not find room for a number of productions that will get for them the box office results. To sum the whole thing up, it is merely the survival of the fittest in the independent field—and it depends upon the kind of productions they release.

"Opinions regarding foreign productions are very widely divided. None of the exhibitors seem to regard the invasion of foreign films very seriously, as they have played so few of them. Talking about the success they have had with these pictures, I found that their opinions are divided about 50-50. As one big exhibitor in the Middle West expressed himself to me—using his verbiage—"I should be worried dreadfully, after completing this big theatre, to think that we would have to depend on foreign countries to present us with big pictures, when we have all the facilities in the world to make them in this country."

Lascelle Reports Progress

"Rip Van Winkle" Nearly Finished; Director Lauds Work of the Cast

WARD LASCELLE, who is directing a screen adaptation of the famous stage production of "Rip Van Winkle," with Thomas Jefferson in the title role, reports to the New York headquarters of the W. W. Hodkinson Corporation, that satisfactory progress has been made on the film version of the dramatic piece on the West Coast. The production is rapidly approaching the finishing stages, according to a report from the Hodkinson home office.

In describing the work of the cast, Mr. Lascelle lays particular stress on the acting of little Francis Carpenter in this production. Mary Anderson, who plays the "Dreamland Queen," also comes in for special mention. The balance of the cast includes Max Ascher, Petro Sosso, Miller Davenport, Ted Billings, and Daisy Robinson.

The screen version, according to Mr. Lascelle, follows exactly the dramatic production made famous by Thomas Jefferson and his father before him. No expense has been spared in the making of the picture, it is stated. Davis Abel, who served as cameraman with Norma Talmadge for many years and before that with D. W. Griffith, did the camera work for "Rip Van Winkle." George Larson assisted as second comeraman. The Hodkinson headquarters reports that a great many inquiries are being received concerning the production from every section of the country.

Bess Meredyth to Do Scripts for Stahl

Louis D. Mayer has signed Bess Meredyth, one of the most successful of present day scenario writers, to prepare the continuity on the next John M. Stahl Productions.

Pathe Announces June 26th Releases

AN exceptional array of short subject features has been announced by Pathe for release during the week of June 26. The new Pathe serial, "The Yellow Arm," starring Juanita Hansen with Warner Oland and Marguerite Courtot prominently featured in the cast, enters its second episode, "The Vengeance of the East," "The House on the Roof," the ninth episode of "The Sky Ranger," in which June Caprice co-stars with George B. Seitz, is the current release of the new Seitz serial.

"Mice In Council" is the second of the new animated cartoon series. "Aesop's Fables Modernized," drawn and conceived by Paul Terry, and produced by Fables Pictures, Inc. The fable tells the well-known story in animated pictures of the mice who try to circumvent their arch enemy, the cat.

"The High Rollers" is the title of the new Hal Roach comedy featuring "Snub" Pollard. The comedy evolves about a roller skating casino, and two teams of professional skaters were engaged to display their skill throughout the action of the offering.

The subjects covered in Pathe Review No. 109 are: "The Dawn of a Miracle," showing how radium is manufactured; Hy Mayer's Travelaugh, "The Door That Has No Lock," in which immigration is his subject; "The Swish-Swish Dance," a Novagraph presentation; and a Pathecolor subject titled "The Lilies of Japan."

"Nobody's Man" Bought by Goldwyn

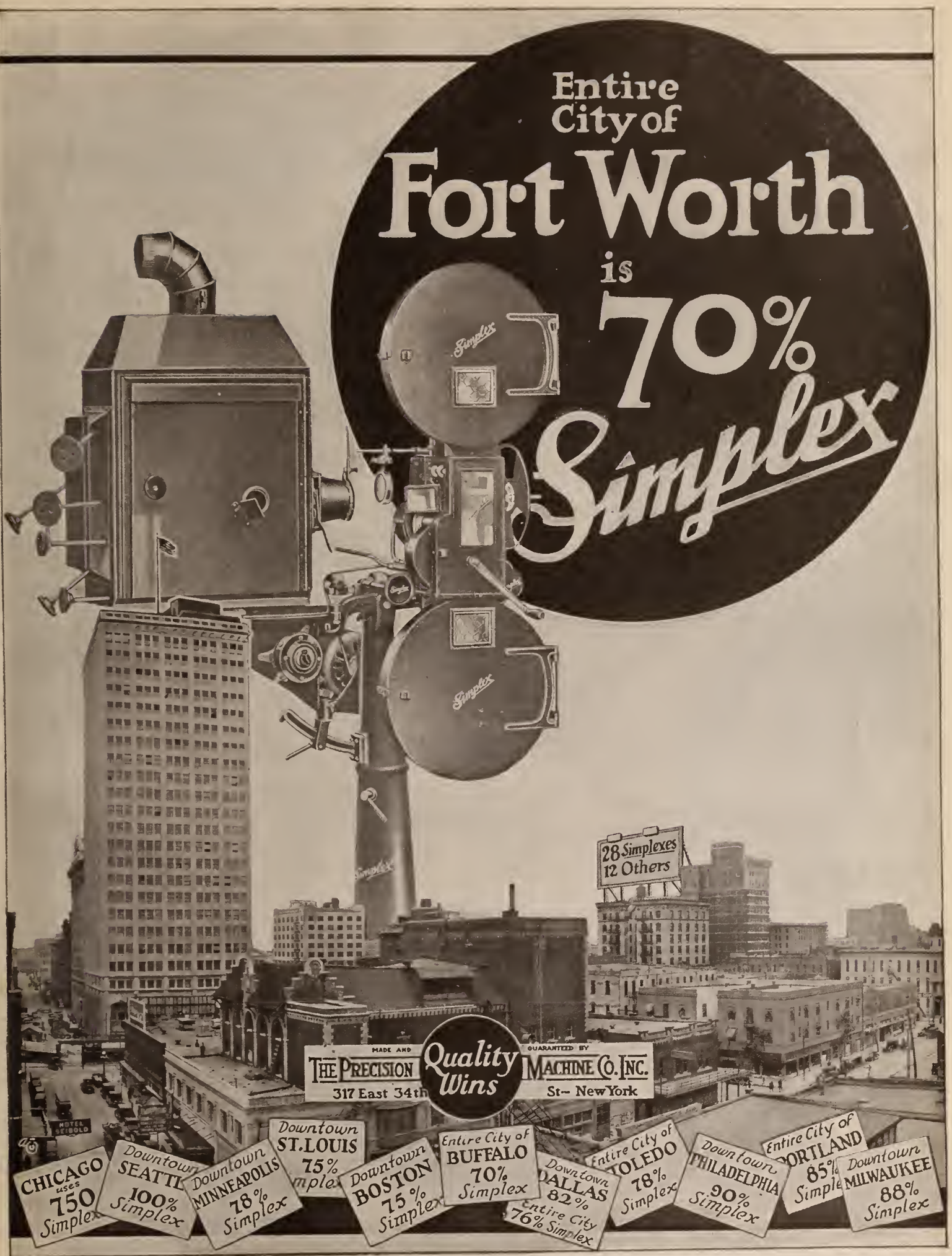
Goldwyn announces the purchase of the motion-picture rights to E. Phillips Oppenheim's novel of post-war conditions in England, "Nobody's Man." It will in all probability go into early production.



A scene from Shirley Mason's newest picture for Wm. Fox release, "The Mother Heart"



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